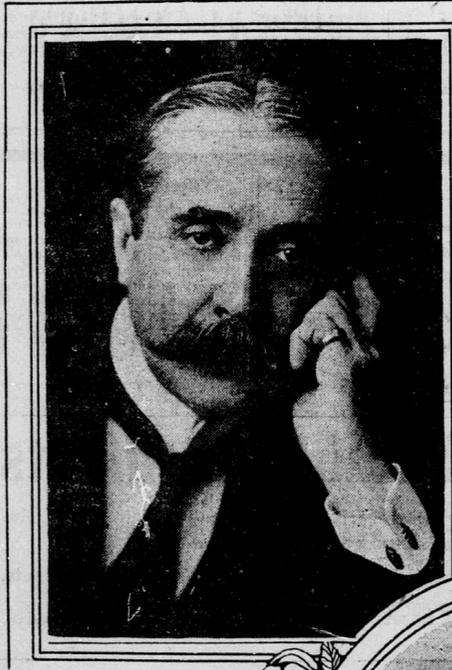


# What The Theatres Offer This Week



Herbert Kelcey - Chases



Ethel Barrymore and company in 'Sunday's National'

## Plays for Everybody

From "Hamlet" to Burlesque—Dockstader Makes Peace—Next Week's Fine Offerings.

If there is any theatergoer in Washington who could not be interested in some one of the offerings of this past week, the fault was his. As far as the bookings were concerned, they covered every possible variety of taste.

At the Columbia the greatest of classic dramas was interpreted with extraordinary scholarship and skill. At the National the most popular minstrel of today appeared in his best minstrel performance. At the Lafayette a first-class romantic costume play was acted by an admirable cast and a competent company. Chase's provided one of the best vaudeville bills of the year. The Academy offered thrills without number, and interspersed them with acts by horses and dogs. The Lyceum held open its doors to those who find entertainment in burlesque for a sight of "The New York Stars."

From "Hamlet" to the New York Stars' burlesque! The local market was never before so generous.

### Hamlet and Other Players.

Enough was written last week and this about Hamlet. If there is any phase of it which has not been turned this side and that, upside and down, and expounded, elucidated, and preached upon, it has escaped notice. Every year brings its performance and every performance brings its dissertations. The Robertson Hamlet has been discussed in Washington at least four times—when it was first presented here last season; the Sunday following that first presentation; the Sunday preceding the second presentation; and the Tuesday following the second presentation. There shall be no more of it here—except to say that it more than fulfilled all expectations, and gave thousands of Washingtonians the greatest pleasure.

Lew Dockstader's visit was remarkable for two things. He offered a real, old-fashioned, all-blackface performance. And he made his peace with the President. Those who read the papers will recall how last summer Mr. Dockstader came up to Washington with a friend, made up the pair of them, as President Roosevelt and Booker Washington, and then performed on the Capitol steps in front of a moving picture machine. The films were ultimately committed to the tender care of the police. Last Thursday the minstrel went, in fear and trembling, to the White House. He was prepared to explain that he meant nothing but fun, but that he began his explanation he found that for once he was the point of a joke instead of the maker of it, and the President was ready to laugh at him heartily.

### Three Good Plays.

"Captain Barrington" presented a good actor, albeit mightily young, and a good play, albeit a reported failure at the hands of Charles Richmond. As a matter of fact William Branwell is plenty old enough to act, and "Captain Barrington" was never a failure at anybody's hands. When Mr. Richmond produced this play at Springfield, Mass., last year he was an independent star. The only theaters open to him were the theaters of the "Independents." Weber and Fields withdrew from the "Independents" right in the middle of Richmond's tour, and before he knew where he was he had no theaters to play in. So he and his play were withdrawn. Mr. Richmond rejoined the syndicate, and "Captain Barrington" was open for the use of some enterprising manager with wit enough to know a good play when he saw it. Henri Crest had both the wit and the enterprise, and he put the play on the stage with full success as the original producer.

Chase's good bill was well patronized, as all its bills are, good and bad. The Academy revelled in its dogs, horses and lady bandits. The New York Stars held out exactly the same inducements to Washington patronage as though all of them had not been born and bred in Gotham. And so, as is said above, there was variety for everybody.

It is good news that Ethel Barrymore's new play is as artistic as "Cousin Kate." Miss Barrymore gives promise now of developing into something more than a sweet, lady-like, mildly talented impersonator. In "Cousin Kate" she acted. In "Sunday," according to reliable critics, she is acting well. Lillian Russell has found the opportunity of a long career—a long career, indeed—in "Lady Teazle." Like "The Two Roses" it is built upon a classic comedy. In the one case "She Stoops to Conquer" proved a fine material and there is abundant testimony that John Kendrick Bangs and his associates have done quite



Ethel Shannon Chases

## FASHION INTERESTED IN "SUNDAY'S" GOWNS

An Authority Describes Ethel Barrymore's Attire in Phrases Bewildering to Ordinary Mankind.

