NEW MUSICAL SHOW HEARTILY RECEIVED

"Marriage a la Carte" Gets Enthusiastic Approval of Capital.

LITTLE STAR TAKES HEARERS BY STORM

Length of Performance at Premiere Is Most Serious Objection.

Washington last night, represented by an audience that almost filled the Belasco, gave demonstrative approval to Liebler & Co.'s latest production, "Marriage a la Carte," and accorded a place in the front rank of musical comedy stars to dainty Emmy Wehlen.

There was no half-hearted acceptance about the Capital's reception of this premiere, for encores were demanded time after time, despite the evident hesitancy of the composer-producer-director to accord them. Either this reluctance was due to the fact that such a hearty welcome was unexpected, and therefore unprepared for, or it was merely a question of the performance being too long to allow time for the encores.

Considerable confusion resulted in more than one instance when the encores were finally given, indicating that no careful provision had been made for this contingency during the rehearsals. The most serious objection to be found with the first production of "Marriage a la Carte" is the fact that it is too long, the performance not being concluded until 11:45.

When the pruning knife has been applied—and as moderate a pruning as possible is recommended—a few changes made in the cast, for there is more than one weak spot, and the principals, one or two of them, at least, become more familiar with their lines, this latest addition to the ranks of musical comedies no doubt will take its place as one of the real successes of the last few seasons.

Two Prominent Figures.

Any discussion of "Marriage a la Carte" which was not prefaced by the mention of its star would hardly be fair. It is doubtful whether any newcomer into stardom ever before carried a Capital audience so completely by storm as did this dainty little bit of imported femininity. Just as good to look upon as the photographs which preceded her gave promise of, with a witching charm of manner so peculiarly her own that one is not tempted to comparisons, and with a voice more than big enough for the demands put upon it, and clear and sweet, this little woman carried her audience right off its feet and caused a furore that one seldom sees in a Washington theater.

Another who is not to be overlooked in the reckoning of the premiere's success is Harry Conor, he of many former triumphs here. Much of the comedy fell to his lot, and, save for occasional lapses of memory and a faltering in his lines, he was the same funny, lovable character of old. A little more familiarity with his part, however, is essential before he can make the role of Napoleon Pettingill the comedy part it should be.

Unlike the average musical comedy, there is a story that is sufficiently connected to be taken into the reckoning. Primarily a wife so ingrossed with her own importance that a mere husband counts for little; two former matrimonial ventures, and subsequent complications are the basis for the story. One of these former husbands, after an absence of many years, is returned, unwittingly, by a railroad wreck to the bosom of his family, the other materializing about the same time.

Napoleon, the first, is at the head of a traveling aggregation, of which his daughter Rosalie, the wire walker, is the star attraction. Everyone loves Rosalie, including the audience, and complications come thick and fast. Everything turns out nicely in true musical comedy style, but the consistent way in which the story is followed up is a pleasing innovation.

Star's Triumph.

There are two figures in the supporting cast who stand out prominently. Charles Brown, as a young English officer, did as good work as the accepted stage type of asinine young Englishman as one could ask to see. His portrayal was consistent throughout and his number, "Cassie's Not a Bit Like Mother," was delicious.

Elsa Ryan is another member of the cast who last night tightened her hold on the affections of Washingtonians. Her biggest success was her laughable number with the male chorus, "Captain Dinglepop."

When one excepts Miss Wehlen, the most attractive feature of the production is its music. Like most of the features, the music is not on the American type. There is none of the clash of cymbals effect a la Georgie Cohan, but much of it is seductive and alluring with haunting strains that linger in the mind. Ivan Caryll, who is responsible for the music, himself conducted the orchestra of forty pieces. C. M. S. McLellan, who wrote the books and lyrics, also saw the opening last night.

A chorus, which is one of the best looking aggregations seen here this season, stunning costumes and almost perfect stage settings, all imported, added their quota to make the premiere of "Marriage a la Carte" the success it really was. M. H. M.

GAYETY—Queens of the Jardin de Paris.

The big company appearing under this attractive title gave a three-hour bill at the Gayety last night, which was warmly received by a large holiday audience. The company boasts of comedians who cause many laughs, dancers who perform with ease and grace, and a number of good singers.

An unnamed comedy in two acts, taken from the French, comprises the bill. Harry Koler and John Fields have the chief comedy roles and made good from the start. Miss Roatini has the part of Frou Frou, and scored heavily.

The Orpheus Four and Campbell and Curtis gave a number of specialties. The so-called Apache pantomime was omitted from the evening bill, owing to the numerous recalls given the various members of the company.

GRAND—Vaudeville.

An entertaining show was presented at the Avenue Grand Theater yesterday to a large audience.

Mysterious Moore headed the bill with numerous card and trunk tricks. Hearn and Rutter gave a number of songs and did some good clog dancing.

