COMING ATTRACTIONS AT THE BALTIMORE THEATERS

FORD'S

Edmund Breese will return to Baltimore tomorrow night, this time under the direction of the firm of Werba & Luescher, heading a splendid metropolitan cast of players and presenting The Master Mind, a new four-act play by Daniel D. Carter. The initial production in this city will be made on the stage of Ford's, where the attraction is scheduled for a week's engagement.

The Master Mind is heralded as one of the most important dramatic productions of the year, and in it Mr. Breese is said to possess a role that affords him greater opportunities than he has had in any of the great successes with which he has been identified in recent years. The play itself will be the means of Mr. Carter's making his debut in the ranks of American dramatists, as this is his initial effort at dramatic writing.

In this offering he advances a new and more or less startling theory, that the normally conventional mind is not capable of coping with an abnormal high-strung brain, which has been diverted into unlawful channels. His plot shows the working of a master mind directed because of wrongs and sufferings inflicted by civil and social customs. There is both logic and moral to the story, and Mr. Carter has unfolded his tale in a fashion so gripping that his theme challenges the breathless attention of the audience from the rise of the first curtain.

The first scene is laid in New York city at the present day, the action of the play moving from there to one of the exclusive residential colonies along the Hudson River.

Following precedent established in recent years by the management of Ford's, the midweek matinee of The Master Mind next week will be given on Shrove Tuesday, instead of on Wednesday, as usual. Wednesday of next week is Ash Wednesday and the beginning of Lent and the special matinee on Tuesday at Ford's will give many theatergoers their last opportunity to attend the play until after the Lenten period.

Werba & Luescher, producers of The Master Mind, in which Edmund Breese, of The Lion and the Mouse fame, is the featured player, had all their bills printed to read "Matinee Wednesday." When these bills were posted, they having been given over to the bill posters by the express company, the Messrs. Ford received so many telephone calls and personal requests from their regular matinee patrons that they telegraphed to New York to the producing managers and, with their consent, changed the date.

Frances Starr.

Beginning Monday, February 10, David Belasco will present at Ford's Miss Frances Starr and the original Belasco Theater Company in The Case of Becky, which has just finished a solid 12-week engagement at that house. The Case of Becky is a three-act drama dealing with the fascinating subject of dual personality. The heroine is a beautiful young girl, in whose soul resides an evil spirit, which from time to time asserts itself and gains absolute domination over her other and real self.

For the treatment of her peculiar ailment she has been sent to the sanitarium of Dr. Emerson, a specialist in nervous disease, who cures her through the use of hypnosis.

Mr. Belasco has produced the play with all the skill for which he is noted, the last act showing a psychological laboratory, with the multitude of delicate instruments used by those physicians who make the vagaries of the human brain a special study, being unusually effective.

The Honey Boy Minstrels.

George (Honey Boy) Evans' all-new show will be presented by himself and his company of 60 Honey Boy Minstrels at Ford's the week of February 17.

AUDITORIUM

That all the world loves to laugh with happy lovers is conclusively proven by the success of James Montgomery's comedy, Ready Money, which will be at the Auditorium Theater, beginning February 3, for one week.

Ready Money is said to be a rapidly moving comedy, spiced with clever dialogue and permeated with dramatic situations, which carry with them a thrill. This play was originally produced last spring in Chicago and was then simultaneously produced in London and in New York last August. The play has been praised by the press of two continents.

Matthew White, Jr., critic of Munsey's Magazine, had repeatedly called attention to the merits of Ready Money. "In this play money hasn't to talk; it only has to be looked at, after which it gathers unto itself other money, as if it were a magnet."

The story of Ready Money turns about a love-sick young man who has the promise of a girl that she will marry him, and, as a second asset, a lonely, much-cherished 25-cent piece. Stephen Baird, the hero, really has a gold mine in Arizona, but everyone has come to the conclusion that it is merely a hole in the ground. New Year's Eve finds Stephen practically penniless and the proposition staring him in the face of getting money for the holidays and enough to win his sweetheart.

