MUSIC AND MIRTH IN "THE ARCADIANS"

Beauties of Score Brought Out by Orchestra and Singers.

WELL-KNOWN NAMES SEEN IN THE CAST

Julia Sanderson, Ethel Cadman, and Connie Ediss Head Feminine Contingent.

Following in the wake of "The Mikado," that classic of bygone days, "The Arcadians," which arrived at the National Theater last night was just what was needed to convince pessimists that the modern stage has not gone to the musical bow-wows.

It isn't every week, or even every month, that one can look across the footlights at a comedian who can also sing and dance, at a chorus both comely and capable, and listen to music that furnishes a running accompaniment to continuous laughter.

Lionel Monckton and Howard Talbot are credited with the music, while the book was written by Mark Ambient and A. M. Thompson and the lyrics contributed by Arthur Wimperis.

The play is launched in mythical Arcadia, where hobble-skirted Arcadians loll about on grassy hillocks talking cheerily to birds and trees. The scenic setting of this act is only exceeded by the third act, and the authors did not reserve the best in the music until late in the evening. This was rather unfortunate for late comers, who failed to note that the curtain went up at 8 o'clock. There aren't any consecutive fifteen minutes in "The Arcadians" that one can afford to miss.

James Smith Arrives.

Into sylvan Arcadia drops James Smith, a London caterer, who can hardly be blamed when he alights from his airship, rubs his eyes, and exclaims as he sees a young Arcadian swain approaching with a maid on each arm, "Why, here comes Adam with two Eves."

Prevarications, jealousy and kindred vices were unknown in Arcadia, so that to make the visitor feel at home it was necessary to drop him into a well of truth and divest him of these other world propensities, and his trousers alike, to the music of a tuneful chorus, "All a Lie!"

The story is transplanted to the Askwood Race Track, near London, and later to Smith's eating house in London, newly named the Arcadian restaurant, and there gets lost. Amid such busy scenes it is little wonder that the Arcadian pilgrims forget their purpose of uplifting London to a highly veracious plane.

The music is strictly the thing in this production. An augmented and well-trained orchestra brought out the full beauties of a score in which blatant brasses were sternly suppressed and the violin and flute were restored to the ascendant. The music was equally adapted to vocal expression and to complete the mystic circle there were provided soloists worthy of the name.

Heading these was Miss Ethel Cadman, who possesses a clear soprano voice that vied in one number with a flute obligato in clarity and sweetness. The esteem in which Julia Sanderson is held by devotees of musical comedy was shown by the welcome she received upon her appearance, and the greeting was repeated when she came out again. Miss Sanderson possesses all her old girlish grace and her personality was enough to atone for a rather affected Irish brogue.

Comedy Honors Divided.

Comedy honors were divided between Frank Moulan, the Mr. Smith of the play, and Percival Knight, jockey-waiter and apostle of sunshine, who fought hard to repress his natural tendencies.

The former could sing as well as dance, and his duet with Connie Ediss, the unsuspecting Mrs. Smith, was one of the evening's hits. Percival Knight reached the height of his laugh-producing achievements in the song, "My Motter," whose motto was "Always Cheery and Bright," and who imparted such merry advice as "Cheer up, Reggie, you'll soon be dead."

The popular "Bring Me a Rose" song, which reached the Capital in advance of its proper setting, was delightfully sung by Miss Sanderson. Among musical numbers that crowded one another during the long entertainment, the "Charming Weather" duet of Miss Sanderson and Alan Mudie, the "Pipes of Pan" of Miss Cadman, and the "Shower Chorus" in the first act won greatest applause.

Would that England might send us more "fantastical musical plays" like "The Arcadians."

J. R. HILDEBRAND.

OPERA "SALOME" DISGUSTS CHICAGO

Mary Garden Compared to Cat in a Catnip Bed.

CHICAGO, Nov. 29.—"Salome is disgusting. Mary Garden walloped around like a cat in a bed of catnip. There was no art in the performance. I would not call the affair immoral. It isn't high class enough. It's just plain disgusting."

With this opinion from Chief of Police Leroy Steward, on the much discussed opera with a score of protests against its further production, the directors of the Chicago Opera house, will, in all probability, prohibit the further staging of the alleged monstrosity here.

Besides the cries of Chicago purists against the opera, patrons of the stage here have shown that "Salome" does not appeal. On the opera's first production it drew $14,550. Last night it drew only $9,000, barely enough to cover the cost of production.

EXPLOSION COST $750,000.