Not alone are young women interested in what Ethel Barrymore is wearing in "Sunday," her new play. Every woman, old or young, notes originality either in dress, poise, hair-dressing or manner, and their interest is rewarded when Sunday emerges from her convent life into the atmosphere of English society, according to an authority on fashions.

"As a member of a house party at Ebrinthorpe Abbey, England, with the stately garden setting as her background," says the authority, "nothing could be more charmingly selected for a daytime frock than the pale pink chiffon which she has elected to wear. This is fashioned on simple lines, with an exceedingly full skirt, seemingly cut on the circular, with its hem run in two deep tucks. Shimmering through these tucks are narrow lines of pink satin ribbon—a distinctly Parisian touch. At the waist line this skirt is fitted into the belt, with all its fullness kept away from a plain front panel, which is formed by careful draping.

"Her blouse of light pink chiffon is confined at the bust line beneath a square-cut plastron of Irish lace and brought into her waist line beneath a ribbon girdle of pink lousine, which ends in a vertically looped bow at the back. In front, the girdle is fastened at the top by a horseshoe of diamonds, and at the bottom by a bar pin of platinum set with diamonds.

The frock is further graced by bishop sleeves of light pink chiffon, which are brought into light forearm cuffs, fashioned from alternating puffs of pink chiffon and Irish lace.

When Miss Barrymore comes rushing into the garden assembly in this alluring gown she carries by its streamers, quite unconsciously, a hat of white chiffon, pillable and face framing, artfully decorated with blush roses and loops of pink lousine ribbon.

"Always unique and fascinating is Miss Barrymore's method of dressing her hair. Especially pretty on so tall a young woman is the simple hair parting she affects, the flat effect being relieved by the lustrous coronet of braids so beautifully plaited. This coronet is so arranged that it reveals the carefully brushed locks on the crown of her head and a full, fluffy puff of hair at the nape of her neck.

"Miss Barrymore's evening gown of pale blue silk gauze is a veritable creation in the perfection of line, coloring, and adaptability for her particular style of carriage. A voluminous circular skirt it is, with its footline made up of well-spaced clusters of inch-wide self-toned gauze ruffles, alternating with scroll work of the pale blue gauze puffs.

"From the neckline up the skirt is laid in unconfined plaits, which give an elegance of sweep to its round length train. A girdle of pale blue liberty gauze ribbon confines a blouse of the chiffon, which shows a square cut corsage run with the puffed scroll design and wing-like shoulder draperies of the blue chiffon, showing the same decoration. Quite a pompadour effect is produced by Miss Barrymore's personal touch, the pinning of three vivid pink natural roses on the left side of her corsage.

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### Lafayette—"The Seminary Girl."

Melville B. Raymond has seven companies on the road, four of them musical comedies, two "Buster Brown" companies, the "Elinore Sisters," and "The Seminary Girl," which opens a week's engagement at the Lafayette tomorrow night. This latter piece is the latest musical comedy.

The charm of "The Seminary Girl" is said to lie in its many unusual qualities. According to the advertisements the book is coherent, natural, has a strong and well sustained plot, is as clean as a hound's tooth, the comedy is delicious, the songs catchy, the chorus poses both beauty of figure and voice, the costumes are magnificent, and the stage settings superb.

In the fourteen principals of the cast are Ruth Peabody, in the title role, who will be remembered as the original Nellie in "The Prince of Pilsen," Edward Clark, author and comedian; George Gorman, minstrel; Knute Erickson, who starred in "Yon Yonson"; J. Francis Dooley, the Musical Noss family; Harry Forsman, James W. Howard, Mabel Marsh, Francis Berg, and the Bergers-Sisters.

### Kelcey and Shannon in Vaudeville.

Herbert Kelcey and Ethel Shannon, the eminent dramatic stars, have cast their fortunes with polite vaudeville, and will be introduced this week at Chase's, in the one-act play, "Journey's End in Lovers' Meeting," made noteworthy by Miss Ellen Terry, formerly associated with Sir Henry Irving, who originally produced it in London, and achieved extraordinary success. The authors are John Oliver Hobbs and George Moore, well-known English writers, and it is said to develop a strongly interesting plot, involving an estranged husband and wife of noble rank in England. Its recent presentation in New York city confirmed the belief that it would not only prove acceptable to Mr. Kelcey and Miss Shannon from an artistic standpoint, but would win instantaneous favor with the audiences.

