

In the Dream of the Male Believers

Review of the Week At the Playhouses

Chrystal Herne's Pluck Demonstrated in "The Step-Sister"—"The Three of Us" Disappointing—Thomas' New Melodrama.

A BIG round of applause is due you, Miss Chrystal Herne, for the remarkable amount of pluck which you displayed Monday night in appearing in "The Step-Sister."

In the Times' review of the new Klein play last Tuesday, exception was taken to an annoying peculiarity in Miss Herne's enunciation. I saw the play again later in the week and there was such a marked difference in Miss Herne's reading that I made inquiry to learn the cause. It developed that on Monday and Tuesday evenings the young actress' throat was in such a condition that had the ordinary individual been so afflicted he or she would have been confined to a sick room. Each time that Miss Herne left the stage Monday night a physician was in attendance to give her some relief for the pain she suffered as a result of reading her lines. Each time the physician warned her not to reappear, as he felt certain that her voice would fall her at the crucial moment in a scene. When the last curtain had been rung down, Miss Herne could not speak above a whisper. At 6:30 Monday evening her physician informed her that she positively could not and must not appear in the play. Her answer was, "I am going to take my part in 'The Step-Sister' to-night."

Fortunately the young lady's pertinacity has not resulted in any serious injury to herself. After a week's treatment it is gratifying to learn she has almost entirely recovered.

To Whom Klein's Play Appeals.

Those persons who go to the theater on an average of once or twice a season will be charmed with "The Step-Sister." To them it will be something to talk about for days to come; it is so sweet, so straight-from-the-heart, so simple, they will say. But the regular playgoer will fall to find in "The Step-Sister" anything that is novel, or particularly impressive. We see enough in real life of the everyday things which the new Klein play faithfully depicts. But merely because we are given a kaleidoscopic view of an unhappy household's existence does not mean that the public will be deeply moved. The play does not teach anything, nor does its delineation of character make our own trials the easier to bear. Every play does not necessarily have to point a moral, nor does it have to give us something new, but it should at least do something more than show us a weeping, spineless father, a shrew of a young wife, a forgiving, brow-beaten young girl, and a disgusting brother-in-law.

Mr. Klein's play is an artistic character sketch, but as a play it lacks both force and purpose. It is clean, wholesome, and mildly entertaining, but there are sins of omission as well

as commission, and Mr. Klein has sinned in not giving us more substance. There are many successful plays that likewise might be described as clean and wholesome, such as "Peter Pan," "Alice Sit-by-the-Fire," "The Professor's Love Story," and Mr. Klein's own "The Music Master." But these plays, in addition to their qualities of wholesomeness and freedom from the sordid things of life, have a quintessential quality which distinguishes the commonplace from the unique and uplifting.

"The Three of Us."

"The Three of Us" was, in a way, a disappointment to Washington, not that it was a poor play or poorly acted, but it was a case of great expectations not fully realized. It is a forceful, unusual, and interesting drama of Western life, in which genuine men and women are depicted. But there is a lack of originality in the construction, and a superabundance of dramatic intensity in the interpretation.

Miss Carlotta Nilsson is a decidedly clever woman, and she makes a most attractive heroine, but it would seem that she has grown weary in well-doing and has allowed a bit of ranting to creep in where genuine emotion is demanded.

The smaller titles deserve just as careful characterization and as painstaking methods as Broadway, and the actor or actress who fails to realize this is making a grave mistake, not merely from the standpoint of public appreciation, but for his or her own art, which must ever be either in the ascendant or descendant.

The New Thomas Melodrama.

One must admire Augustus Thomas for the frank manner in which he acknowledges his indebtedness to old plays for the big situation in his new drama, "The Ranger." The hero asks the girl if she has ever seen a play called "The Girl I Left Behind Me." Then he proceeds to describe the big situation in that play and declares that he and she are in the same predicament. It is a novel device against a charge of plagiarism. Mr. Thomas' new play is a melodrama of the most pronounced type, but it is a skillfully constructed melodrama, just as "The Girl of the Golden West" and a number of other intensely interesting plays. Melodrama in itself is not an unpardonable sin. Better melodramas than "The Ranger" have been written, and they have been better acted, although Dustin Farnum did his share of the work in a thoroughly satisfactory manner. The play was well received at the Columbia, in spite of the fact that Mary Boland had the leading feminine role. Miss Boland is an exceptionally attractive woman to look at, but her histrionic equipment ends there. R. G.



VIRGINIA HARROD & ROBERT WARWICK IN "ANNA KARENINA" DELASCO.



HARRY C. BRADLEY IN "ROBINSON CRUSOE'S ISLE" CHASE'S HEADLINER THIS WEEK



GERTRUDE COGHLAN IN "THE LION AND THE MOUSE" NATIONAL.

