

EASTER OFFERINGS AT THE THEATRES OF THE CAPITAL



Fritz Kreisler, Jean Gerardy, Josef Hofmann



MAURICE DREW

THE BURGOMASTER



finest musical products of France. Albert Bellman and Lottie Moore are lively vaudevillians, who in "Hester's Promise" are said to have the best opportunity they have ever had for the display of their many-sided talents. Maud Beall Price is another of the rapidly increasing contingent of feminine monologists, and already ranks with the best.

James Richmond Glenroy is "the man with the green gloves," and undoubtedly there are few who have not either heard him or heard of him. He is a composite of many varieties of entertainers, but his wit is truly and delightfully Hibernian. Mr. and Mrs. Harry Thorne and company will be seen in "An Uptown Flat." Emil Ritter's doors were brought over from Europe recently, as there is always a great demand for such acts, particularly at Chase's.

The Empire's Offering.

The programme of vaudeville and burlesque at the Empire Theatre this week will be given by Howard and Emerson, Bettina Girard, Merrill and Valmore, Roberts, Hays and Roberts, Wolfe and Milton, the Vitagraph, and the Empire Stock Burlesque Company.

Howard and Emerson were until a few weeks ago at the head of their own "Fiddle Dee Dee" company, by permission of Weber & Fields. They represent the some of refined burlesque and comedy of the vaudeville field. Mr. Howard has been termed the "Chesterfield of Vaudeville" on account of the refinement of his work, his unobtrusiveness and his somewhat elaborate wearing apparel. For their engagement at the Empire this week, Howard and Emerson will give a comedy sketch, in which the cleverness of the duo will be displayed, and later on in the performance Mr. Howard will introduce some of his latest effects in the line of illustrated songs, a form of entertainment of which he was the pioneer.

Bettina Girard, a former Washington society young woman, will contribute a sketch, during which she will render several vocal selections.

Roberts, Hays, and Roberts will furnish a new comedy, while Merrill and Valmore will introduce some new features in a comedy bicycle act. Wolfe and Milton will extract fun from the bounding billiard table, and do all kinds of acrobatic

feats, and the ever popular Vitagraph will project a new series of motion pictures.

The Empire Stock Burlesque Company will be seen in its full strength in a burlesque written by Bert Leslie, in which the comedian and stage director of the Empire organization will enact the principal role.

"The Convict's Daughter."

Plays whose prominent features are love, heart interest, heroism, comedy, pathos, vice, and virtue generally find popular favor. One of this type of plays, "The Convict's Daughter," will be presented at the Academy of Music this week.

The story concerns the confidential clerk of a Southern banker, who reveals in villainy to his employer's adopted daughter, and who resorts to every artifice to ruin the girl's life. His foil, for a time, is a "Wearry Willie," sentenced to life imprisonment for a murder of which he is innocent. Upon forged papers and threats the former clerk compels him to serve him by swearing that the girl is his daughter. The "hobo" does so, but later discovers that he has actually told the truth. The adopted daughter and the man whom she regards as her father, and who she has loved, are reunited, and the girl is happily married.

The Majestic Burlesquers.

At the Lyceum Theatre this week the attraction will be the Majestic Burlesquers. The Majestic's entertainment is divided into three parts, opening with the laughable operatic burlesque, "A Night at Rotherwell," in which the entire company, including what is said to be a strong and efficient chorus of twenty-five, will appear.

The olio will include Burke Brothers and "Wise Mike," Grace La Rue, assisted by Virginia Lee and her pickaninny; the Statist, in a sketch entitled "The Maid and the Rooster," Gilbert Gil-



SCENE FROM "DAVID HARUM"



MAURICE DREW



SEELEY BLOSSOM

The Past Week Notable for the Appearance of Mrs. Patrick Campbell in a Repertoire of Plays That Have Been Made Familiar by Other Actresses—Annie Russell's Delightful Personality on View at the National in the Best Play Clyde Fitch Has Written of Late Years—Interesting Gossip of the Stage and Its People.

THE appearance of the muchly-tempted to say over-advertised Mrs. Patrick Campbell at the Columbia Theatre last week served to bring out a large number of society folk, notwithstanding the fact that during Holy Week they generally manage to forego the allurements of the footlights. But the spectacle of the English actress was sufficient to overcome religious scruples, and during the engagement the Columbia's boxes and auditorium showed a most liberal sprinkling of persons whose names figure prominently in the doings of Washington society. Certainly Mrs. Campbell had nothing to complain of as regards the character of the assemblage that greeted her.

