COMING ATTRACTIONS AT THE BALTIMORE THEATERS

FORD'S

David Belasco will present his remarkable production, The Woman, at Ford's, tomorrow night, with matinees Wednesday and Saturday. The cast is exactly the same in all respects as that which played the piece for a solid year at the Belasco Theater, in New York, and is composed of the best actors that can be obtained.

The play was given here about two years ago, just before it began its long run in New York and made a great success there. Now it returns with a prestige of a year in New York and six months in Chicago. It comes directly from a long run in Boston to this city. In writing The Woman, William C. DeMille may not have been actuated by any special ethical intention, but the fact remains that anything which serves to bring home to the public conscience its own lameness in the conduct of public affairs and its own toleration of viciousness in party politics may serve a larger purpose. And so The Woman, though primarily a play which aims to thrill through the clash of its characters, exploited in the stress of moving situations, may have an added value.

In writing The Woman, Mr. DeMille has been wise enough not to lose his temper. His grafters are human beings with very human elements in combination. And, to a people with a sense of humor, they are as attractive here as they are in life—through their sheer audacity. But it is no discredit to him to add that the resourcefulness and sensitiveness of David Belasco have undoubtedly contributed the lion's share to the value of his admirable play. It is predicted that one only heed to see the management of the scene of the hotel lobby to realize the master touch, to observe how all things are made to seem real, and yet to conform to the general dramatic plan, with no disconcerting intrusion of detail that can serve no useful purpose. The mere handling of the telephone switchboard in the first act, during scenes where it must be "busy" and might interrupt important matter, is said to be in itself a lesson in stage management.

In Mr. Belasco's cast are such artists as Mary Nash, Jane Peyton, John W. Cope, Edwin Holt, Cuyler Hastings, Harold Vosburgh, Carleton Macy, William Holden, Stephen Fitzpatrick, Langdon West, James Gerson and others.

Mrs. Fiske.

Mary Page, an untutored and uneducated child of the country, born to a life of drudgery and paternal cruelty, but with a keen imagination and a longing for the beautiful things and a broader vista than that of her sordid surroundings had listened to the love song of Alan Wilson, a wealthy young artist. But a realization comes to Mary that she had missed life's great meaning and stronger and stronger grows the conviction that she must cast aside all she had known of luxury and go forth, humbly, to work out her own regeneration.

How she does so through periods of storm and stress, and how great is her eventual crown of victory, Edward Sheldon has told in his new play, The High Road, in which Mrs. Fiske, premiere artist of our stage, is to be seen at Ford's during the week of March 31. In this complex, but human, role Mrs. Fiske has achieved a notable success.

Musical Calisthenics.

How would you like to hold your hands before you and put your 10 digets through a series of calisthenics for half-hour periods twice or three times a day? Sounds like a tedious proposition. However, Mischa Elman, the great Russian violinist, who will play a concert here on Tuesday afternoon, April 1, at Ford's, finds the utmost gratification in such procedure.

"It is fun for me," said the distinguished musician, "perhaps, because it is a duty that enables me to play better than I otherwise would."

The Governor's Lady.

For many a long day we have been hearing the wail that there is no great American play—typical of and peculiar to our own country—but the cry must now be stilled, for The Governor's Lady, the first piece from the pen of Alice Bradley, which will be presented at Ford's the week of April 7 by William Elliott and David Belasco, is American to its core. The piece is certainly one of the most appealing excerpts from modern American life which it will be the good fortune of Baltimore audiences to witness.

