COMING ATTRACTIONS AT THE BALTIMORE THEATERS



FORD'S

Mrs. Fiske, ever welcome in Baltimore, will come to Ford's tomorrow night for an engagement of one week, with matinees on Wednesday and Saturday, in Edward Sheldon's new play, The High Road. The High Road, subtitled A Pilgrimage in Five Parts, is a play of very serious interest, which touches in its progress on subjects of moral, economic and political significance. It deals with the life of a woman who continues to rise above an unknowing indiscretion of her youth, but who, having made atonement through years of an unselfish career devoted to the good of others, including a long fight for the improvement of conditions surrounding working girls, is caught in the whirl of a political campaign in which her husband, the governor of his state, is a candidate for the presidency, and with the threatened use of her past by the opposition party as political capital against him.

This woman is Mary Page, who, when she first appears in the play, is a miserly farmer's daughter and the drudge of his household. In this humble station she meets Alen Wilson, an art collector.

During her three years' association with Wilson Mary Page's moral sense awakens, and at the end of that time, declining his proffered offers of marriage, feeling that loving him not a permanent relation would be only a degradation, she goes out on a career devoted to the interests of the women workers of the country. In this new field she has the assistance of the governor of the state, who, years before, was a country lawyer in her native village. When they fall in love she confesses to him frankly the details of her association with Wilson, but after a temporary hesitation he declares that the child that was is as nothing compared with the wonderful woman she has become, and they are married.

In the fourth part of her life's pilgrimage Mary's reputation is savagely assailed by John Maddock, a powerful manufacturer, who controls a number of influential newspapers, in revenge for the action she has secured against grasping and intolerable factory conditions. The threatened exposure by Maddock of Mary's life almost becomes a campaign issue against the higher candidacy of her husband, who has incorporated in his platform vigorous planks on child and woman labor, improved working conditions and general social justice, but so successfully does she fight the battle of Mary with her defamer that she routs him completely.

Mrs. Fiske has scored a brilliant triumph in the role of Mary Page, which is one of the most complex and appealing characters she ever essayed.

Frederick Perry and Arthur Byron support Mrs. Fiske's supporting company and Harrison Grey Fiske in the production of the play, particularly the exceptional mounting of the second act, has set a new standard in this department of stage endeavor.

The Governor's Lady.

One of the big treats of the theatrical season in this city will be the presentation at Fords the week of April 7 of the comedy by William Elliott and David Belasco entitled, The Governor's Lady, which comes to us directly from its long run at the Republic Theater and with the original cast and the same marvelous Belasco appointments which made it one of the big successes of the season in New York. It has been said of The Governor's Lady that Alice Bradley, its author, has written with a pen that was almost photographic and the audience has the feeling of intimate association with the characters of the play.

The plot is direct but appealing and is a leaf out of the life book of many of the rising, ambitious men of today. Miss Bradley has presented with marvelous skill a conflict of temperament between a vain, resourceful, thoroughly able, self-made American millionaire, politically, socially ambitious, and a charming, but perverse, timid, unprogressive "Mrs. Homebody," steadfast in her love and devotion until her husband, deluded into belief in his Napoleonic capacity, seeks to divorce her that he may marry a more fitting social helpmate. The play is a delight of naturalness in speech and action from which all the stagey episodes have been eliminated.

Mischa Elman.

Mischa Elman was born in 1891 in Russia and began to study at the age of four under the tuition of his father. A year later he became a pupil of Professor Auer, in Odessa, and won a first prize, which is a free scholarship. In 1903 Leopold Auer, while touring Southern Russia, heard the prodigy and was so impressed that he requested permission of the Czar to bring young Elman to St. Petersburg. He is now visiting America for the fourth time. Young Elman is a splendid and virile player. His tone is remarkably rich and pure and he interprets with a fine temperamental appreciation. He is by far the most important of the younger violinists who are exponents of the Russian school of violin playing. Elman will give a concert at Fords next Sunday afternoon.

The Rose of Kildare.

The Rose of Kildare has a pretty title, as is the name of a new romantic play written by Edward Paulton and Charles Darley for the popular young Irish star, Fiske O'Hara, and which will shortly be presented by him at Ford's.