Miss Van Metzell presented a clever little skit that proved one of the biggest hits on the bill.

Bell and Washburn introduced several operatic selections and imitations on the concertina, while Goodhue and Burgess gave a novelty in shadow dancing with several songs.

Valveno and Lamore, acrobats, gave an exhibition of hand balancing and tumbling. The usual motion pictures concluded the bill.

Swing Scene in "The Follies of 1910"

"THE DESERTERS" THRILLS PATRONS OF COLUMBIA

Military-Detective Play Pleases Holiday Crowds—Helen Ware Shows Much Ability in Handling Role of Madge Summers—Orme Caldara's Good Work.

A military-detective play, with plenty of action, two strong scenes and the combined thrills usually allotted separately to the individual type of plays dealing with soldiery or detectives—each a favorite theme for the playwright—is at the Columbia this week.

"The Deserters," written by Robert Peyton Carter and Anna Alice Chapin, and in which an old Washington favorite, Miss Helen Ware, has made her debut as a star, pleased two large holiday audiences yesterday. The work of Miss Ware was enthusiastically received, as was that of Orme Caldara, a stock company idol, minus some of his former mannerisms.

In the beginning it may be said that while the burden of the play's demands falls upon Miss Ware and Mr. Caldara—and they arose to each occasion finely—the support withal is excellent, and Frederick Truesdell, Eleanor Stuart, Lotta Linthicum, and Howard Hall creditably handled their comparatively minor roles.

"The Deserters" savors strongly of the melodramatic. Perhaps it is not out of place to call it melodrama, pure and simple, but it's good melodrama, although one sees the obvious end of the play from the beginning, and there are several opportunities where overacting could place this really entertaining production on the borderline of the cheaper variety. Miss Ware's artistry, her natural ability as an emotional actress and her attendant knowledge of the danger line, however, makes the play immune from any such misfortune, and one may just sit and enjoy the big scenes and the thrills and forget their melodramatic qualities.

The plot is a simple one. Madge Summers, an army officer's daughter, unable to enter the service herself, but with an inherent love for it, turns detective, her vocation being to track deserters, "bring them back and make men of them."

Her scruples, however, prevent her tracking any man accused of a capital crime.

There has been a murder done at an army post. The girl detective is sent for, but the nature of the crime of which James Craig, played by Orme Caldara, is accused is kept secret from her. She is told it is desertion. She finds the deserter in a saloon on San Francisco's water front. It's a case of love at first sight. Madge Summers learns of the real crime as she reiterates her love for Craig, and yet tells him that she must turn him over to the officers. Then she momentarily "deserts" her calling and begs the boy to flee. He doesn't, however, and despite Craig's lost faith in her love, the girl detective turns all her efforts to proving him innocent of murder, which she does in the end.

The scenes at the army post and in the San Francisco water front are drawn true to life. Miss Ware shows her great versatility in the latter, where she becomes concert hall singer, surrounded by men and women of the underworld. Eleanor Stuart gave an artistic and naturally repulsive characterization of the woman dope fiend, and Lawrence Sheehan and Edward C. Howard made excellent dive habitues.

Her impersonation of Madge Summers promises Miss Ware's success as a star. The play in which she appears is one of human appeal, whether one likes the army and its life or not, and Frederick Truesdell and his inferior officers give the production an army-like atmosphere that makes the majors and colonels out front sit up and take notice. One seeking a little Christmas excitement can find it by seeing "The Deserters."

HOLIDAY OFFERINGS ON BILL AT CHASE'S

Honors Belong to Herzog and His Six Trained Horses.

The holiday bill at Chase's is one in keeping with the spirit of the season, containing as it does several high-class numbers new to Washington audiences, and capacity houses ruled at the opening performances. Herzog and his six Trakhene horses carry the honors of the bill. This is unquestionably the best equine act seen on this stage. With remarkable precision the horses give drills that for military precision would do justice to human beings. The intelligence shown was little short of marvelous. Herzog opens his act with an exhibition of fancy riding that won rounds of applause.

Jessie Brown and Bert Kalmar present a mosaic of dance, melody, and mirth, their character terpsichorean numbers being features. Miss Brown's toe dancing is excellent.

Edwards, Van, and Tierney, a trio of vocalists new to Eastern audiences, as they hail from the West, sing a number of rag-time songs with one of their number at the piano. Charles F. Semon, the slim fellow who does a comedy musical stunt, has added to his repertoire since his last appearance here.

George Reno and Company present a real laugh producer in "The Misfit Army," and share the comedy honors of the bill with Fred St. Onge and Company, "The Whimsical Wheelmen." The female members of the latter combination is an acrobat of some merit.

Harry Fox and the Millership sisters are a clever trio, the dancing of the sisters being artistic and pleasing.