AUDITORIUM

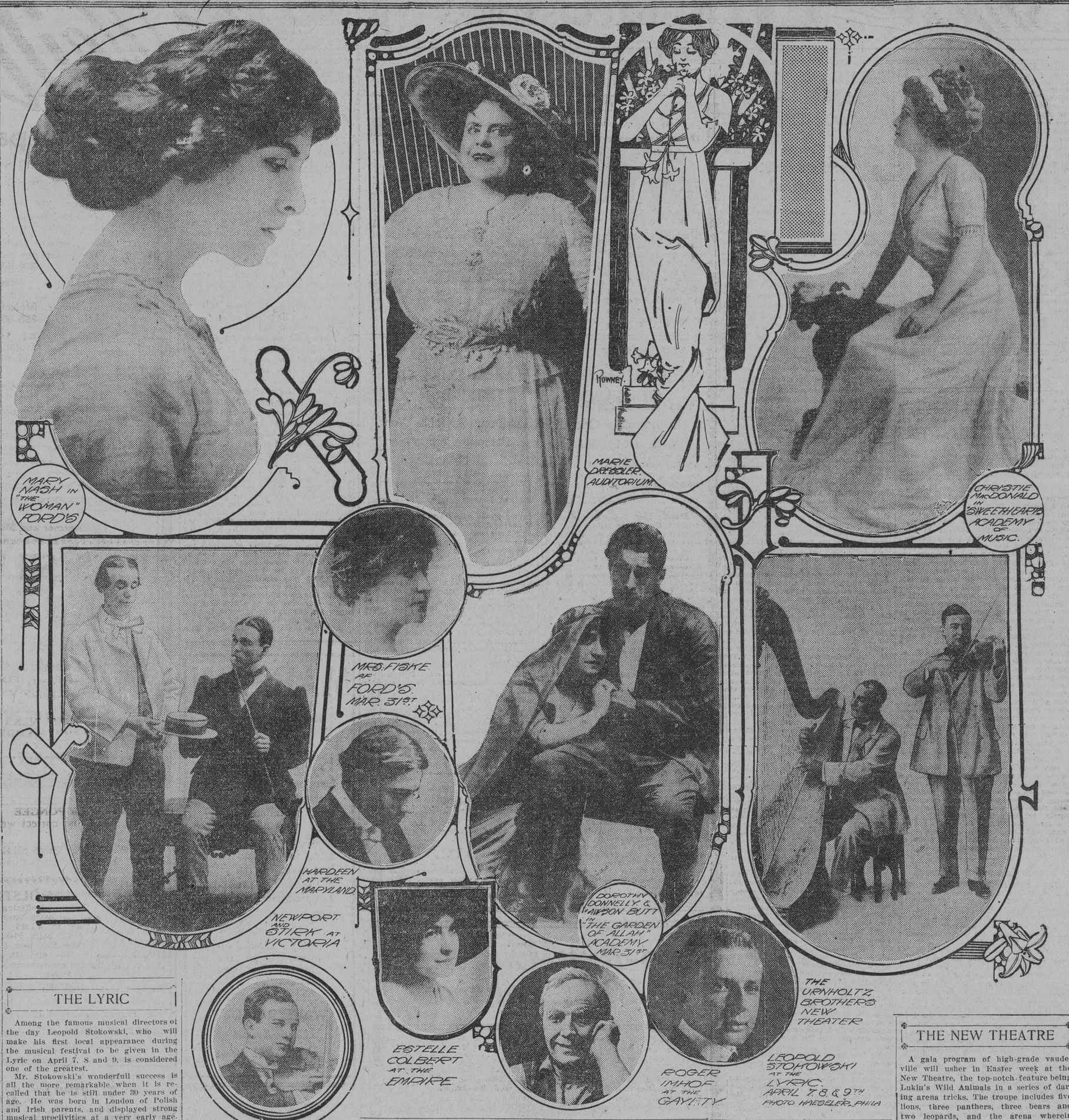
At the Auditorium, beginning with a special Easter Monday matinee, Marie Dressler will offer for a week's engagement herself and her associates in a diverting entertainment of a very much different sort than any in which she has yet appeared. Not succeeding in securing a musical play suitable for her purposes this season, she has gathered together her present company, who will assist her in offering a program conissting principally of one-act plays, interspersed with novelties in the line of singing and dancing numbers.