ALBAUGH'S

Nox McCain, who has met with great success with his series of beautiful "travel talks" in New York, Philadelphia, Chicago, Washington, St. Louis, Cleveland, etc., will appear for four lectures at Albaugh's. The first two will be given on Monday afternoon and evening, April 7, and the second two on the afternoon and evening of Friday, April 11, for the first time Mr. McCain will introduce his auditors to the wonderful country of Turkey, and with it will be a set of pictures the like of which for beauty and artistic effect, it is said, has never appeared on canvas. Turkey affords wide scope for romantic and picturesque effects. Mr. McCain has had the opportunity to approach within very close touch with the followers of the Prophet and Crescent of Islam, and consequently is better equipped with both information and exquisite pictorial representation than any lecturer that has appeared in the United States.

The Wayfarers.

Tuesday, Wednesday and Thursday Messrs Oliver C. Ziegfeld and his Players will appear at Albaugh's in Katharine Kavanaugh's comedy-drama, The Wayfarers. The play is in four acts, and has the elements of a thrilling melodrama, much breezy comedy, several emotional scenes, and a good climax before the curtain fall. As several of the cast have appeared in the parts before, when the play was seen at the Academy, the performances promise to be above the

AUDITORIUM

Mr. Walker Whiteside will come to the Auditorium this Monday night for a week's engagement with a play that promises to bring new sensations and thrills enough to satisfy the most exacting. It is The Typhoon, the remarkably dramatic work of the Hungarian dramatist, Lenyert Lengyel, and the play that has set all Europe talking because of the audacity of its treatment of a theme fraught with world-wide significance. It was produced just after the holidays a year ago by Mr. Whiteside, with all the care so distinguished an actor might be expected to give to a great play that in his judgment might give him the vehicle he had so long hoped to find. The Typhoon has been declined by several imoprtant producers in New York, in spite of its enormous vogue in Europe, where it was being played in no less than four different languages at one time in Budapest, Berlin, Paris and Stockholm.

Mr. Whiteside, then starring in The Magic Melody, after two seasons of splendid achievement and great success in The Melting Pot, decided to assume the risk of an elaborate production himself, and carefully planned to do so. So after many weeks of study of the detail so necessary to the production of a play the character of which was without precedent in American theatrical annals; consultation with eminent Japanese artists and artisans and the selection of a cast likely to give the work its true value, The Typhoon was launched with little heralding.

Its success was overwhelming. In St. Louis, where it was initially revealed, the critical writers exhausted their vocabularies in seeking terms of adequate praise. In Chicago the result was the same, and in New York it so quickly found favor that the Fulton Theater was too small to accommodate the patronage, and the play was taken to the fashionable Hudson Theater. The Typhoon is declared to be the most strangely "different" play the stage of this country has seen in a generation. It is also so entirely original, according to the critical writers, that there is no work with which to compare it. Its singularly terse story has to do with the work of a coterie of Japanese who are living separately in Berlin, Germany, but in the service of the Mikado and of Tokeramo, a Japanese nobleman, who has been entrusted with a delicate mission by his emperor.

This is but a hint of the story of the play that is likely to be recognized in Baltimore as elsewhere, a drama of strangely fascinating power. Mr. Whiteside brings the same large all-star company that presented the play in New York, including Miss Florence Fisher, Miss Maude Shaw, Stephen Wright, Hubert Wilke, Arda La Croix, Grant Sherman and Carl Vose.

The scenic production is said to be magnificent. Matinees will be given on Wednesday and Saturday afternoons.

Norah Bayes Coming.

Nora Bayes is coming to town again. This time she will be presented by Lew Fields as the star of another one of those spectacular musical comedies which he has so successfully produced during the past few years. This newest combination of vaudeville, spectacle, travesty and musical comedy is called The Sun Dodgers, and it is described as being a "twin brother of The Midnight Sun." It comes to the Auditorium.

Associated with Miss Bayes, the most popular singer now appearing on the American musical comedy stage, will be those two supremely ridiculous low comedians, George W. Monroe and Harry E. Fisher. These two funmakers have not been seen together since the engagement of The Midnight Sun in this city. Miss Bayes appears as Praline Nutleigh, a winter garden actress. She sings a group of entirely new songs and infuses a deal of ginger into the proceedings.