This help comes providentially in the form of an international counterfeiter, whose philosophy is that you "don't need real money to succeed; all you need to do is to make people think you have money." He explains this to Stephen and out of the use of counterfeit money comes a series of smashing comedy situations, which have made the success of Ready Money.

Among the best-known players of the New York comedy, which is to be seen here, are Joseph Kilgour, who is remembered for his work in Arizona and The Easiest Way; Ben Johnson, Scott Cooper, Hans Robert, of Checkers fame; Henry Miller, Jr., Frank Miller, George Thompson, Fay Wallace, Isabel Winloche and Estelle Wynne.

Sensation for the Auditorium.

William A. Brady, Limited, whose name has been associated with more successful stage productions in the past 12 years than any other individual manager can lay claim to, is sending to this city week of February 10 Frederic Arnold Kummer's play, The Painted Woman. In molding his new dramatic offering Mr. Kummer has shown consummate skill in more ways than one, and dramatists and critics who have familiarized themselves with the beauty and forcefulness of the lines proclaim it his best achievement, and one that places him in the foremost ranks of American dramatists. Every essential conducive to the artistic is shown from the rise to the fall of the curtain, and the picked company that Mr. Brady has personally selected to delineate Mr. Kummer's dialogue is of exceptional strength and magnitude. It is the sort of play that one can enjoy seeing twice, smacking of realism and exploited in a manner that is consistent and noteworthy. Every accessory pertaining to scenic equipment has been carefully cared for, and all who avail themselves of the opportunity of seeing this delightful dramatic digression will readily realize at a glance that The Painted Woman is worthy of the enviable approbation that has been showered upon it.

MARYLAND

The attraction for next week at the popular Maryland Theater is what is termed the "popular star bill," especially selected from the Keith Circuit of high standard attractions, and includes Louis A. Simon and Kathryn Osterman, surrounded by their own company of 12 musical comedy artists, presenting the tuneful operatic comedy, A Persian Garden; America's favorite prima donna, Grace Van Studdiford, in a bright and catchy vaudeville offering; Dave Genaro and Ray Bailey, the dancing stars; Allan Dinehart and Ann Heritage, in Just Half Way; Billy Sweed Hal and Company, in the comedy protean oddity, Made Good; La France and McNab, black-face comedians; Rich and Elenor, the fascinating pair; Lavine and Cross, the model men; Frank Hartley, the speeky juggler; the De Lesso Troupe, world's greatest high-casting act, and the kinetograph novelty moving pictures.

The usual daily matinees will be given and the performances will commence at 2 and 8 o'clock sharp.

GAYETY

The Great Behman Show comes to the Gayety this week. The Behman Show this season is headed by Lew Kelly (Professor Dope). The force of Kelly's comedy is illustrated by the fact that nearly every one who witnesses his performance cannot resist repeating his frequently used line, "Stand still, Roger." Associated with Kelly in the Behman Show are five other stars, any one of whom is entirely capable of heading the ordinary burlesque aggregation; these include the Watson Sisters, who are now acknoowledged the premier feminine entertainers in burlesque; Fred Wyckoff, the best of all "rube" comedians; Lon Hascall, that artistic purveyor of elite slang phrases, and Vic Casmore, a character comedian who has appeared with many of the representative stars of today. With a cast made up of such talent one can readily imagine the quality of the entertainment to be presented, especially when its scenic and costume equipment is equal to anything ever attempted in burlesque. There will be a matinee every day.

EMPIRE

The only and original Billy Watson and his world-wide known Beef Trust Beauties will be the attraction at the Empire Theater, beginning with the usual Monday matinee. Watson has been before the burlesque-going public for over 25 years, and during that time has established himself as the leading comedian in that line of theatricals. Billy Watson and his characterization of the fighting German Philip Krousemeyer are classics to the followers of burlesque.