FLIPPANCY RULES DAY IN GOTHAM

By A. H. BALLARD.

FOR a week or so the city was turned to thoughts of mirth. The gloom, disappointment, feeling of disaster, that was rampant in consequence of "The Struggle Everlasting" and "The Evangelist"—those gorgeous failures from which so much was expected—has given place to a violent reaction.

A severe attack of frivols has seized Broadway, and Lew Fields is the center of this new spasmodic. His "The Girl Behind the Counter" in reality worked quite a miracle in its way. The secret is that the big bunch of hilarity and fun is genuine and somehow reaches right into the intimate experience of every audience. It is girly finished, essentially comic, musical, active in the extreme, and whizzes you through some excessively agreeable moments. The burlesques are excellent, the specialties up to the minute.

"Great White Way" Disappoints.

After Fields' stunning hit with his present presentations we all looked forward to something perhaps a peg higher and more brilliant in the Casino opening of Monday, "The Gay White Way," but that proved only huge instead of particularly superior. Marie Lloyd, of course, mellow-voiced, comely in appearance, and talented to a degree in mimic work, was the most acceptable of the three stars offered—Miss Ring, Jefferson DeAngelis, and Alexander Carr. DeAngelis proved again, as most people remarked, that he is industrious and professional, but not a superlative comedian. Carr contributed a few notes of sweet melody, and imitated David Warfield well. Miss Ring, who has a very large and popular following, worked like a busy bee in many changes of costume, various dialogue, and some of her impersonations to save the world. The affair was in the main tiresome, however, for there was little originality in the lines. The "White Way" character, the Casino endeavor of the Shuberts, is the most costly show that has ever been produced at that theater.

New York Seeks the Frivolous.

Aside from the call of "The Thief," John Drew, at the Empire, and some of those firmly established drawing cards among the more prominent houses, the floating population has gone, en masse, to the shows of a flippancy and frolic. Thus, it has been a week for the caterers to the light-hearted. Marie Lloyd, of course, the relic of former days, has won the patronage of the Colonial and received picture shows, dances, and acted her part as a celebrity ranging over an acknowledged plane with Cheever.

What are we coming to, when, in the little new to tell except to record the fact that the town is extravagant and specialty mad—and glad of it? It is the fault, primarily, of the large producing managers, who have unloaded, among a few good plays, a number of blinding failures on the metropolitan boards thus far this season.

The mountain of the press agents' offices, in the aggregate, announcing the wild activity of each and every new production, and preparing for near-future productions on the grandest scale ever known, keeps up an amazing array of things that never was a time like the present, where the forces of these managers and to be better themselves mightily for attractions that will attract.

The figure of the great booking offices are more busy phoning dates and entering new ones than ever. Never was the central throne room of the mighty producers more strenuously engaged in serious scheming for advantages and possibilities in the thick of a theatrical season. When an important production fails, a lot of unfortunates are dumped on the cold shores of Broadway's sidewalks, and they must seek other jobs. These are the days of increasing numbers. Still, the public is omnivorous, and there is the omnipresent opportunity, right under your nose, for very good plays to have an enormous success. The season is young, and we look for creative luminaries yet.

Joe Weber brought in his "Hip Hip Hooryay" piece here, and opened his pretty little Weber Music Hall Thursday. You have seen the affair in Washington. He added another scene, and some extra specialties for "New York consumption." Perhaps that was wise.

Offerings of the Week At Washington Theaters

An interesting event will be the appearance of Virginia Harrod, in "Anna Karenina," at the Belasco Theater tomorrow night. This play achieved a striking success at the Theater Antoine in Paris last season, where it ran for more than 200 nights. The American version was adapted by Thomas W. Broadhurst from the French of Edmond Guiraud. No one who has read Tolstoy's great romance will fail to recall its two great episodes of the imperial races at Tsarskoe-Selo, during which Prince Vronsky almost meets with a tragic death while leaping the hurdles on the back of his horse, Frou-Frou, and the final terrible climax of the passion-dissolutionized Anna's despairing suicide under the wheels of a locomotive.

Still more powerful, dramatically speaking, are the scenes between Anna and her husband, with her son, and with Vronsky. In the race scene a splendid spectacle is afforded by the brilliant display of Russian court elegance. The Shuberts have engaged an unusually strong supporting company for Miss Harrod, headed by John Mason, who will play the role of the husband; Robert Warwick, who will be seen as Vronsky; Albert Gran, Ann Warrington, George Riddell, Mae Louise Algen, Marie Curtis, Harriet Broadhurst, Frank Davis, and Foster Williams.

The play was staged by J. C. Hoffman, general stage director for the Shuberts, and the production is said to be the most elaborate ever furnished an emotional drama.