Oratorio Society.

Mme. Anna Taylor Jones, the contralto soloist engaged for the Musical Festival that will be given in the Lyric on the evenings of April 7, 8 and 9, and the afternoon of April 8, has devoted her entire career to concert and oratorio singing.

She is the possessor of a voice of unusual loveliness and her performances are famous for their warmth and sympathy. Mme. Jones also possesses rare interpretative powers.

Mme. Jones will sing the contralto parts the first night of the festival in the Lyric, when Handel's masterpiece The Messiah, will be presented under the direction of Joseph Pache, by the Oratorio Society's great festival chorus and the Philadelphia Orchestra. The other Messiah soloists are Reed Miller, tenor; Frederick Gunther, formerly first basso of the Metropolitan Grand Opera, and Miss Laura Louise Combs, the beautiful Maryland soprano.

Mme. Jones will also be heard in David S. Melamet's Columbus Cantata, which will be done the second night by the United German Singers, under the leadership of the composer. The quartet will be composed of Mme. Jones, Mme. Camille Seygard, former star of the Metrolopitan Grand Opera; Mr. Miller and Mr. Arthur Phillips, an American barytone who became famous during his association with Hammerstein's London Grand Opera.

MARYLAND

A big all star bill is the attractive offering for next week at the Maryland Theater.

The program contains many names of prominence, also several novelty features appearing for the first time in this city. It includes Maud Lambert and Ernest Ball, the musical comedy star and the composer of many song hits, presenting a brand new repertoire of successes; Mrs. Louis James and company, in the comedy sketch Holding a Husband; Jo Boganny's Royal Lunatic Bakers in Fun in a Bakehouse; Lyons and Yosco, the harpist and the singer; Ed. Flanagan and Neely Edwards in their new act, Off and On; Nevins and Erwood, The Coalman and the Maid; La Deodima, the beautiful vision d'art; the Gordon Highlanders, vocalists, pipers and highland fling dancers; Lydell and Butterworth, blackface dancing marvels; Blanche Sloan, the winsome gymnast, and Thomas A. Edison's talking motion pictures, the Kinetophone, with all new and interesting subjects. The usual daily matinees will be given.

THE NEW THEATRE

Another all-feature program will be found at the New Theatre, the principal attraction being Bob O'Neill, Frances Lubin and 10 clever boys and girls in the merry musical comedy, Camping Days. It is in three scenes and carries one from the slum region of a metropolitan city to the bucolic portion of a small village. The special added feature will be the Saxophone Five in an altogether pleasing musical melange, ranging from the classical to ragtime. They are expert performers of this most difficult instrument and their concluding selection is played upon the largest saxophones ever used upon the American stage. Sylvia, the model Venus, in a series of wonderful aerial poses, will give a modern plastique interpretation of ancient art. The novelty of her number lies in the fact that all of her poses are accomplished at an altitude of from eight to 10 feet about the stage level. A novel little interlude fairly bristling with merry quips, songs and dances will be offered by Harrison Wolf and girls, gifted entertainers heretofore identified with musical comedy productions of Lew Fields, the Shuberts and others. The Peerless Frisco, a comedy juggler, who thrills and amuses his auditors at one and the same time, will give a most unusual juggling specialty. Frisco juggles everything, from a tiny apple to a heavy weighted cannon ball, with equal dexterity and judgment. The vaudeville portion of the program will be concluded by Bannister and Vizard, who will present a potpouri of mirth, melody and dance. Their jokes have been expressly written by George Fitch, famous for his vest pocket essays, and the songs they use were composed by Harry Von Tilzer and Jean Swartz. Curiosity Shop, the management's latest and most successful innovation, will be the main feature on Monday and Friday nights at 8:15, when 50 prizes of real worth and of miscellaneous character will be given away entirely free to the patrons of this popular playhouse. On Tuesday night at 8:15 there will be a dancing contest and silver loving cups and cash prizes will be awarded to the most graceful ballroom dancers, comprehending many of the city's leading terpsichorean artists. Amateurs, as usual, will continue a big feature on Thursday night at 8:15 and several novel and amusing stunts have been perfected for showing this week. The Theaterscope with a well selected series of brand new comedy films of timely interest will conclude this most excellent program of entertaining vaudeville features.

