

ARTISTIC TOUCH
SCORED BY MASON
IN "AS MAN THINKS"

Production Makes Thoughtful All Those Who Witness It.

John Mason and a supporting company that has been characterized by the greatest play of Augustus Thomas, "As a Man Thinks," scored an artistic triumph last night at the Belasco Theater. A large and fashionable audience, including Mrs. Taft, Miss Helen Taft, and the latter's young nieces at the White House, witnessed and applauded the first production in the National Capital of the play which has had a successful run in New York.

"As a Man Thinks" made thoughtful people of those who went to the Belasco last evening. It carries an intermingled story of love, money, hypocrisy, and religious prejudice. As in "The Witching Hour," the author has once more dwelt upon the power of mind over matter, and he draws a lesson from it. The story is the plot handled, and is most deftly interpreted, that the man of Jewish faith and the man of Christian belief each heard the lesson from the stage and took no offense.

Story of the Play. Without revealing the true dramatic appeal of "As a Man Thinks" to those who have yet to see the play, it may be said that the play deals with a jealous wife who momentarily challenges the truth, just or unjust, that there is a double standard of morality in life that the man may transgress where the woman may not. She oversteps once, innocently enough perhaps, the bounds of propriety and the husband kills a condone in a wife the semblance of his own impropriety. There are three acts of manslaughter in the play, and the husband is obsessed not with the thought of his own sin, but with the apparent but fortunately unjustified loss of faith in virtuous woman-kind.

Doctor Seelig is a philosopher as well as a physician. He makes the scales fall from the eyes of the husband and convinces the wife that after all, for the betterment of the world, there is a double standard of morality because, upon the golden basis of woman's virtue rests the welfare of the world. He brings home, too, the lesson of "as a man thinks" so he is.

Strong Play Well Acted. It is a strong play, well acted. Mr. John Mason furnished a strong portrayal of the character of Dr. Seelig. The part fits the high talents of Mr. Mason, and he has the part. The part that came over the footlights last night is one to dissipate religious prejudice and to cause one to wonder if after all, many maladies are not mental rather than physical. Miss Charlotte Herne furnished an excellent interpretation of the part of Mrs. Clayton, the wife who kills. John Flood was realistic as the over-wrought, and, for a time, unforgiving husband. Miss Charlotte Herne, as a lady and petite, was a real find. Miss Yeadell Seelig, whose love affair with Julian Burrill, furnished the occasional comedy spots, was ever so good. Vincent Serrano was cast as Julian Burrill, and was entirely acceptable. Walter Hale capably assumed the role of Benjamin DeLois, a Hebrew whose infatuation for the wife afforded the theme upon which the play was founded. He was well cast in a rather difficult role. George Gaston, an old favorite with Washington audiences, was the Judge Dwyer of the play, and his quaint mannerisms pleased from the moment he came upon the stage. The comparatively minor roles were in the hands of Eleanor Morritt, as Mrs. Seelig; James Vincent, Frank Dittsworth; William Martin, Genevieve Tobin, and Edith Kavanagh, and each contributed a share toward a finished production.

Julia Murdock Says the Artistic Touch Of Maude Adams Is Seen in 'Chantecler'

It is said Edmond Rostand declared that his gratitude would know no bounds if Maude Adams would create the role of "Chantecler" in America. He was pleased, too, at the suggestion that she should speak the prologue, which had, hitherto, been spoken only by male characters. Already she had created his "L'Aiglon," in English, and this had made them firm friends, therefore, he was ready to approve of any suggestion that might come from her relative to her interpretation of the character of Chantecler.

Miss Adams' idea was that the part should be made feminine rather than masculine, and, however, much the majority of players may differ with her, there are none who object to her conviction that the story is one of an idealist who goes forth into the world, only to have his ideals shattered by life's realities. But the admission must be made, even at the expense of being thought an imitator of other critics who have already seen Miss Adams, who opened a week's engagement in "Chantecler" in the National Theater last evening, that she is wholly and unfortunately miscast for the part.

Maude Adams has been called again and again a super-artist, and super-artist she is without a doubt. One feels the touch of her artistic hand in every act of her latest play, particularly in the scene where the disillusioned idealist refuses to surrender to facts, but seeks rather the rehabilitation of his faith in heroic labor when he fails the possibilities of the nightingale's singing to drive away envy and malice, and inaugurate a world without touds. One feels that whatever she does, she does her big emotions of life—faith, pity, heroism, hope—for expression. While everybody is sorry that Maude Adams selected the role of Chantecler, there is nobody who says that she plays the part badly.