BERLIN, Nov. 28.—No fatalities have been discovered today following the explosion yesterday of 2,500,000 gallons of benzine in tanks near Rummelsburg. The damage to property, however, amounts to about $750,000.

Two Principals in Good Detective Play

MISS ELSIE LESLIE AND H. B. WARNER, In Scene From "Alias Jimmy Valentine."

JIMMY, LOVABLE "CROOK," VERDICT OF AUDIENCE

Warm Welcome Given Paul Armstrong's Play on Presentation at Belasco—Improbabilities of Story Glossed by Playwright and Actors.

For many months New Yorkers have been flocking nightly to see "Alias Jimmy Valentine," and the reason is now apparent to Washingtonians who went to the Belasco last night for the first production in the Capital of Paul Armstrong's play.

Theater-goers seem to have a weakness for a crook, if that crook be a merry and attractive one, and the popularity of a hero of this type in novel and play has been amply demonstrated. In the case of Valentine, the personality the star gives the role, and the love of the girl, which incidentally hasn't the redeeming trait of probability, make this particular crook a very lovable one.

While there are but few who are willing to subscribe wholly to the views of Warden Handler, that "once a crook always a crook," nor to the opinions of ladies of the Gate of Hope Society, that most of the prison inmates are innocent and that all criminals would be straight if they had the opportunity, Jimmie Valentine and his two pals give pretty good proof that the members of the society were right in part, at least.

In making his play from O. Henry's short story, "A Retrieved Reformation," the playwright has succeeded in producing an intensely interesting melodrama of the best type. The interest aroused is not the sort which just keeps the audience awake, but the sort that thrills, and when the curtain goes down one finds oneself taking a long breath and settling back from a tense attitude.

What matters it that there are a few improbabilities scattered about through the plot, the playwright makes it all very plausible, and any glossing he overlooked is provided by members of the cast, so that the shortcomings are unobtrusive.

When the play opens Jimmie Valentine is in Sing Sing, "doing a bit" of ten years for burglarly. The story hinges upon his ability to open any combination by his sense of touch. This talent is known to Jimmie and his pals, and is suspected by the guardians of the law. Some philanthropic women accompanied by the lieutenant governor of the State, and his niece visit the prison, and Valentine is brought out as one of the show prisoners. The niece recognizes him as the man who several years before had saved her from insult by killing the man who attacked her, and her plea secures him a pardon.

Later he is given a responsible position in her uncle's bank, and he "falls for the straight girl game" and persuades his two pals to "cut out the crooked work." All would have been well had it not been for the machinations of the Sleuth Doyle, who, angered because Jimmie would not turn "stool pigeon" and turn up his old pals" trumps up a charge and gets on Jimmie's trail.

It takes Doyle three years to find Jimmie. When he does run him down Jimmie has an alibi arranged that fools the detective. Just as he is leaving "foiled," the girl's little sister gets locked into the great vault and to save her Jimmie opens the combination and betrays himself. Of course Doyle is not such a bad sort after all and takes himself off with the remark, "I guess the girl wants you worse than the State of Massachusetts does," and all ends happily.

As Jimmie Valentine H. B. Warner makes the role realistic, and to his good work is due much of the popularity of "Alias Jimmie Valentine." In the supporting cast Elsie Leslie, as the girl; Charles E. Graham, as "Dick the Rat," Edward Bayes, "Blinky" Davis, the forger; Theodore Marston, as the warden; Frank Monroe, as the detective; Edmund Elton and Faner Allsworth, Jimmy's pals, do excellent work. In fact, the entire support given the star is almost faultless.

MUSIC HEADLINER ON CHASE'S BILL

Marion Garson, assisted by a capable company, is this week the headliner at Chase's, presenting an operetta entitled "The Belle of Seville." The offering is brief, but bright, and contains several catchy musical numbers. The trio of male voices is far above the average and Miss Garson has a voice of excellent quality and range.

The Hedges brothers play the piano and sing coon and rag songs, the accompaniments of one of the brothers being the better part of their act. Mae Ellwood and James S. Devlin present a skit, "The Girl From Yonkers," filled with bright dialogue and comical situations. Phil Staats, who has not lost any weight since his last appearance here, again entertains with his pianologue and funny sayings.

Rosa Crouch and George Welch in eccentric dances were well received, as was Maximo, a Cuban slack wire performer.

"Fun in a Fire House," by the Ellis-Nouton troupe, is hardly suitable for Chase audiences. The act has little to recommend it.