The first of the one-act plays is a military drama presented by Macey Harlan and Daniel Jarrett, Jr., entitled The Outpost, written by J. F. Archibald. After that Jefferson De Angelis, the chief comedian of Miss Dressler's organization, is to appear in a one-act farce called All At Sea, in which he has a typical De Angelis role to portray. Miss Dressler herself, assisted by De Angelis, has a burlesque of Camille, said to be excruciatingly funny, in which she plays the role of the sorrowful and frail heroine in a manner of which Sara Bernhardt never dreamed, while Mr. De Angelis enacts the romantic lover, Armand.

Among the other entertainers are Dorothy Toye, who is but recently over from the other side, and who sings grand opera selections in two voices, soprano and tenor; Mary Desmond, an Irish contralto, who offers songs reminiscent of the Emerald Isle, and Philip Hastings, a barytone, well known in operatic circles, and Weber and Wilson, a pair of whirlwind dancers, who perform the latest novelties in the art of terpsichore. There are other dancers and singers, and there is a prologue, the music of which has been written by A. Baldwin Sloane, in which the Misses May Hopkins, Madge Voe, Ethel Fairbanks and Mina Schall are the four "muses" and describe in blank verse that which is to follow. Miss Dressler herself will do a single "turn" and will be heard in a repertoire of her newest songs and recitations.

Walker Whiteside.

Mr. Walker Whiteside will appear for the first time in The Typhoon at the Auditorium week of March 31, presenting the world-famous sensation, with the original company and magnificent scenery that contributed to its phenomenal success at the fashionable Hudson Theater, in New York. The Typhoon made a profound impression throughout Europe, taking the great cities of Berlin, Vienna and Paris by storm. It has been freely claimed that the Whiteside production, in point of artistic completeness, in rendition and all-around excellence, is as fine as any given in Europe and will be the model of the long-promised presentation in London by Sir Beerbohm Tree of this remarkable play.



MISCHA ELMAN,
Who will give a recital at Ford's on April 1.

THE LYRIC

Among the famous musical directors of the day Leopold Stokowski, who will make his first local appearance during the musical festival to be given in the Lyric on April 7, 8 and 9, is considered one of the greatest.

Mr. Stokowski's wonderfull success is all the more remarkable when it is recalled that he is still under 30 years of age. He was born in London of Polish and Irish parents, and displayed strong musical proclivities at a very early age. He was given every possible advantage, and when he finished his academic training at Queen's College, Oxford, and in Germany, he entered the professional musician's field.

He came to America seven years ago, and some time afterward was made director of the Cincinnati Orchestra, where he laid the basis of his reputation in this country.

His engagement to succeed Carl Pohlig as director of the Philadelphia Orchestra at the beginning of the present season created widespread interest, and during the current season he has more than fulfilled the glowing predictions of his admirers.

Mr. Stokowski will direct the performance of Tschaikowsky's Fifth Symphony and of Beethoven's E Flat Major Piano Concerto the second night of the festival. The pianist in the concerto will be Harold Randolph, director of the Peabody Conservatory.

The Philadelphia Orchestra's other appearances during the festival will be with the Oratorio Society's Festival Chorus in Handel's Messiah the first night, and with the same great chorus the closing night in Nowowiejski's music drama, Quo Vadis, and with the United German Singers in David S. Melamet's prize composition, the Columbus Cantata, the second night.

EMPIRE

Miner's Americans, the big American beauty show, in a new and thoroughly up-to-date musical burlesque entitled The Yankee Doodle Girl, in two acts and four big scenes, will be the attraction at the Empire Theater this week, beginning with the usual matinee tomorrow afternoon. The book is by Barney Gerard and George Totten Smith and was produced by James Gorman, who has assisted in staging many of the George M. Cohan successes.