Miss Adams Brings Earnestness to Role.

To this new character, so altogether different from any in which she has ever been seen before, and one which has been wrought at the cost of untold labor, she brings a double earnestness, sincerity and charm. She struggles bravely, throwing her whole soul and all her resources into the work, probably because she realizes fully the task she has undertaken. But the admission must be made that with some strong masculine personality, the masterful assertiveness of "Chantecler," the idealist, would have come with more force, and with more convincing appropriateness.

Can you imagine a rooster crowing with a plaintive little "Lady Babbie" in his voice? If you can imagine a rooster doing this, and gesturing petulantly and throwing his head back that delightfully feminine grace which is the mark of the female, in Miss Adams these many seasons, then you will be pleased with her presentation of the wonderful Rostand play. In every though you can see that it is all wrong, and does not fit her at all.

We have all loved Maude Adams enough in her incomparable "Lady Babbie," and as Maggie Shand, in her wonderful "What Every Woman Knows" and the same superb girl in the delightful "Quality Street," and even her sweet and artistic Juliet of ten years back, to forgive this obsession of the role of Chantecler, and to play male roles acceptably.

"Peter Pan" is not an exception, for that was masculine in little except costume. Miss Adams is no more the rooster in "Chantecler," than she was the eagle in "L'Aiglon." To those who have read the "Chantecler" allegory, and felt the charm of the play and the satire of it all, hung upon and draped about the creature of the barnyard and comic of the Malvollo of the barnyard, it was hard not to wish that the Chantecler had not been a rooster, but a man; even a man as small in stature as Miss Adams. This Chantecler is really no more the strutting barnyard creature she is supposed to represent, than is the golden hen pheasant, who takes refuge in the barnyard, falls in love with Chantecler, hires him to him outrageously, and makes him desert his hens and elope with her to the forest, where he is disillusioned as to his own importance, humbled, and reformed.

I do not recall ever having seen a golden hen pheasant except on bills of fare, but this golden hen pheasant, played by Miss Josephine Victor, seemed very fine to me. Like so many other actresses, she seems to have cultivated Miss Adams' tricks of voice and gesture, and they did nicely for a pheasant, but to have the rooster and the hen pheasant as alike as twin chickens in everything except feathers, did not add to the enjoyment of Rostand's quaint and beautiful play. If Miss Adams had brought to her role as much masculine vigor and fire as Miss Victor did feminine grace and charm to the role of the pheasant, "Chantecler" would have had a presentation worthy its intrinsic charm.

Too much praise cannot be given however, to the prologue, recited by Miss Adams. Before the curtain went up she recited the introduction to the beautiful allegory in blank verse, giving the lines a reading that was technically perfect. Standing with her left hand under her right elbow, in the traditional "Lady Babbie" pose, she explained that no humans were in the play, and that the creatures of the barnyard were, after all, not so different from humans that they could not furnish heart interest—all of which the play proved. Of the beauty of the lines of the play, of the delight of the quaint humor, and of the satire on human weakness, too much cannot be said. The hen, the dog, the cat, the little downy incubator chickens that flutter about the stage, all are delightful. The picture of the house, covered with wisteria is given, together with the dog kennel and general farming paraphernalia.

There are fowls of all kinds in the barnyard. The cat dozes on the wall, and the dog is seen in its kennel. Chantecler, lovely and superb, struts upon the scene, chanting his ode to the sun, one of the poetic glories of the play. He is the egotist, the idealist, burdened with a great mission in the world, and filled with faith of the importance of his work. He believes it his vocation to dispel the darkness and make the sun rise each morning.

There are some who are amused at

ALL IN READINESS FOR PREMIERE OF 'THE COLLEGE HERO'

Five Hundred Amateur Actors and Actresses of Washington Anxious.

Everything is in readiness for the initial production at the Columbia Theater tonight of "The College Hero," and the 500 members of Washington's younger sets who are to participate are becoming anxious for the bell that will send up the curtain.

With painstaking rehearsals for more than a month now at an end, the promise is made that the performance will be given with a smoothness that might be expected only in a professional organization.

Those who have witnessed the rehearsals declare "The College Hero" to be the biggest thing of its kind ever undertaken in Washington. More than 500 persons are in the cast, and it is seldom that the same ones appear in more than one number.

Old Dog Patou Faithful Friend.