GAYETY—Harry Hastings' Show.

Harry Hastings' "Big Show" is the attraction this week at the Gayety, and a capacity house was present last night to welcome many old favorites.

The curtain rises on a sketch entitled "A Night at the Club," in which Harry Hastings, Tom Coyne, and Harry Harvey have principal comedy roles. Viola Sheldon is featured as the star of the company, and she sang a number of songs that were well received. Mona Raymond, in songs and dances, made a hit. The olio consisted of Bohannon and Corey in illustrated songs; Hill, Cherry, and Hill, in a clever bicycle act, and Adams and Winfield, singers and dancers.

The concluding act was "A Trip to the Golden West," in which the entire company took part.

LYCEUM—"The Tiger Lilies."

"The Tiger Lilies" are dispensing an entertainment of fun, music, and vaudeville at the Lyceum Theater this week. This organization is headed by Matt Kennedy, who has the role of principal comedian. Pretty girls are numerous, and some good dancing specialties are contributed in the course of the bill.

The program consists of two musical farces, and an olio of vaudeville acts. These musical skits are "A Hot Night in the Rockies" and "[illegible]." The former is by Matt Kennedy and the latter by John Saunders. In the final piece Zallah, the "dancing Venus," appears as the fairy princess.

Several vaudeville specialties are introduced.

HOWARD—"Anita, The Singing Girl."

"Anita, the Singing Girl," attracted a large audience to the New Howard Theater last evening.

The occasion marked the first appearance in the Capital of Miss Clare Turner and her players direct from Philadelphia.

Miss Turner and her players will offer next week Lillian Mortimer's Southern drama, "A Girl's Best Friend."

THRILLER BILLED AT THE ACADEMY

"The Montana Limited," playing this week at the Academy, is an undoubted thriller, filled with tense situations, and keeps the audience in suspense till the curtain drops on the last act.

The play centers on the seemingly mysterious dual life of Robert Morley, who, at one, time, is as pleasant and pacific a cowpuncher as one could wish to see, and the next is a ruthless demon, delighting in carnage and theft. Robert Morley, the hero, before coming West, had suffered four years' imprisonment for a crime committed by his twin brother. After release he sought a new name in the West, only to find that his twin had preceded him with intentions quite the reverse, and had succeeded in becoming a flourishing horse thief.

For some time the strange similarity between Robert Morley and Light-finger Jack, the bandit, passes unnoticed, but in the first act, just after having become engaged to Mary Buckley, niece of Judge Buckley, he is denounced as the "bad man," Light-finger Jack. Here his stock takes a sharp drop with everybody but Mary, who loves him nevertheless, and will stick until he clears his name.

The parts of the twin brothers were well played by Karl Hewitt, while Dorothy Smith made a brave heroine. As a real live cowboy girl little Miss Georgie Hayes scored a big hit.

CASINO—Vaudeville.

The Casino this week offers a well-balanced bill of attractions, the numbers covering nearly every variety of vaudeville.

Kyrogo, a mind reader, astonished the big audiences yesterday by his marvelous feats, giving an exhibition that kept the spectators interested every second. He answered questions quickly and accurately, and while blindfolded described in detail various objects.

One of the top numbers is a singing and dancing act by the O'Connor sisters, a trio of lively lasses. Impersonations and other stunts were also essayed by the girls.

Mr. and Mrs. Laverne's sketch, "Hubby's Bluff," was a distinct hit.

A PRODUCT OF THE SOUTH

Cotton has always been one of the main resources of the South. In former days, only the cotton lint was preserved; the seed was thrown away as worthless. In recent years, however, this once waste product has been developed until now cotton oil adds millions yearly to the wealth of the South.

Foremost in perfecting methods of refining the oil have been The N. K. Fairbank Company. In the manufacture of Cottolene they have changed cotton oil into a cooking fat as wholesome as olive oil, yet so pure and neutral that it is preferable to butter in making fine cake and pastry.

SUCCESS PREDICTED FOR PASTORAL PLAY

Dramatization of E. P. Roe Novel Is Presented at the Columbia.

A large audience at the Columbia last evening accepted the theory that a man may fall in love with his wife. Despite its several weak points and the lack of that sort of frenzied acting that the public seems to demand in its dramas nowadays, Edith Ellis' "He Fell in Love With His Wife" took well, and, with a little retouching, the play should be a success.

"He Fell in Love With His Wife," by the author of "Mary Jane's Pa," and dramatized from Roe's famous novel of that name, is constructed about a theme that has an appeal for the heart. It portrays the evolution of a marriage of convenience and of plain business partnership to one of love.