The repertoire submitted contained but one play that was not already familiar to local theatregoers, "Beyond Human Power," given at the matinee yesterday, and in some respects Mrs. Campbell did the best acting of the week in it. Her Magda, Paula Tanqueray, and Agnes Kib-smith were very much the same, and it was not until yesterday afternoon that she showed that the Finero and Sudermann plays had not disclosed the limitations of her art.

Annie Russell, at the National Theatre, enjoyed a very prosperous week, and the audience that witnessed her work in Clyde Fitch's "The Girl and the Judge" were highly pleased with the performance.

"Jane" as revived by the members of the Lafayette Square stock company, proved to be very popular with the clientele of the house, while the vaudeville bill at Chase's was in every way up to the recent standard of the Chase programme.

A melodrama, "A Home-coming Heart," occupied the Academy stage, to the satisfaction of the audience, which were generally large. The Sunday show at the Empire brought out the biggest gathering that has been seen within the walls of the house for many a day, and while in some ways the vaudeville part of the entertainment was not up to usual Empire grade, the wonderful exhibitions of Sandow more than made up for the deficiencies of several of his associates. Korman's, with the Imperial Burlesquers, had a profitable week, and the show was as good as most of its kind.

"The Burgomaster."

"The Burgomaster," one of the most pronounced musical triumphs of last season, is announced for a second engagement at the Columbia this week. This merry melange seems to have struck the American public as just right, more forcibly than any most similar attractions that have been produced during recent seasons. At any rate, "The Burgomaster" was the recipient of much praise when seen here last year.

Inasmuch as many new songs, specialties, and an entire new scenic and costume outfit are promised on the occasion of this return engagement, and as the piece is one that can be seen and enjoyed several times, many who saw it last season anticipate visiting it again.

It is a difficult matter to mention the many features of "The Burgomaster." They are described by the enthusiastic press agent as innumerable, fascinating, and bewitching, of the sort that must be seen to be appreciated. The scenic display is said to require two cars for transportation, and displays seven different scenes.

The company, it is claimed, numbers eighty, and comprises Herbert Cartwren, Eugene Sandford, George H. Broderick, Harry L. Lorne, Ernest Salvator, Joe Nicol, Will R. Peters, Andy Lynnam, J. S. Murray, Edith Yerrington, Harriet Standen, Madeline Winthrop, Sadie Stockton, and a youthful chorus, which is regarded as one of the distinct features of the attraction.

Crane as David Harum.

The combination of William H. Crane and "David Harum" which Charles Frohman brought about two years ago will be again in evidence at the National Theatre throughout the present week. It is just a year ago since Mr. Crane was seen in

the play here, and his engagement at that time was notably successful.

There have been few theatrical combinations formed of recent years which have had so much real success and favor showered upon them as has this one of the comedian and the play dramatized from Edward Noyes Westcott's widely read book. "David Harum" stands in the unique position of being the one play which Mr. Crane could not, either through choice or necessity, shelve after a couple of seasons' use. Judging and figuring from the success and life of other plays taken from between the covers of books, "David Harum" was given, by the wise-actors, about two years to live. The play has now reached that age, and has yet to be seen in the far West and in the South. An additional two years of life has been given the play, an addition that brings a smile to Mr. Frohman's face, for he holds that the comedy will live and be popular just as long as Mr. Crane cares to be seen in it.

Those who saw the play on the occasion of Mr. Crane's previous engagement will recall it as a bright, cheerful and wholesome comedy. Its character sketches were bright and clever, and there was enough story to hinge together all of the amusing incidents which did so much toward making Westcott's work such entertaining reading.

The company to be seen in Mr. Crane's support remains practically the same as last year, the newcomers being Miss Mariam Nesbitt, Mr. Blake and Mr. Nichols.

"The Little Pilgrims."

The first performance of a new comedy drama, "The Little Pilgrims," will take place at the Lafayette tomorrow night. While in no sense a melodrama, the play is said to possess that popular dramatic element that usually spells success.

The plot is said to be novel and centres about five children, who with their old Scotch servant, are transplanted from their natural and healthy surroundings to the life of the fastest and most artificial set in modern London society. The idea gives scope for a wide difference in the characters that are presented, an opportunity that the dramatist has not been slow to take advantage of. The mounting of the play, it is promised, will be on the most lavish scale; in fact, everything has been prepared as if the opening were to be a metropolitan premier. Scenery, properties, costumes, everything is new, and to complete the production, that sterling actor, Edmund Lyons, has been engaged to play the part of the old Scotch servant, around whom the chief dramatic interest of the play centres.