Two burlesques will be given—Krousemeyer's Alley and Krousemeyer's Christening. Both have been brought right up to the minute, although still retaining the features that have resulted in their both being so popular for some seasons.

Watson will again appear as Krousemeyer. Billy Spencer will also appear in his original role of Grogan, which is almost as well known as that of Krousemeyer. Others in the cast will be Ida Walling, Harry West, Sadie Heusted, Marion and Thompson, Bijou Comedy Trio.

The country store feature will again be given on Thursday night.

HOLLIDAY STREET

The Premier Stock Company will offer at the Holliday Street Theater East Lynne, one of the oldest yet most striking and popular of all the modern dramas. For beautiful simplicity in its lines and strength of action this play of human scenes and conditions has not been surpassed by any play of its class. East Lynne is a play of homeliness. As a dramatic and literary production it is symmetrical and complete, for it was written by a master hand. It is graced by touches of bright humor here and there and is again sharply contrasted with the gripping poignant pathos. It is a play for both the masses and the classes—the master and the man.

ALBAUGH'S

The program to be presented by Polk Miller and Col. Tom Booker, two well-known Confederate story-tellers and singers, at the entertainment they will give in Albaugh's Theater tomorrow and Tuesday evenings will be filled with songs and dialect anecdotes reminiscent of wartime and antebellum days.

The atmosphere of Mr. Miller's recital, which he calls Old Times Down South, will be considerably emphasized Monday night by the presence on the stage of a number of veterans from the Confederate Soldiers' Home at Pikesville and on Tuesday night by the presence of a party from the Confederate Woman's Home on Linden avenue. To make the scene more appropriate still, both Mr. Miller and Colonel Booker will wear their grey coats on the stage.

One of the most amusing features of the program will be the appearance of the Old South Quartet of genuine darkies, who sing, act and look exactly like cotton-field hands or Old Virginia roustabouts. They stick to the old folk melodies.

Mice Ate the Certificate.

[From the Indianapolis Sun.]

Walter B. Beyer, 21, and Miss Florence M. Richardson, 18, daughter of Louis G. Richardson, who were secretly united in marriage in the courthouse in Lawrenceville last February, decided recently to make the formal announcement of their marriage to their parents and friends, but were unable to produce their marriage certificate. The certificate had been hidden away by the young bride and had been chewed to pieces by mice.

Mr. Beyer was compelled to make a second trip to the city, where he was furnished with a certified copy of the original marriage certificate.

No Prize Awarded.

The awarding of the Nobel peace prize this year has to be abandoned. All the writers seem to have enlisted as war correspondents.—Peoria (Ill.) Herald-Transcript.

THE LYRIC

The first of the two remaining operas of the season by the Chicago Grand Opera Company will be given in the Lyric next Friday evening, when a notable production of Donizetti's Lucia di Lammermoor, with Mme. Luisa Tetrazzini, greatest of contemporaneous coloratura soprani, as the star, will take place.

From the large demand for seats it is evident that the two closing productions will be the most successful of the entire season, great interest being shown both in Lucia and in the closing opera on the evening of February 14, La Tosca, with Mary Garden in the title role.

While Tetrazzini is a decided favorite in Baltimore, her appearances here have been by no means frequent. She has, in fact, only been heard locally in opera twice, once as Lucia and once as Violetta in Traviata. On both occasions she made a tremendous success and her reappearance, particularly in a part that is considered the best in her entire repertoire, is being anticipated as one of the biggest events of the year.

She will have distinguished support. Chief among the other singers is Aristodemo Giorgini, a new Italian tenor, who is said to have a lyric voice of rare beauty, and who has never been heard in Baltimore. He will be the Edgardo. Anafesto Rossi, who made a deep impression when he sang Amonastro at the Lyric, when the Chicago Company gave Aida earlier in the season, will be the Ashton; Minnie Egener will sing Elisa, and Henri Scotti will be cast as Raimondo. Perosio will conduct.