Charles T. Aldrich, far famed for his burlesque on Ching Ling Foo, the Chinese magician, and ranking as one of the most versatile and diverting of American vaudeville comedians, will undertake to evoke laughter with a compound of mock magic and mirthful parody. Burton and Brookes are expected to prove effective also in reducing the audience to a state of continuous laughter. Mildred, the "King of Whistlers," comes direct from London; head-balancing feats, William Potter and Ethel Hartwell, character impersonations, Loney Haskell; Burton's acrobatic comedy dogs, and the motion pictures of the capture of counterfeiters form the remainder.

### Academy—"The Confessions of a Wife."

"The Confessions of a Wife," by Owen Davis, will hold the boards at the Academy this week. A. H. Woods, who wrote the play, is said to have spent \$20,000 for scenery, costumes, and other equipment. The action of the drama carries the characters to New York and out to the Far West. In the first act is shown an old-fashioned blacksmith's shop. In the second act there is a country house. In the third the scene is a poor lodging in New York. Act four presents the Western Empire as a bazaar the exterior of the Prairie Belle Hotel, and a New England country.

## HERBERT KELCEY WAS FIRST MATINEE IDOL

In Early Days of Lyceum Company He Obtained an Unexpected and Undesired Eminence.

Herbert Kelcey, long the leading man of the Lyceum Theater stock company of New York city, and who, with Miss Ethel Shannon, has gone into polite vaudeville and will be seen at Chase's Theater this week, is credited with being the first actor to become what is popularly called "a matinee idol." Mr. Kelcey does not claim the distinction, but in discussing the subject of the adulation women, in particular, bestow upon their popular actors his friends hark back to the early days of the Lyceum organization and easily establish the verity of their assertions.

Mr. Kelcey is an Englishman of gentle birth, breeding, and accomplishments, and as soon as he reached this country he was engaged to fill the place of leading man at the Lyceum. Stalwart, handsome, debonaire, he looked every inch a gentleman, and no other actor, American, English, or French, before or since, and even now, could or can wear the "togs" of the hall-room with an air of greater distinction.

"Herbert Kelcey was the first actor to tread the American stage who could wear evening clothes and not look like a butcher or baker in his best 'duds,' as, prior to his time, was the case with most of the leading men on this side of the water," said an English actor

friend of Mr. Kelcey, in a discussion recently concerning him. It was in the course of the Lyceum Company's regime that Thursday matinees were instituted, and then, as now, they were largely patronized by the younger feminine element of theatergoers. Mr. Kelcey was a revelation to them, and to say that they worshipped at his shrine is to mildly state the fact. There was nothing of the namby-pamby about the actor and the records show that despite the endearing epistles he received from fair devotees, his private and public life remained irreproachable.

Years afterwards the expression "a matinee idol" was coined to describe an actor wielding especial charm over susceptible girls and, happily for Mr. Kelcey, he has long since been supplanted in the esteem of the rising generation of society "buds."

Mr. Kelcey is a member, indeed one of the oldest, of the Lambs' Club of New York city, and owns a handsome country property near the metropolis. He has been so long in this country now that he is regarded, and regards himself, as an American actor, and does not contemplate the likelihood of ever returning permanently to the land of his birth.

### Lyceum—"Cherry Blossom Burlesques."

Phillips, Floyd Turner, M. J. Joyce, Joseph F. Long, Henry Dittmas, Miss Kate Delgish, Miss Nettie Bourne, Miss Nellie Doney, Miss Sadie Stringham, and Little Ethel Schutte.

### Shepard's Moving Pictures.

Shepard's Moving Pictures at the Academy this evening will include a thriller, "Chased by Blood Hounds." It is in serial form with its scenes laid in the mining camps of Colorado. Timely and interesting should prove the latest pictures of the war now being enacted in Asia. These pictures have just been secured by Mr. Shepard's special correspondent in the field.

### Recital by Hofmann and Kreisler.

Josef Hofmann and Fritz Kreisler will be heard in a joint recital at the National Theater Friday, April 14, at 4:30 p. m., under the management of the Philpitt Ticket Agency.

### Coming Attractions.

Edna May in "The School Girl." Edna May comes to the National for a one-week engagement, beginning Monday evening, April 10, heralded by the praises of London and New York critics, who pronounced "The School Girl" one of the most delightful combinations of clean fun and good music, and were unstinting in their praise of the beauty and talent of the former Salvation Army lassie of "The Belle of New York." She has studied hard during her absence from this country and has developed greatly in voice and stage work.