HOWARD—"Blackville Corporation."

The offering at the Howard Theater was greeted last night by one of the largest audiences since its opening. A new musical production, "Blackville's Corporation," under the direction of J. Leubrie Hill, proved pleasing.

The company is headed by J. Leubrie Hill, and Leano Marshall, Brown and Shelton, Evone Robinson, Louis Mitchell.

The bill will be continued all week, with Thursday and Saturday matinees. It contains good comedy and a number of catchy musical numbers.

Wreck of St. Denis Seen.

VICTORIA, B. C., Dec. 27.—The St. Denis, a 400-ton steamer which is more than four months overdue here, has been officially placed on the list of lost ships, a report having been received this morning of the sighting of her wrecked hull by the steamer Tees, off Cape Scott. It is feared that all her twenty-five officers and men were lost.

ACADEMY PATRONS PLEASED WITH BILL

"The Port of Missing Men" Received With Much Enthusiasm.

"The Port of Missing Men," this week's offering at the Academy, was received with great enthusiasm last night and bids fair to be one of the most popular attractions of the current season with the devotees of the Academy Theater.

The play is a dramatization of the well-known novel of the same title, by Meredith Nicholson. While rather free, it nevertheless retains enough of the original story to make it a stirring romance of intrigue and adventure.

From Washington to the Blue Ridge of Virginia, the two scenes in which the play is laid, the action is carried through with a vigor and excitement that holds the audience spellbound. Hugo B. Koch, in the role of John Armitage, the enigmatical hero, was all that a prince in disguise should be and made an ideal matinee hero.

During the entire last two acts of the play a wild, though rather unconvincing, storm rages. Unconvincing owing to the fact that though several of the characters are supposed to have traveled through it afoot some distance over mountain roads, and they seem no worse for the journey and appear dry as the proverbial bone, if they used umbrellas, raincoats, and other storm protections, which the action of the play makes highly improbable, they donned and shed them outside of the audiences' ken, thereby getting a lot of undeserved sympathy.

The cast was very well balanced, and beyond a few errors in staging, no fault could be found.

The roles of both female parts were well taken.

Steps to Release Imprisoned Miners

DENVER, Dec. 27.—The first step to secure the release of the sixteen members of the Western Federation of Miners, whom District Judge G. W. Whitford sentenced to one year in jail for disobeying an injunction issued by him, will be taken today when attorneys apply for writs of error and ask the Supreme Court to take immediate action. If the Supreme Court refuses to assume jurisdiction, a petition will be presented to Governor Shafroth to pardon the men.

The Colorado State Federation of Labor has taken up the fight in behalf of the miners. Tonight there will be a meeting of the executive committee of the federation to draft a bill to be presented to the Legislature restricting the use of injunctions.

"FOLLIES" DELIGHTS TWO BIG AUDIENCES

Best Since 1907, Seems to Be Almost Unanimous Verdict.

"The best follies since 1907" announcement seems at last to have been justified in the entertainment provided by the "Follies of 1910" before two holiday audiences at the National Theater yesterday.

The panoramic style of entertainment to the annual Ziegfeld production defies description, but by this time has become adequately understood by regular patrons of lighter form of entertainment.

The follies of this season differ only from predecessors in added velocity, and the sixteen scenes are reeled off in rapid-fire succession that suggests a cinematograph. The two intermissions are welcome breathing spaces.

Bert Williams and Fanny Brice are responsible for the heartiest laughs, and both are to be commended for keeping well within the bounds of propriety. This was not true of two numbers in the early part of the second act, entitled "Temptation Rag" and "Fandango Rag." It is more than likely that these dances will be attuned to the Capital's ideas of theatrical discretion for the rest of the week.

Opening of Revue.

The revue opens with characteristic originality, and the advertised "mammoth company" for once measured up to the heralded proportions. Indeed, the stage seems too small for the full play of the organization and the aisles, boxes, and orchestra seats were appropriated at times by entertainers.

It would be a long story to enumerate the song and comedy hits of the "Follies." One of the most acceptable portions of the entertainment was the "Reminiscent Ragtime Revue" of the second act which, though it opened with the objectionable numbers mentioned, rose to genuine entertainment before it was well under way, and afforded most of the principals a chance to display their respective talents. By labeling the number "reminiscent" the producer may have thought to escape mention of the fact that that adjective is descriptive of most of the vocal and orchestral melody.

Bickel and Watson did yeomen's service in many of the rapid succession of scenes, and their various disguises were almost as interesting as their "stunts." In culling the best from several popular musical successes, Julian Mitchell and Harry B. Smith have not overlooked previous editions of the "Follies." The old band under the able direction of Bickel and Watson, equipped with his famous trombone, were there—and funier than ever.

Lavish Production.