He realizes that all of his friends expect faithful Patou to see him through his latest play, and he is determined to do so. He is a snob, a tuff hunter, and a parvenu. He makes no effort to conceal his contempt for them. A fight ensues, and Chantecler is about to go down to defeat when a shadow spreads over the throng. It is the dreaded hawk. Instantly the feathered tribe fly to their natural protector, and the pheasant, trusting his strength, and when, with the passing of the hawk, the battle is resumed, he is victorious.

The third act discloses the 5 o'clock tea of the Guinea Hen, who is a snob, a tuff hunter, and a parvenu. He makes no effort to conceal his contempt for them. A fight ensues, and Chantecler is about to go down to defeat when a shadow spreads over the throng. It is the dreaded hawk. Instantly the feathered tribe fly to their natural protector, and the pheasant, trusting his strength, and when, with the passing of the hawk, the battle is resumed, he is victorious.

The rising of the sun without his call, completes the process of breaking Chantecler's spirit, and also shows him that his own selfishness in life led in the barnyard where the dog has come and found him, and told him how much he is missed and needed. Deserted, the hen pheasant throws himself into the net the hunters have spread, and they are heard coming through the forest to kill her. The old dog Patou comes down to the footlights and ends the play in one of the most delightfully characteristic touches of M. Rostand's mingled humor, satire, and pathos.

"Bring down the curtain," says the old dog, "here comes the human being." The play has been artistically staged, and there are countless bizarre effects in costume and scenery. George Traylor is excellent as the Old Dog, and William Weyers is physically fine in the character of the Blackbird. Allen Fawcett, as the Pointer, has a short part in which he is a delight. An artistic bit of mimicry is the newly played by E. W. Morrison. To go into detail describing each part would consume the greater part of the day, as there are over seventy people in the cast of "Chantecler." The stage settings are somewhat disconcerting to the unusual scale to make them in proportion to the enlarged animals in the cast. They form an added distinctive character to the play, and are a special musical program arranged by Miss Adams and excellently played.

JULIA MURDOCK.

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The most severe cold and Grippe misery will be relieved in just a few hours.

You can surely end Grippe and break up the most severe cold either in head, chest, back, stomach, or limbs by taking a dose of Fape's Cold Compound every two hours until three consecutive doses are taken.

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ACADEMY

"The White Squaw" opened a week's engagement at the Academy last night, playing to an appreciative audience that filled the theater. The play was written by Dalia Clark, and has enjoyed popularity and liberal patronage for many years.

"The White Squaw" is an intensely interesting story of the Canadian woods, and is replete with dramatic situations, while melodramatic in the extreme, it is so well done that the audience forgets the more lurid scenes.

Clara Greenwood did effective work as the white squaw, while Mabel Price, as Ampata, afforded an excellent character study. William F. Kohman was the Indian, and as did others in the cast, proved himself most acceptable.

CASINO

The Casino offers an exceptionally good bill this week, one that causes laughter from the beginning to end. The Nohrens are first on the bill. They present some clever tricks. Bob Warren has some good jokes and songs that seem to please everybody. Young and Brooks are next on the program. They appear in a rural comedy skit, which ends with an old time barn dance. Alva York is well received with her songs and pretty costumes.

"Old Mother Goose in Vaudeville" is a clever act. The company consists of eight persons who furnish laughter throughout the whole play. An added feature to the bill is Murray Whitman, who sings well. Motion pictures close the bill.

COSMOS

"Mascotte" said to be the most intelligent horse in the world, is the headliner at the Cosmos Theater this week. Last night this horse entertained two

large audiences by solving mathematical problems.

The Five Musical Durands came up to the expectations of the audience. Their playing on musical instruments was well received. Four other good vaudeville numbers are on the program, in addition to two moving picture features.

ARCADE

Four picture plays shown in the motion picture theater of the Arcade last evening depicted scenes of unusual interest that were of a high order and pleasing. In the bowling alleys some close games were played by the Pleasant Bowling League. Roller skating in the skating rink was attended by a larger crowd than usual.

In the dancing hall a merry party of young people availed themselves of the smooth floor, and the cafe and billiard parlor had their share of patronage.

Will Give Talk on Old Campaign Songs

"Tippecanoe and Tyler, Too," is the title of an entertainment to be given next Tuesday night by Levi N. Fouts and a party of twenty-five young women and men, at the regular monthly meeting of the Indiana Society, to be held in the Old Masonic Temple, at Ninth and F streets northwest.