Miss Beulah, a recruit from the musical comedy field, is seen in the title role. The company includes Chester Nelson, whose characterization of Luke Warm in the Americans during past seasons, and Felix Rush, as Hiram Geezer, are well remembered. Others in the cast number Charles Barrett, for a number of years with musical stock companies on the Pacific Coast; Teddy Evas, the acrobatic comedian; Bob Deming, the Village Preacher; Lena Daley and Estelle Colbert.

The first act shows the handsome grounds of the Meadowbrook Country Club. The deck of Vaniman's airship, the Akron, which was destroyed at Atlantic City last summer, is also represented.

VICTORIA

Here's a novelty that has more than made good all along the line. It's a novelty in every sense of the word, playing the sort of music that the public, as a whole, like to hear. They have a new and impressive manner of rendering these selections, and in everything they do throw a spirit of originality into their work that makes theirs a mighty refreshing, pleasing sort of feature and one of the best of its kind on the vaudeville stage.

They're booked at the Victoria for the entire week, and you'll enjoy their performance so much the first part of the week that you'll be back to hear them again—and you'll do this surely.

Newport and Stik struck on a good idea when they chose the comedy sketch Fun in a Barber Shop for their vehicle. There is nothing but laughs in this, and it's worth the entire price of admission to fully and thoroughly enjoy all the comedy and laughs that are bottled up in this bit of a playlet and uncorked at every performance for your enjoyment.

The Four Howards have a reputation as wide as the entire country for a good, clean comedy sketch. It's filled with laughable situations and works up to a climax that is nothing short of ridiculous. You'll say, and honestly, too, that it's the funniest thing of the sort you've ever seen anywhere.

A Night With the Sculptors—that's the name of the finest posing act on the stage today. There are four people in this, and the work they do is so far ahead of everything else of the sort there is no comparison at all. They are here for the entire week, and you'll say there is more real good novelty in this than anything along this line you've ever given your attention to.

The Palace Quartet is a singing aggregation of note and ability. They have a splendid reputation everywhere, and will please you to the limit with songs that are classic, showing what they can really do, as well as the lighter and more popular numbers that please the public at large. They use a pleasing stage setting appropriate for their act, and it's classy and right up to the minute in every respect.

Saide Fondelier walks, juggles and does many other difficult stunts while walking the slack wire. You'll agree this little woman is nothing short of a marvel, and she has a host of friends in every city on the Coast. Be sure and see this, for it's a most unusual act and probably the only one showing exactly this sort of combination.

The Pathe Weekly, abounding with scenes from all parts of the world, and especially from our own home country, dealing in only the latest points of intense news interest, will form by no means the least interesting portion of this specially good program.

A PETTICOAT CAFE

In the village of Plona, Canton of St. Gall, Switzerland, the men petitioned recently the local authorities to open a cafe where they could obtain drinks and pass a pleasant evening. The women folk, however, strongly objected, and the affair was dropped. The men, in revenge, consequently visited the cafes in the neighboring villages and made a point of returning home late at night. The women of Plona then petitioned for the establishment of a cafe under their management, giving ample financial and "moral" guarantees, and the petition was granted.

The cafe was launched by the women of the village and kept under their control. Good drinks and food were sold at a little over cost price, and the farmers' daughters took it in turn to wait on the customers once a week, and everybody is so well served that there have been no more excursions to other villages and midnight returns. The cafe is closed at 11 P. M., and nobody who has had a glass too much is allowed another drink. The "petticoat cafe," as it is nicknamed, is a distinct financial success, because the women give their services free, and buy the best in the cheapest market and at the lowest possible price.

Gold Bricks by Post.

[Baker Cor. Portland Oregonian.]

To ship real gold bricks by parcel post is the novel idea now being put into effect by the Union Companion Mine at Cornucopia, this county. The mine has been running for some time, but recently changed hands and the new management is using the United States mail to carry its output.

The bricks are securely wrapped, taken to the postoffice, where they are insured and mailed to the company's headquarters in Walla Walla. The mining company finds this method satisfactory.