"THE VIRGINIAN" HERE AGAIN WITH W. S. HART AND CAMPEAU

"The Virginian" as dramatized by Owen Wister and Kirke La Shelle from Mr. Wister's stirring and widely read novel of the same name, plays a return engagement at the Columbia this week. In the character of the Virginian, Mr. Wister has given a composite picture of the cowboy—all the good, the noble, the brilliant, the fascinating and daring that might enter into the personality of a right-hearted man in such surroundings. At the same time the ugly things about him are left without squamishness.

For a heroine, there is a pretty little school ma'am from Vermont who has certain strict Puritanical ideas about shooting and other cowboy practices; but in the end the Virginian wins her heart in spite of his grammatical sins and others too numerous to mention.

W. S. Hart plays the title role. His previous work as Messala in "Ben Hur" and last season in "The Squaw Man" will be remembered. Frank Campeau will again be seen in his original role of Trampas, the cattle thief.

"THE TWO ORPHANS" THIS WEEK BY THE MAJESTIC PLAYERS

"The Two Orphans," the offering at the Majestic this week, will be produced in its original form, the Kate Claxton version being the one used by W. D. Fitzgerald's Kathryn Purnell Company. Miss Purnell appeared in "The Two Orphans" during her spring engagement at the Majestic, assuming the part of Henriette, one of the two orphans. This week she will be seen in the part of Louise, the blind sister, and as Sister Genevieve, matron of La Salspatriere, the two parts played by Miss Claxton during the many years of her appearance in the play.

The play will be offered with special scenic and mechanical effects, and one of the features is a realistic snowstorm in the fourth act.

Estelle Wetherby, who makes her first appearance with the Purnell players, will be seen in the role of Henriette.

POPULAR LOTTIE WILLIAMS IN THRILLING BLANEY PLAY

Joseph, the part that Charles E. Blaney has written for Lottie Williams, in "Josie, the Little Madcap," which will be seen at the Academy this week, is one that carries with it much of the sympathetic interest that one feels for Charles Dickens' "Little Dorrit." Josie, known to her friends as "the Little Madcap," is an orphan, living with her grandmother. In her wanderings Josie becomes acquainted with a girl known as Kate, who made an unfortunate marriage venture. Discovering her husband's perfidy, she has left him and is trying to sink her identity in the blue dress and bonnet of a Salvation Army lass, and is engaged in work among the poor. Henceforth the play will be offered with many thrilling experiences.

Miss Williams is truly a creature in the quaint Salvation Army costume, and plays the part with all the unction and vivacity that has made her so popular with her audiences.

FIRST ELMENDORF LECTURE ON PANAMA TOMORROW

Tomorrow afternoon, at 4:30, Dwight L. Elmendorf will begin his autumn series of travel talks at the New National, taking for the subject of his initial lecture, "Panama—The Truth About the Panama Canal."

Mr. Elmendorf spent the entire summer in travel. He first went to Jamaica to study Kingston, and then down to Colon on the Isthmus of Panama, following the newspaper and magazine writers, Senatorial and other committees, simply to discover the truth for himself. What he saw he will not only describe, but will also illustrate with his own marvelous telephotograph and moving picture machine. Mr. Elmendorf has a peculiarly delightful manner of speaking and has the happy faculty of getting his audience thoroughly interested in the subject at hand.

The management of the New National Theater has announced that no person will be allowed to be seated after the first motion picture.



FRANK CAMPEAU IN "THE VIRGINIAN" COLUMBIA.

of Christ, from his birth to the ascension. Every picture is hand colored, and the production of the "Passion Play" requires one hour's time. Al Esthler will sing appropriate illustrated songs, and a pleasing program of moving pictures will be presented in addition to the "Passion Play."

Majestic Concert Tonight.

An excellent vaudeville bill has been arranged for W. D. Fitzgerald's concert at the Majestic Theater tonight. New acts have been secured, the bill embracing several well-known professionals. All of the life motion pictures will be new.

Belasco Sunday Concert.

Another of the interesting Sunday concerts will be given at the Belasco tonight. The last two concerts at this house have proved attractive. The program consists of beautiful motion pictures and illustrated songs. The subjects for tonight include, "Yews From the Eiffel Tower, Paris," "New York Horse Show," "Tobogganing in Montreal," "In Korea," "Spanish Bull Fight," "Ascending Mt. Pilatus, Switzerland," "Around Port Arthur," "Paris Slums," and "At the Jamestown Exposition."

Adele Ritchie A Clubwoman

It is not generally known to the theater-going public that Adele Ritchie, who soon comes to the Belasco as prima donna of the Casino musical show, "Fascinating Flora," is one of the most popular clubwomen in New York city, and that she is also one of the most indefatigable workers in the interest of feminine club progress in the country.