No expense has been spared to give the production a complete scenic surrounding, and Manager Bellows has been at work for weeks perfecting some entirely new scenic effects that are said to be quite startling. Among these may be mentioned the striking of a huge tree by lightning and the shattering of the trunk by the bolt.

Vaudeville at Chase's.

Comedy of many varieties, foreign and domestic, composed the vaudeville programme prepared for Chase's this week.

Washington has always evinced a fondness for midget comedians, as proven by the favors showered upon the Roscoe Forbes and Colibri's little men; therefore Piccolo's Royal Lilliputians are assured of a flattering welcome, and will probably deserve it, as they are reputed to be given cleverer and more versatile than any of their predecessors. There are four of these tiny laugh-makers, who are also accomplished acrobats, boxers, wrestlers, singers, and mimics.

"Croaker and Platt at the Supper Club" is a pretentious conversational burlesque, the nearest thing in vaudeville, as its title suggests, concocted and directed by John W. Ransome, assisted by William Burgess.

The burlesque will be especially amusing here, as it contains many sharp thrusts at recent political events and prominent politicians.

Les Trois Diamants are three typical Parisian street singers, heralded as the

premier danseuse, and a number of other diminutive players.

During the progress of the piece there will be three ballets introduced, "The Birth of Venus," "The Polar Star," and "The Burning Volcano."

"Quo Vadis."

Stanislaus Stange's version of "Quo Vadis" will be the attraction at the Columbia Theatre next week, following "The Burgomaster."

The play has been given in Washington on two previous occasions, and in each instance has taxed the seating of the F Street theatre to the utmost.

"Quo Vadis" reveals a series of splendid stage pictures in which the artist and the scene painter, costume, stage director and actor have combined to bring about such an illustration as to carry the audience back to the days when Rome sat proudly on her seven hills, the queen of all the known world.

A special scale of prices has been arranged for the "Quo Vadis" engagement.

May Irwin's Farewell.

May Irwin, in her farewell swing around the theatrical circuit, is scheduled to arrive at the National Theatre, this city, next week. Miss Irwin, on the occasion of this visit, will chaperon "The Widow Jones," said to be ever so much more entertaining a personage than any of Miss Irwin's former companions—not even excepting "The Sweet Miss Fitzwell," "Sister Mary," or "Madge Smith, Attorney."

"The Widow Jones" has "certainly been good" to the voluminous and volatile Miss Irwin in years past, and according to reports from the cities that she has already visited this season, the popularity of the estimable wearer of weeds is in no wise diminished.

Miss Irwin will also bring to Washington a number of actors and actresses who are known to possess more than average ability. Prominent among the lot is Miss F. Robert, a local Ypsican, who has made quite a good reputation for herself in light comedy. Then there will also be Jacques Kruger, Florence Reed, Mabel Florence, Helen Dunlap, and Chris Bruno, and Mabel Russell, of vaudeville renown.

Empire's Sunday Concert.

Haley's Band of forty pieces, under the direction of William F. Haley, will give a concert at the Empire Theatre next Sunday night. A programme that includes some very excellent music has been arranged.

In addition to the Haley organization, the soloists of the Empire stock company will contribute to the programme such musical selections as are appropriate on occasion of a Sunday night entertainment.



THE PICCOLO'S

Henry Miller's New Play.

Henry Miller's new play, "D'Arcy of the Guards," which will be seen for the first time in this city shortly, is said to be a revolutionary war story, in which there is no battle and but one shot is fired. This is fired by the heroine at the man she loves, hits him, and makes her realize her affection for her target.

Mr. Miller, as Major John D'Arcy, is the target, and with the gall's wit of his race, takes advantage of that fact to win the girl of his heart.

The Original Lilliputians.

The attraction at the Academy of Music next week will be the original Lilliputians, who will be seen in what is said to be a very clever play, "The Merry Tramps."

The organization includes Major James D. Doyle, Casper H. Weis, Louis Merkle, James E. Rosen, Joseph Algere, Howard Knowles, George Liable, Helen Lindner, Annie Liable, John Church, Joseph Bruno, C. G. Mack, and Miss Maria Mozart, a

Chase's Next Bill.

An unusual aggregation of novelties is promised for the Chase vaudeville programme next week. It will be headed by James J. Corbett, the former champion pugilist of the world, who has stepped from the arena into vaudeville, where he has achieved marked success as a monologist. Bill and Sivalay, George Felix and Lydia Barry, Little Elsie, "the pocket edition of Cissie Loftis," Hickey and Nelson, the Sander trio, the Trocadero Four, and the Simon and Wallace