A Notable Concert.

Much interest is being shown in local musical circles in the concert which will be given in Lehmann's Hall on the evening of February 18, by Miss Anna G. Baugher, the well-known young Baltimore contralto, assisted by Anton Witek, concert meister of the Boston Symphony Orchestra, and Mrs. Witek, a celebrated Danish pianist, formerly Vita Gerhardt.

The concert will practically mark Miss Baugher's debut as a professional concert singer.

Don't Fear the 13th.

[Lawrenceburg Cor. Indianapolis News.]

Albert B. Swope, traveling salesman of Newport, Ky., and Miss Palla C. Duncan, only daughter of Mr. and Mrs. Charles H. Duncan, of York Township, were married by the Rev. Charles D. Wilson yesterday. They have no faith in the old saying that the 13th is unlucky. They became acquainted 13 months ago, became engaged on December 13 and were married January 13. Three times 13 is the total of their ages. Both were born on January 13.

THE NEW THEATRE

The New Theater's bill for this week should meet with the approval of all vaudeville goers, and the headline position will be occupied by Princess Victoria, the tiniest comedienne in the world. This little lady is 25 years of age, measures 26 inches in height, weighing only 29 pounds, is smaller than the celebrated Chiquita and one-half the size of Mrs. Thom Thumb. Unlike most diminutive people, she in no wise suggests the freak, being well formed and remarkably pretty. She is as accomplished in music as the average girl of her years, and she renders in a full, rich voice ballads and songs, accompanying herself on the grand piano, the stool of which she reaches with the aid of a stepladder. Hailing from Australia, where she is known as the miniature Melba, she is making a tour of the world. On Tuesday, Thursday and Saturday afternoons she will hold a public reception on the stage of the theater and everyone will be given an opportunity to grasp her tiny hands. The Birthday Party, a merry, farcical musical interlude in three scenes and calling for the best efforts of 12 talented young folks, will be the extra added attraction. It relates an amusing little story of how a weary wanderer is mistaken for a long-lost son and is made the guest of honor at an elaborate repast. A brand-new comedy, instrumental and vocal, feature will be offered by the Musical Macks. They perform upon a variety of cleverly contrived instruments. Uno, Bradley and Irene, who come direct from the Cafe Martin, New York, with the aid of a piano and violin, will offer one of the most attractive of cabaret acts in present-day vaudeville. A petit comedy entitled The Broken Home will be presented by Schneider, Hearn & Co. Roche and Fisher, two charming young misses, will render a number of captivating songs, with appropriate costume changes. On Tuesday night there will be a dancing contest, when handsome silver loving cups and cash prizes will be awarded to the most graceful ballroom dancers, the audience deciding upon the winners. Amateurs will be in the limelight Thursday night and many laughable stunts have been planned for this week. This program will be concluded by the Theaterscope with a series of first-run comedy pictures from the world's foremost studios.

ACADEMY

At the New Academy of Music tomorrow night Richard Carle and Hattie Williams will appear as co-stars in The Girl from Montmartre, a farce with music in which they had a long run last summer in New York, and which they have since presented with notable success in Chicago and other cities.

The piece was originally a French farce. It tells the story of the gay adventures of a Paris doctor and a pretty but unconventional young woman whom he met one night when his wife was away from home and he was "seeing life" on Montmartre. Incidentally the doctor's wife and the girl's sweetheart add to the zest of the amusing complications that follow. There is a large chorus of young and pretty girls, tuneful music, catchy songs and dances worthy the name.

Mr. Carle plays the doctor in his own inimitable, whimsical style—a style that has made him one of the most entertaining comedians on the American stage. Miss Williams has an equally good role as the "girl" from Montmartre, and two or three of her songs have proved the hit of the piece.