MARYLAND

A monster bill of all-star features is offered as the gala Easter Week attraction at the popular Maryland Theater.

The program includes William Burress and his company of 30 operatic stars in The New Song Birds, the latest phase of the grand opera craze, with words by George V. Hobart and music by Victor Herbert; the man of mystery, Hardeen (brother of the world-famous Houdini), who has astounded thousands with his marvelous escapes from handcuffs, locks, chains, packing cases, crates, barrels, milk cans, etc.; Franklin Ardell Company, playing an up-to-the-minute political comedy entitled The Suffragette; Hoey and Lee, Hebrew comedians and parody singers; Muller and Stanley, two real comedy stars; Lamberti, the master musician; Bronson and Roth, singing and dancing comedians; Clark and McCullough, tramp comedians, in Much Ado About Nothing; Mlle. Paula, the dainty aerialist, and all new subjects by Thomas A. Edison's talking motion-picture machine, the Kinetophone. Daily matinees will be given.

HOLLIDAY STREET

The Premier Stock Company will be seen at the Holliday in the best play written around the Spanish-American War. As it is the last week of the engagement of the stock company the management selected this play so as to close in a blaze of glory, and will endeavor to give a scenic production that will live long in the minds of the patrons of the Holliday Street Theater. The Man-o'-Warsman has not been given in this city in some time and it is due to the friendship between Mr. Thomas E. Shea, who owns and starred in the play, and George Kennedy, the leading man of the company, that Mr. Shea has allowed the play to be presented by a stock company.

Benefit Performance.

An entertainment, A Brahmin Wedding, in two acts, will be given at Lehmann's Hall April 10 for the benefit of the tuberculosis ward of the new missionary hospital in Vengurla, India.

The wedding is a typical scene of life in India, showing the child-marriage customs, and the cast is composed of a number of stewards of India from The World in Baltimore, who will be costumed. The play was arranged by Mrs. J. A. Gardner, wife of the general secretary of the world pageant.

Those who were unable to see some of the most interesting demonstrations of India life will see them at the play, as it will be given very completely.

GAYETY

With the Knickerbocker Burlesquers this week at the Gayety Theater Louis Robie has provided the celebrated Roger Imhof with a two-act burlesque called Casey, the Porter, and a beauty chorus.

For many years Imhof has been identified with the character of Casey, but in this season's offering he will be seen in an entirely new phase—that is, he will now be seen as Casey grown wealthy. In the first act Imhof plays a porter at a resort hotel, making it miserable for the guests and making himself generally objectionable. Casey accepts as a tip a lottery ticket and before the act is over wins the capital prize. He disciplines his millionaire son by reducing him to the rank of a porter.

In the second act Casey is the gentleman of wealth; he has also been fortunate in love and has espoused the hotel's fairest guest. Supporting Imhof are Irving Walton, George Banks, Max Fehrman, Jack West, Tom Morrissy, Marcelle Coreene, Doris Thayer and Augusta Lang.

The Centenaries of Gas.

In 1792 a manufacturer in Redruth, in Cornwall, named Murdoch made gas to light his home and factory. Pall Mall in London, 1807, was the first street to be lighted by gas; Philadelphia introduced it in 1815; Boston in 1822, and New York in 1825. Gas is obtained from coal, which is heated in large retorts; the heavy gas drawn off passes by a pipe, called the hydraulic main, through a number of curved pipes called condensers, in which process coal tar and ammoniacal liquor condense and fall into a well. The gas passes to purifiers over slaked lime, which takes up sulphureted hydrogen and carbonic acid; it is then headed downward to the gas-holder, a large tank having its base resting on water, and from which the gas is distributed to the consumers. Certain by-products are obtained in the course of manufacture which are more valuable than the gas itself; these include coke, ammonia, aniline, phenol, or carbolic acid, naphthalene dyes, various artificial drugs and basic perfumes.—The Christian Herald.