### George Primrose's Minstrels.

George Primrose and his Minstrel Company will present minstrelsy in its up-to-date form at the Columbia Theater next week. J. H. Decker, his manager, has surrounded Mr. Primrose with a host of well-known comedians and vocalists. In addition to the vocalists and comedians an operatic orchestra and Niklas Schatzony's Hungarian Huszar Band of forty boys are carried.

### Maude Adams in "The Little Minister."

It has been about five years since Miss Maude Adams was seen in Washington as Lady Babbie in "The Little Minister." It is remembered that this charming young woman made her first appearance as a star in this city, and the play in which she was introduced to the public was "The Little Minister."

The initial reception accorded Miss Adams at that time was marked, though it was at the beginning of what has since proven a most brilliant career.

Miss Adams is to return to Washington, beginning her engagement at the National Theater, Monday evening, April 17. During her engagement here she will have played the part of Lady Babbie nearly 1,200 times, and a large number of her present company have appeared with her at every performance. In all these times she has never missed a performance. Miss Adams was to have brought out another play at the Empire Theater, in New York, in January last, following an engagement of two weeks in "The Little Minister." The demand to see her as Lady Babbie again necessitated extending her engagement there for more than three months, resulting in the postponement of her new play until the beginning of next season. Arthur Byron is leading man for Miss Adams, playing the title role.

### Looping the Loop.

Chase's promises for next week Miss Carlotta, famed as the only woman in the world who "loops the loop" on a wheel; Sam Eiton, an English comedian; Stanley and Brockman in "The Count, the Piano, and the Dude"; Japanese poses on a high perch, by Delmore and Onedia; Carlin and Otto, German comedians; Jules Hickey and Amy Nelson, in "Twisted and Tangled"; the Three Diamonds, Parisian street singers, and funny motion films complete the bill.

### "After Midnight."

The melodrama "After Midnight" will be the attraction for the week of April 10, at the Academy.

### Lecture by Dr. McGee.

One of the most novel and interesting lectures of the year is to be given on Saturday evening, April 15, in the New Willard ballroom, by Dr. Anita Newcomb McGee.

At the outbreak of the war between Japan and Russia, Dr. McGee offered to the Japanese government his services and those of a band of American nurses. These were accepted through the Japanese minister here in Washington and Dr. McGee and his assistants sailed immediately for Japan. She was there appointed supervisor of nurses with the rank of an officer in the Japanese army, and was detailed to inspect hospitals. How efficient her work was may be inferred from the fact that at her departure the Emperor bestowed upon her the decoration of the Order of the Sacred Cross. She was given also a special decoration by the Red Cross Society.

Dr. McGee's lecture, entitled "A Woman's Experience in Japan," pictures the exciting conditions in the plucky little island. It is illustrated by a collection, many of the slides being made from photographs taken by Dr. McGee herself. The lecture is offered under the auspices of the William Dunforth Chapter, D. A. R., for the benefit of Continental Hall, and will be given at the New Willard, April 15.

### "The Princess Chic."

"The Princess Chic" is the offering at the Lafayette week of April 10. It will be produced as formerly by the Kirke LaShelle Opera Company.

### Faversham's New Play.

The new Milton Royle play, "The Squaw Man," in which Mr. William Faversham is to be starred by Leebler & Co., and concerning which there have been many promising predictions, will have its initial presentation at the Star Theater, Buffalo, Monday, April 24. A reading of the play was had on the stage of the Liberty Theater on Friday morning, and today the entire company left for Buffalo, where rehearsals will continue until the opening. The company includes, with the exception of four or five parts, William Faversham, Selene Johnson, Mabel Morrison, Ada Dwyer, E. J. Ratcliffe, Theodore Roberts, Cecil Ward, Elmer Grandin, Jefferson Lloyd, W. S. Hart, Arthur Henry, Lillian Mainwaring, Helen Maebeth, W. Widdcomb, William Eville, Albert Cowles, Viola Flanagan, Albert Barney, A. Buchanan, William Harley, Emmet Shackelford, Estelle Arthur, Charles Chappelle, W. H. Hardy, M. L. Lewis, Frederick Watson, and Charles Smart.

### Japanese Bohemians.

The Japanese people have few more ardent admirers in this country than Burton Holmes. On several occasions during the past year Mr. Holmes has given out interesting incidents that have forcefully illustrated Japanese everyday life. For years people have thought of these "little brown men" more as curiosities and Mr. Holmes has endeavored to impress us with the fact that they were really human. He says they are, on occasions, almost Bohemian. Their national drink, made from rice, is called "sake" (pronounced sockie), and is a