James Holcroft is a widower farmer, whose holdings have gone to rack and ruin because of the absence of a woman about the place. He has tried housekeepers and cooks from the county poorhouse. On account of their shiftlessness, he drives the last one out just as Tom Watterly, keeper of the poorhouse, passes with a girl who is destitute and on her way to the pauper's home. She has sweetness of face and character. She has also had an unfortunate love affair with a would-be bigamist, whose perfidy is discovered at the altar.

Succumb to Cupid.

Anyway, James Holcroft marries the homeless girl. They are to be simply "partners." For two acts then, the audience sees the transformation of the Holcroft farm and of Holcroft and Alida Armstrong, the wife. They fall in love. That is the story in brief. There is interspersed a bit of comedy, occasional pathos, and a little melodrama. The play has a villain, the bigamist, who returns just as Alida is beginning to realize the meaning of her marriage to Holcroft.

For a new production, "He Fell in Love With His Wife" was admirably acted. The cast is competent; they are true to the parts and to the accepted version of what a pastoral drama should be.

Cast Is Capable.

Carleton Macy and Mabel Brownell assume the leading roles. One is the manly man in need of woman's companionship; the other a woman unfortunate. Their lines ring true, and their interpretations of the roles were eminently satisfactory. Max McCabe and Arda la Croix furnish most of the comedy. They make the best of the laugh-producing lines. Mildred Morris, who is a waif on the stage, does some excellent character acting, but she is a bit too intense at times. Alexander Von Mitzel is a good villain, and E. M. Kimball is a typical poorhouse keeper with a domineering wife, played by Virginia Russell. Olive West, Bernice Golden, Benedict McQuarrie, Franklin Hall and Harry J. Lane, have the minor roles, which are well handled.

The play, despite the conscientious efforts of those on the stage, drags considerably at times. There's a great deal of unnecessary talk during the major portion of the first act. When Miss Brownell and Mr. Macy finally make their entrances the audience is glad, for heretofore it has been unable to discern how the play is to show how anybody fell in love with his wife.

PROMOTIONS COMING IN POSTAL SERVICE

Inspectors Will Be Rewarded for Work in Fraud Raids.

Promotion of a number of inspectors in the postal service for their work in rounding up the get-rich-quick concerns in New York, marks another move on the part of the Postmaster General in the extermination of this class of business men.

Mr. Hitchcock expresses himself as highly pleased with the manner in which his men handled the raids in New York, and it is thought that within a few days fresh activities will be manifested in this fight.

Those promoted were:

Azell B. Briten, of Tennessee; Albert B. Crawford, of Pennsylvania; William Harper, of Ohio; Robert W. Hodgin, of North Carolina; John A. McDonald, of Kansas; Hugh McQuillan, of New Jersey; Ernest E. Osborne, of New York; Alfred L. Rice, of Nebraska; John S. Swensen, of Nebraska; Theodore W. Swift, of Massachusetts, and Willard H. Treat, of Ohio.

SWINDLED TO GET CHRISTMAS MONEY

Young Man Needed Cash to Buy Sweetheart a Present.

CHICAGO, Nov. 29.—Fear that he would be jilted if he did not send his sweetheart a Christmas present, led to the arrest of W. R. Bush, nineteen, of Birmingham, Ala., who, the police say, has swindled more than fifty-five persons out of 25 cents each by obtaining fraudulent subscriptions for magazines.

He was arrested with magazines in his hands. Bush is said by the police to have confessed to planning the swindle in order to buy his sweetheart a holiday gift.

CONSTIPATION

MAY BE PERMANENTLY OVERCOME BY PROPER PERSONAL EFFORTS WITH THE ASSISTANCE OF THE ONE TRULY BENEFICIAL LAXATIVE—SYRUP OF FIGS AND ELIXIR OF SENNA, WHICH ENABLES ONE TO FORM REGULAR HABITS DAILY, SO THAT ASSISTANCE TO NATURE MAY BE GRADUALLY DISPENSED WITH WHEN NO LONGER NEEDED, AS THE BEST OF REMEDIES, WHEN REQUIRED, ARE TO ASSIST NATURE AND NOT TO SUPPLANT THE NATURAL FUNCTIONS, WHICH MUST DEPEND ULTIMATELY UPON PROPER NOURISHMENT, PROPER EFFORTS AND RIGHT LIVING GENERALLY.

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