THE NEW THEATRE

A gala program of high-grade vaudeville will usher in Easter week at the New Theatre, the top-notch feature being Lukin's Wild Animals in a series of daring arena tricks. The troupe includes five lions, three panthers, three bears and two leopards, and the arena wherein they perform is so adroitly arranged as to resemble a heavily timbered portion of the African jungle. The comedy portion of the bill will be headed by that inimitable comedian, Mike Fenton, surrounded by an excellent company in a new and up-to-date tabloid musical comedy. The Umholtz Brothers, hailing from the Wintergarten, Berlin, will present a musical specialty the chief feature being the harmony they secure through the clever blending of a concert organ and a triple noted harp. A protean fantasy will be offered by Charlotte Norton and company, their various impersonations, over a dozen in number and complete in costume and make up, are presented in an incredibly short space of time. They conclude their number with a splendid production of the famous trial scene in Madame X, with special scenery and effects. Dan Martin will contribute as his share to the success of the program a comedy wire act, and his double and triple somersaulting while high in the air is something for from the beaten path followed by the usual run of wire specialists. A new and timely string of jokes and songs will be sent across the footlights by Rockwell and Woods, comedians. On Monday and Friday nights Curiosity Shop, the new and big laugh-getting feature of the management's, will be continued, and this week 50 miscellaneous prizes, all of real worth, will be distributed free to the patrons of this popular playhouse. On Tuesday night at 8:15 o'clock, as usual, there will be a dancing contest participated in by some of the very best local ballroom dancers, and silver loving cups and cash prizes will be bestowed upon the most graceful couples, the audience naming the winners. Amateurs will be the laughing attraction on Thursday night, and many novel stunts are in readiness for showing this week. This excellent holiday program will be concluded by the theatrescope, with an especially well-selected series of first-run comedy pictures.

Roses From Italy.

[From Ave Maria.]

The rose, so long considered the floral emblem of England, was not known in that country until the early part of the fifteenth century. Rose trees were then brought from Italy and planted in the royal gardens. They were sent as presents from the Holy Father and highly esteemed by royalty. It became the custom to carve them over the doors of the confessional as holy flowers, hence the term sub rosa (under the rose) used to mean with secrecy.

ACADEMY

The Easter season will be ushered in theatrically at the Academy of Music tomorrow night with an event of unusual importance, for it will make the first presentation on any stage of Victor Herbert's new opera, Sweethearts, with Miss Christie MacDonald as its star. Werba and Luescher, who are making the production, have spared neither effort nor expense to make this the greatest success to which their names have been attached.

Mr. Herbert has devoted several months to writing the score, and he is confident it is the best he has yet composed in light opera.

The book is by Harry B. Smith and Fred de Gresac, and the lyrics by Robert B. Smith. The story is taken from an old Flemish fairy tale, and concerns the Princess of Zilania and Prince Franz. The Princess, when a child, is stolen and placed in a tulip bed near the laundry of the White Geese. There she is discovered by Dame Paula, who brings the child up as her own. How the Prince falls in love with the little laundry maiden, and how her royalty is later discovered are told in song and story. The Prince does not have an easy time wooing the maiden, for there are other suitors for her hand, including three foreign diplomats and also an officer in the army.

One of the most delightful songs in the opera is Sweetheart, which Miss MacDonald sings on her entrance. The theme of this runs through both acts, and is sure to meet with popular favor. The answer of the Prince, for Every Lover, is in keeping with Miss MacDonald's number.

Chief in her support are the two English comedians, Tom McNaughton and Lionel Walsh. The role of the Prince will be well cared for by Thomas Conkey. Miss Ruth Lincoln has been brought from England to sing the role of Liane, and Ethel Du Fre Houston will play Dame Paula. Edward Wilson, Robert O'Connor and Frank Belcher all have important roles.

The large and carefully selected chorus will be an important feature of the production, while the scenic investiture and costuming will be lavish.

The Garden of Allah.