The entertainment will consist of an address on campaign songs from the pen of Gen. William Henry Harrison to the present and the singing of many of the most popular ones. The latter part of the meeting of the society will be devoted to the young people, in honor of St. Valentine, and a dance will take place. A buffet supper will be served at the close of the meeting.

Politician Gets Control Of Cincinnati Paper

CINCINNATI, Feb. 4.—A deal has practically been closed whereby August Herrmann, Cincinnati politician, and others, will lease the Commercial Tribune, a morning newspaper, E. J. Eshelby, president of the publishing company, will retire.

TO GROW HAIR ON A BALD HEAD

BY A SPECIALIST.

Thousands of people suffer from baldness and falling hair, who, having tried nearly every advertised hair tonic and hair-grower without result, have resigned themselves to baldness and its attendant discomfort. Yet their case is not hopeless; the following simple home prescription has made hair grow after years of baldness, and is also unequalled for restoring gray hair to its original color, stopping hair from falling out, and destroying the dandruff germ. It will not make the hair greasy, and can be put up by any druggist; Easy Rum, 8 ounces; Lavona de Compose, 2 ounces; Menthol Crystals, one-half drachm. If you wish it perfumed, add half to one teaspoonful of To-Kalon Perfume, which unites perfectly with the other ingredients. This preparation is highly recommended by physicians and specialists, and is absolutely harmless, as it contains none of the poisonous wood alcohol so frequently found in hair tonics. Do not apply to the face where hair is not desired.

Before publication we presented this prescription to People's Pharmacy and O'Donnell's, who state that they have filled it many times for their patrons who report most astonishing results from its use.

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Buffets	China Closets	Tables
\$20.00 Buffets.....\$12.38	\$17.00 China Closets.....\$7.50	Tables.....\$22.50
\$24.00 Buffets.....\$15.00	\$20.00 China Closets.....\$9.00	Tables.....\$27.50
\$30.00 Buffets.....\$18.75	\$25.00 China Closets.....\$11.25	Tables.....\$35.00
\$35.00 Buffets.....\$21.88	\$30.00 China Closets.....\$13.50	Tables.....\$42.50
\$40.00 Buffets.....\$25.00	\$35.00 China Closets.....\$15.75	Tables.....\$50.00
\$45.00 Buffets.....\$28.13	\$40.00 China Closets.....\$18.00	Tables.....\$57.50
\$50.00 Buffets.....\$31.25	\$45.00 China Closets.....\$20.25	Tables.....\$65.00
\$55.00 Buffets.....\$34.38	\$50.00 China Closets.....\$22.50	Tables.....\$72.50
\$60.00 Buffets.....\$37.50	\$55.00 China Closets.....\$24.75	Tables.....\$80.00
\$65.00 Buffets.....\$40.63	\$60.00 China Closets.....\$27.00	Tables.....\$87.50
\$70.00 Buffets.....\$43.75	\$65.00 China Closets.....\$29.25	Tables.....\$95.00
\$75.00 Buffets.....\$46.88	\$70.00 China Closets.....\$31.50	Tables.....\$102.50
\$80.00 Buffets.....\$50.00	\$75.00 China Closets.....\$33.75	Tables.....\$110.00
\$85.00 Buffets.....\$53.13	\$80.00 China Closets.....\$36.00	Tables.....\$117.50
\$90.00 Buffets.....\$56.25	\$85.00 China Closets.....\$38.25	Tables.....\$125.00
\$95.00 Buffets.....\$59.38	\$90.00 China Closets.....\$40.50	Tables.....\$132.50
\$100.00 Buffets.....\$62.50	\$95.00 China Closets.....\$42.75	Tables.....\$140.00

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\$30.00 Parlor Suites.....\$22.50	\$100.00 Parlor Suites.....\$75.00	\$300.00 Parlor Suites.....\$225.00
\$40.00 Parlor Suites.....\$30.00	\$120.00 Parlor Suites.....\$90.00	\$400.00 Parlor Suites.....\$300.00
\$50.00 Parlor Suites.....\$37.50	\$140.00 Parlor Suites.....\$105.00	\$500.00 Parlor Suites.....\$375.00
\$60.00 Parlor Suites.....\$45.00	\$160.00 Parlor Suites.....\$120.00	\$600.00 Parlor Suites.....\$450.00
\$70.00 Parlor Suites.....\$52.50	\$180.00 Parlor Suites.....\$135.00	\$700.00 Parlor Suites.....\$525.00
\$80.00 Parlor Suites.....\$60.00	\$200.00 Parlor Suites.....\$150.00	\$800.00 Parlor Suites.....\$600.00
\$90.00 Parlor Suites.....\$67.50	\$220.00 Parlor Suites.....\$165.00	\$900.00 Parlor Suites.....\$675.00
\$100.00 Parlor Suites.....\$75.00	\$240.00 Parlor Suites.....\$180.00	\$1000.00 Parlor Suites.....\$750.00