An unique feature of the entertainment is the interpolation in the second act of the farce of J. M. Barrie's laughable skit on the problem play entitled A Slice of Life, with Mr. Carle, Miss Williams and Mr. William Danforth as the players.

Other novelties are two original dances by Joe Smith—The Sandwich Drag and The Tango Can-Can—and the use of kinemacolor pictures to tell part of the story.

The principals of the large supporting company are Al Hart, Edwin Nicander, George Leydecker, Donald Macmillan, Percy Leach, Ralph Nairn, Anita Rothe, Moya Mannering, Merceita Esmonde, May Bohannon, Veola Harty, Clara McFarlane and Alice Carrington.

There will be a popular price matinee on Wednesday and the regular matinee Saturday.

Travel Talk.

A journey through that section of Eastern Germany which lies between Munich and Berlin offers to the traveler almost every kind of attraction by which Americans are drawn to Europe. The fourth Newman travel talk at the Academy of Music on Tuesday afternoon will embrace everything of interest in this section of the Fatherland.

In response to many requests Mr. Newman will again show his remarkable film taken from a fishing trawler during a terrific storm off the North Sea.

Robert Loraine.

Robert Loraine will return to the Academy of Music for the week beginning Monday, February 10, in a new play, a comedy, by Roi Cooper Megrue, for the production of which the Liebler Company have been making elaborate preparations ever since Mr. Loraine's return to this country after his sensational exploits in aviation in England and France. His recent tour in Man and Superman was made as a preliminary to the presentation of this new comedy by Mr. Loraine, and Baltimore has been chosen as the first city of importance to witness it. The play is a comedy presentation of wooing-a-la-mode, in which Jimmie Shannon, the hero, is made the object of the matrimonial desires of a dozen or more delightful girls. In fact, the plot of the comedy calls for the prodigal introduction of girls; in one scene in particular the stage is veritably alive with Jimmie's world-ly sweethearts. How Jimmie makes his judicious choice is the crux of the comedy.

Otis Skinner.

Otis Skinner is said to have won the highest laurels of his career in the character of the picturesque beggar, Hajj, in the Klaw & Erlanger and Harrison Grey Fiske production of Edward Knoblauch's wonderfully successful play, Kismet, which will play an engagement in Baltimore at the New Academy of Music, beginning February 17.

This play is said to have had the widest success.

The story of the play is founded on the Arabian Nights, though it is not a direct dramatization of any one of the tales.

The Cliff Dwellers.

[From the Christian Herald.]

The Pueblos, it is reasonably certain, are a composite race formed by the amalgamation of the ancient Cliff-Dwellers with stronger nomadic tribes which conquered them, intermarried with them, and then, to a large extent, assimilated their culture.

This opinion was advanced and strongly supported with indirect evidence by Dr. Edgar L. Hewett several years ago. It has lately received confirmation that appears to remove it from the domain of conjecture into the realm of fact.

For years past Dr. Hewett has from time to time conducted excavations among the numberless prehistoric ruins west of Santa Fe. By measurement of the skulls found in the course of these excavations he has proven that the Cliff Dwellers were a dolicocephalic (long-headed) race. The Pueblo Indians are predominantly brachycephalic (short-headed) with a noticeable percentage (from 15 to 25 per cent.) of the other type. The difference between the two types is fundamental and proves conclusively that the Pueblos differ widely from the ancient people of the cliffs. Nevertheless, the similarity of their architecture, their industries, their culture and their religion unmistakably indicate that the Pueblos are the inheritors of the institutions of the vanished race. Some of the existing communities even possess traditions to the effect that their ancestors dwelt in the cliff homes. All these circumstances led to the conjecture that at some remote period in the past the people of the cliffs had been conquered by a more warlike people; and that the modern Pueblos represented the amalgamation of the victors and the vanquished.

New and Old in China.

[From the Christian Herald.]