The Garden of Allah, costly and elaborate in its pictorial and dramatic effects, will be the attraction at the New Academy of Music for two weeks, beginning Monday evening, March 31.

The locale is the Desert of Sahara and its environs to the north. The story is a romance of absorbing interest. A Trappist monk becomes aweary of his monastery and, yielding to his natural inclinations, runs away. He meets another wanderer like himself, a young and impressionable woman. They fall in love with each other and marry. The shadow of the church lies heavily upon the monk, however, and eventually his wife discovers his secret and compels his return to his former life to save his soul and peace of mind.

The curtain rises upon a caravan crossing the desert. Arabs, horses, camels, goats and asses, all are shown. The curtain rises again upon the garden of the monastery. Then come in rapid succession the grounds of the Hotel de Desert, with its hangers on of the French Army and the swarthy peoples of the desert, gaming, drinking and chattering the French-Arabic patois of the place. Next appears a street of the Ouled Nails, in Beni Mora. The squat houses with their women hanging over the balconies, the shrill cries and jabber of tongues loosed in Arabic make a lively picture of oriental life and environment. So does the next, with its sudden tragedy of passion over a dancing girl. Then comes the beautiful garden of Count Anteoni, with its towering colonnades of palm trees, the sandstorm on the desert, again the desert under the starry heavens, the return to the monastery and again Count Anteoni's garden.

An exceptional cast of players, including Dorothy Donnelly, Lawson Butt, Frank Mawson, Frank Kingdon, Jose Rubens, Florence Johns and others of note are seen to advantage in the unfolding of the drama. It is pictures of the Orient, the presence of real dromedaries and other animals, in its mingling of Eastern peoples, its vistas of the desert and its luxuriant garden of palm trees. It is a remarkable creation.

Bachelors of Timidity.

[From the Christian Herald.]

A friend whom I see frequently on the train has a very amusing, cheerful and optimistic view of life. He is something of a fault finder, but he always finds fault with a rare sort of twinkle in his eye and a contagious smile on his lips, so that it is rather hard to scold him for his scolding.

But something he said the other night surprised me more than ordinarily:

"I never worry," he said. "It's only the educated man that worries. The uneducated man doesn't know enough to worry."

"Why, yes," he assured me, the educated man sees too much. He sees everything that might happen and gets scared. He thinks the chances against him are too big, so he gives up. The uneducated man doesn't see those things that might happen, and while the other man is figuring it out he goes in and gets it done."

That reminded me of one of my father's stories, which I forthwith told. It was about a general who wanted a bridge built in a hurry. Before he saw the proper engineering officer he happened upon the regiment's "handy man," who always knew how to do the right thing quick. The general told him the bridge must be built, and built in a hurry.

"I'll see the engineer," he added, "and he will send you the necessary blue prints."

The next day the general met the handy man again.

"How are you getting along with the bridge?" he asked.

"Oh, the bridge is built, sir," the man replied, "but I haven't got the pictures yet."

College-trained Children's Nurse.

[From the Christian Herald.]

That branch of nursing which has to do with the care of little children was inaugurated as a profession in England about 20 years ago, the Norland Institute in London having the honor of being the pioneer training-school of the kind.

The Nursery College curriculum includes, besides nursery management, domestic work, hygiene and needlework. Of the one year required to complete the training at the Norland Institute, 13 weeks are spent in one of the London Children's Hospitals, three months in practical nurseries, and the remaining time at institutional work.

Children of from one month up to nine years of age are admitted at the Norland Institute. These children are, for the most part, the children of officers in the foreign service, children of missionaries, widowers, widows, colonials, trustees, guardians, people of the theatrical profession. The need of such an institute was the raison d'etre of its birth.

To those interested in nursery life, a visit to the Norland Institute is inspirational. Besides the college with its nurseries, its lecture hall, its workroom, where the uniforms are made and other interesting studies, there is the Norland Seaside Nurseries at Bognor, where the children under the charge of the institute may go for rest and change.

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