"Come Along Mandy," essayed this time by Lillian Loraine and Harry Pilcer, has been better done. So has the prizefight burlesque. The rest of the entertainment is of a distinctly superior type.

Not the least expected of the "Follies" is lavish costuming and handsome stage settings. In both respects this production set a new stride. The apple blossom grove, the Cafe de L'Opera, and the swing scene were particularly lavish.

Bobby North, Billy Reeves, Shirley Kellogg, and Florence Gardner were other principals who deserve mention, and the honor list might be swelled to greater length.

A bathing tank, into which two of the principals plunge, in evening dress, and bathing girls disport in pneumonia-defying costumes; musical instruments hung about the theater, a Halley's comet, and a swing song were some of the other features of the show.

LYCEUM—"The Rollickers."

"The Rollickers," at the New Lyceum Theater, this week present two lively burlesques, "A One Night Stand at Skeeksville" and "Please Take It." In the first named, Sam Goldman was the bright particular star, keeping the audience in a continuous good humor. In the second number, which is a conglomeration of comedy and nonsense, Clem Bevins, ably assisted by Charles Cole and the large chorus, made a big hit.

The ollio consisted of Nadell and Bell, in a novelty duo, "The Girl On the World;" Charles C. Cole and Harry E. Warner, German comedians; Sam Goldman, singing parodies, and Clem Bevins and company, in a sketch entitled "Constable Pike, Detective." The chorus was extremely good in a number of ensembles and was handsomely costumed.

LE BLANC GIRL BARRED FROM UNITED STATES

HATTIE LE BLANC,
Whose Attempted Return to the States Will Be Blocked.

Immigration Officials Have Plan to Keep Her Out of Country.

BOSTON, Mass., Dec. 27.—Hattie Le Blanc, defendant in the trial for the murder of Clarence F. Glover, of Cambridge, Mass., who was acquitted of the charge of killing her employer, has paid her last visit to the United States.

This announcement was made by a prominent official of the immigration service here today.

The Le Blanc girl, who is a mere child, is foreign born, and therefore can be kept out of the United States if for any reason she leaves it of her own volition. It is doubtful if the authorities would have taken any action in the matter if she had remained quietly at home, but as she has gone for a Christmas visit to some relatives in Nova Scotia, it is stated that she will not be allowed to return.

It is not thought that there will be any fight made by the girl or her relatives to obtain her re-entrance into the United States, as she stated before leaving Cambridge, that she would probably not return, as the notoriety which she achieved through the Glover trial was most unpleasant to her, and she desired to remain for some time at least with her relatives in Nova Scotia.

In case she does attempt to come back she will be met at the border and quietly turned back, the authorities giving for the cause of their action, her relations with Glover, which she is said to have confessed to the police on her arrest for the murder.

Prince Would Explain Church Article to Pope

ROME, Dec. 27.—Prince Maximilian, of Saxony, a Jesuit, brother of the King of Saxony, is awaiting an audience with Pope Pius, to whom he will explain the authority for his celebrated article on the union of the Oriental and Roman churches. Prince Maximilian will endeavor to show, it is said, that he was not rebellious against the authority of the Roman Church; that he was not averse to his superiors, and that modern theories did not enter into his arguments. The prince is a professor of canon law at the University of Freiburg, in Switzerland.

Three Dead, Three Injured In West Virginia Wreck

WHEELING, W. Va., Dec. 27.—Three are known to be dead and three injured as the result of a head on collision between two fast freights on the Ohio river division of the Baltimore and Ohio, at Mercers Bottom, at an early hour this morning.

ASKS THE POLICE TO FIND HER SON

Mother Writes From North Carolina Seeking Phillip L. Thomas.

Seeking her son, Phillip L. Thomas, from whom she has heard nothing in six years, Mrs. Elizabeth Rouse, of 22 Broad street, Newbern, N. C., has appealed to the Washington police.

"He was formerly a property owner in Twining City, a suburb of Washington," writes Mrs. Rouse. "I have written him twice, but have received no reply. In one letter I inclosed a money order for $4.

"He is a cigar maker by trade and I understood he was working in Washington some time ago, but part of the time he spent in Baltimore. He also owns a house in Baltimore.

"I heard last week that he was dead, so you can realize how worried I am. I know no one to whom to write but the police. If I can find out anything about him I wish you would let me know as soon as possible."

Inquiry was made in Twining City, but the police failed to get any trace of Thomas or find anyone who knew him.

One of G. O. P. Founders Passes Away In Detroit

DETROIT, Mich., Dec. 27.—August Marxhausen, seventy-eight, publisher of the Detroit Abendpost, a German daily paper, and one of the founders of the Republican party, died here today.

He contracted a cold at a local cemetery yesterday, where he placed a wreath on the grave of his wife.

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