Most of us are familiar with what has been done through the high schools and colleges in China toward preparing young men for advanced positions in every walk of life. These livts were telling greatly in China. Their influence has spread so to the government schools that the students there are going forth preaching against idols and superstition as earnestly as some of the church evangelists and teachers, and the idols are being cleared out of homes and temples.

The revolution came as the culmination of years of development toward the light of Christianity and the standards of Western civilization. Then in itself swung the pendulum of progress forward with a mighty impetus. To the minds of the younger generation it may fairly be said old things are passed away and all things made new. Ideas and ideals loaded with the dust of ages have been tumbled from their pedestals to give place to the ideas of progress and the ideals of Christianity. It will never be an easy task to estimate the influence of Christianity in the establishment of the new regime, but even that were easier than to overestimate it. Many of the leaders of the revolution—conspicuous among them the provisional president, Dr. Sun Yat Sen—as well as thousands in the ranks, were Christians. This mighty change in China has left its mark on all the people. They hold their heads higher and speak about their new republic with great pride.

VICTORIA

All the good things come together, it seems, at times. This week is one of those times, for from sketches to single acts there has never been a time when top-notchers of equal merit to those of the following program have been scheduled for your entertainment and enjoyment at the Victoria.

Clifford, Hipple and company in that superb playlet, As a Man Sows, is surely a tale that is worth the telling, and this is surely a company of the excellence that such a playlet requires.

The overture and incidental music for this has been especially arranged by Prof. Henry Herman. The scene is laid in the home of Mr. Grantley on Riverside Drive, New York city, and the time supposed to be 3:30 o'clock in the morning. Mr. Clifford Hipple plays Mr. Grantley, a New York business man; Carolyn McLean plays the part of his wife, and the other three characters are in hands equally capable. This playlet—it isn't what is popularly known as "a sketch"—is a powerful dramatic act from Frederick P. Ladd's story, Norton Guest, as dramatized by Campbell McCullough. Of course, there is special scenery, special effects and special effort made to present this to you as it deserves, and you'll say after seeing it that among the acts of this sort you've seen anywhere this is the very best.

W. C. Hoefler and company have turned their attention to bicycles, and, as they are comedians, they have found a way to get a brand new line of fun out of mere "wheels." Do they do it? Every other city up the coast says they do, that they are the hit of the bill, that they're the best ever, the funniest that ever lived, and lots of other things.

Shirley and Kessler say there are too many singing and dancing acts, and that most of them are like two peas in a pod. This is their line, so they either had to copy or devise something brand new.

How does "the most refined, classy string quartet in vaudeville" sound to you? Pretty high-toned, doesn't it? Then you'll like the Venetian Four, for it was about this act that these criticisms have been made. And they live right up to this reputation, too, every second of the time. Brennan and Wright aren't slow by any means, either, for they have found a way to crowd 20 minutes of travesty, singing, dancing and comedy into 14 minutes, but they have got to go at top speed to do it.

The Jack Murphy Trio—sounds sort of high-browed, but it merely means two men and a woman in the most wholesome, side-splitting comedy act you've laid your good two eyes on for months. They dance a little, sing some, talk a bit and please immensely with it all, and really and truly make the biggest sort of a hit.

Maybe you never heard of the Great Clifton? That's because you don't keep posted on institutions using straitjackets and people who become expert in the use of them. Clifton never was restrained by them for anything but exhibition purposes, but if the inmates of institutions where straitjackets are used knew as much about slipping out of them as Clifford does they wouldn't be long in confinement.

Miller and Russell, as The Lunatic and the Lady, is mostly laughs and the rest broad smiles. They likewise sing, talk, dance and get off enough comedy to stock an ordinary comic opera. Funny? From the first word to the last, and you begin to smile when they begin to talk.

There are a couple of other mighty good stunts that will be ready for you tomorrow, and the Pathe Weekly, a little closer to home in interest than usual, will form a mighty pleasing and important portion of this immensely good bill.

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