At the annual holiday entertainment given by the Women's Press Club at the Waldorf last December, Miss Ritchie was the particular star of the occasion, reading a cleverly written article, entitled "A Talk on Songs," illustrating her remarks with several quaint folk-song songs. During the New York run of "Fascinating Flora," at the Casino, Miss Ritchie entertained 60 clubwomen at a marriage performance. As a member of the Toy Spaniel Club, one of the most exclusive women's organizations in America, Miss Ritchie takes her keenest delight. Her one fad is her devotion to dogs. Her especial pet is the Shorthorn Yorkshire Terrier, "Little Dot," the most valuable of her breed in this country.

BENEATH THE SPOTLIGHT

One of the most interesting operative events of the season will take place at the Columbia Theater shortly in the inauguration of the tour of Henry W. Savage's American production of the famous English comic opera success, "Tom Jones," which in England achieved a long run at the Apollo Theater, London.

Frank Daniels, in "The Tattooed Man," his latest success, will make a most interesting attraction of mirth, melody, and pretty girls at the Columbia Theater the week of October 25.

Miss Winifred De Witt, manager of Chase's, has been confined for several days to her apartment in the Cumberland, owing to a severe sprain of an ankle she sustained last week.

John Rogers, of "Robinson Crusoe's Isle," at Chase's this week, is a Washingtonian, and long years ago he sang in a local musical stock company.

Playgoers of Washington will have their first opportunity to see the new act that has been written for "Peter Pan" since Miss Adams first presented the fairy play here two years ago. Miss Adams returns in this play for the last time at the National next week.

Hattie Williams, in "The Little Cherub," will be one of the announcements from the management of the New National. Miss Williams will play here during the early part of November.

It requires thirty-two stage hands to "act" and "work" Henrietta Crossman's new music play, "The Christian Pilgrim."

After a series of "straight" dramatic productions, the New National will enter the field of musical comedy for the months of November and December. The announcements include "The Little Cherub," "Lola from Berlin," with Lulu Glaser; "Anna Held, in 'The Parisian Model,'" and "The Rogers Brothers, in 'Panama.'"

C. Leslie Allen, one of the best known Shakespearean actors now before the public, last Friday evening joined "The Step-Sister" company at the New National, to play the role of Mr. Chapin. Mr. Allen is the father of Viola Allen.

Clarence Jacobsen, assistant treasurer of the New National, has turned manager. He is to supervise the baseball entertainment at the Academy of Music tonight.

Little William Harryman Fowler, the youngest son of Treasurer Fowler, of the New National, was quite seriously injured last Tuesday evening by a blow from a huge joist that had been care-

lessly placed in the front yard of his home. The little fellow is improving slowly, but will not be able to get about for several days.

"The Silver Girl," Edward Peple's new play, and "The Step-Sister," Charles Klein's play, next week at the New National, will both have their New York premieres tomorrow night.

"Billy" Fowler, treasurer of the New National, is back again in the box office, after a season of many weeks on the road as business manager of the Washington Baseball Club.

Little Trilix Cadiz, known as the "Whispering Chorister," has joined Anna Held's company to become one of the principal dancers during the road tour of "The Parisian Model."

Both the Boston Symphony Orchestra and the Philadelphia Orchestra will hold their concerts this season at the New National, the former beginning Tuesday afternoon, November 5, at 4:30, and the latter following the same month, opening the series Tuesday afternoon, November 19.

A former member of Sarah Bernhardt's company is one of this season's additions to Mrs. Fiske's supporting force, the Manhattan Company. She is Laure Donald, born in Paris of French-English parents, and a pupil of Paul Mounet, of the Conservatoire, and Mme. Emilie Broisat, of the Comedie Francaise. Miss Donald will appear with Mrs. Fiske in "Leah Kleeschna" and "Tess of the D'Urbervilles."

It has been definitely decided that Mrs. Patrick Campbell's vehicle this season is to be an adaptation of the famous Greek tragedy "Electra," by Euripides. Mrs. Campbell will appear as the unhappy daughter of Agamemnon and Clytemnestra. Mrs. Campbell will begin her American engagement about the middle of November.

Miss Carlotta Nilsson will appear in the course of the season in several one-act plays written by herself.

Albert Chevalier, whose coterie songs have placed him at the head of such imitators, is playing his first engagement in the legitimate theater. Chevalier made his debut recently in London in a character role in "The Sims of Society," and received an ovation. His interpretation of "My Dutch" and Mrs. Emery Awkins' are well remembered by local patrons of vaudeville.

Victor Moore, who will be remembered for his entertaining work as "Kid" Burns in "Forty-five Minutes from Broadway," has made another pronounced hit in a new play by George M. Cohan, entitled "The Talk of the Town." The play has taken Chicago by storm, which must be interpreted as another big success for Cohan.