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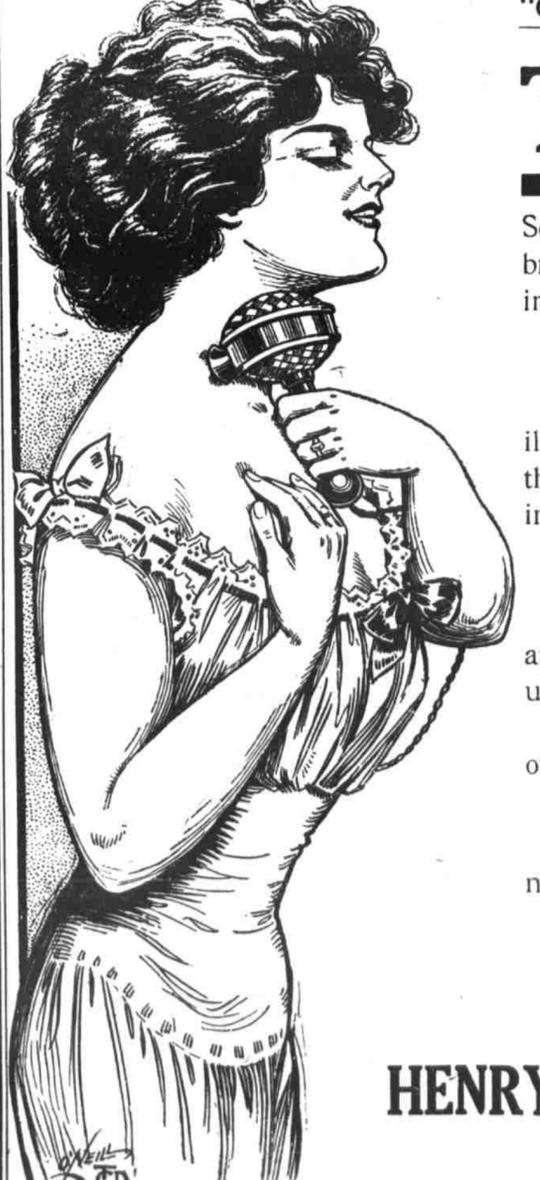
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CHASE'S

Repeating their success of last season, Amelia Stone and Armand Kallias are the headliners of a well-balanced bill being presented this week for patrons of Chase's home of polite vaudeville.

The former stars of operas and musical comedy have a tuneful and artistic number that delighted the Monday audiences. It is costumed and staged in good style.

GAYETY

A clever burlesque in two acts and six scenes, entitled "Here, There, and Everywhere," is the offering this season of the Bon Tons, who opened a week's engagement yesterday at the Gayety.

The three hours' entertainment bubbles with effervescent comedy, and is staged in a manner that won the favor of two big audiences. Bert Baker, as Adam Jellyfish, carried away the principal comedy honors, although the work of Lee Hickman was a feature of the performance. Margaret Lavau and Edith Graham were handsomely gowned, and led some of the musical hits, in which a large chorus worked effectively. Babe Latour, one of the best scuba-divers seen at the Gayety, did especially good work and won instant favor. In the olio were the two Macks, in the "Ginger Girl" and the "Dancing King"; Kelsey and Feeley, comedy acrobats, and Bert Baker, as a "typical Tui."

An added attraction will be offered Wednesday night when Joe Turner and Joe Hanson will wrestle.

LYCEUM

One of the best bills seen at the New Lyceum this winter is that offered this week. The "New Century Girls," an unusually large company of good looking young women, funny comedians, and clever actors, is the attraction. The show is a combination of one, and from beginning to end it holds the attention. The music is unusually catchy, and voices, particularly those of the comedians, are good. Tom McRae, who wrote the books of the two sketches, is the first comedian. As "Smoke," the red-headed "book," he showed a new type of comedian. Tom Nolan, as the rural visitor to the race track; Helen Marville, as his daughter; Lydia Lopez and Mabel Leslie, did some clever acting.

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