EMPIRE

The Rose Buds will be the attraction at the Empire Theater this week, beginning with the customary matinee tomorrow afternoon. The Rose Buds is a brand-new organization with a brand-new burlesque entitled A Circus Day. It gives a glimpse of real circus life, both in the sawdust ring and in the dressing-room. The bearded lady, the India rubber man, animals of all kinds, acrobats, rope dancers, clowns; in fact, all the "lay out" of a modern circus production will be burlesqued and caricatured in a fashion entirely new to patrons of the Empire Theater.

Joe Adams, the widely known tramp comedian, and who is known as the Nat Wills of burlesque, has the principal comedy role, in both the opening and closing burlesques. The latter is a novel production entitled The Death of Julius Greaser, in which the famous scene from Caesar is burlesqued in most amusing fashion.

There is a strong supporting cast which includes Helen Van Buren, considered the handsomest prima donna in burlesque; Gruet and Gruet, known as the Primrose and Dockstader of burlesque; Clayton Frye, Laura Houston, Frank Young and the sensational dancing violinist, Armada.

VICTORIA

A genuinely good miniature musical comedy is in store for the patrons of the Victoria for the first three days of this week. The Girl in the Vase, is tuneful, bright as a cricket, abounds with clean comedy lines, and is thoroughly adequate in proportions, for there are 12 people in the company, including their own musical director, who is an absolute necessity with this performance, owing to the intricate style of the music and the complications arising through the manner in which they render it. It stays the first half of the week only.

Matt Keefe is going to tune things up a bit, and as he's a tenor yodler, he is fully able to do so. There's lively doings wherever Mr. Keefe is, and you'll hear yodling along a new line when he starts to sing.

The Laurell Girls, three of them, in the classiest musical act you've ever turned your ear to.

Bayonne Whipple, Walter Housten and company in a rip-roaring comedy sketch entitled Spooks. Got a funny name, hasn't it? Well, the playlet is still funnier, and the laughing begins with the rise of the curtain and continues till the final roar of laughter that always greets the simply ridiculous climax to which this act works up.

Beth Stone, assisted by Hines and Fenton, will offer for your enjoyment their own original conception, entitled Story Dancing. Just as good as it is now, and there's not so much as a dull second through the entire time this act is on the stage, and in all vaudeville there isn't a more winsome, pleasing, daintier little woman than Ruth Stone.

Price and Price—a man and woman—will do high trapeze work, keeping your heart in your mouth more than half the time. They go quickly from one bit of work to another, wasting no time at all.

Undine Andrews, a child impersonator, has won her way to the very tiptop of the ladder in this style of work, and from appearances and actions, you'd say she wasn't "knee high to a duck"—but actually, she's—well, that's her business—but she'll fool you on her real age. Olympic Comedy Four, a black-face military feature, clever as it can be, and as funny as anything of the sort you've ever seen anywhere. It's here for the last three days of the week only—and you'd better be sure and see this. The Royal Tokio Troupe of Japs—a marvelously good, sensational juggling, balancing and other stunts, that'll make you sit up and pay attention every moment. The Pathe Weekly goes the limit in entertaining you this time, and every inch of this wonderful film is rich with both instruction as well as amusement.

HOLLIDAY STREET

That peer of all colored entertainers, S. H. Dudley, supported by the famous Smart Set Company, an organization composed of the cream of negro talent, will be the next attraction at the Holliday Street Theater, with the customary matinees. Mr. Dudley will be seen in that rollicking and effervescent musical comedy entitled Doctor Beans From Boston. There is any amount of bright and effervescent dialogue, tuneful jingles, efficient comedians, dancers who have mastered the art of Terpsichore and performers who understand the value of making merry. It is one of those offerings that all the superlatives and adjectives in the world would not be able to do justice to on paper alone.

GAYETY

Sam Howe will present his Lovemakers Company at the Gayety this week in a new show, which is said to have been organized and equipped upon unusually extensive and elaborate lines. An entirely new book has been provided, and during the two acts five fine scenes are displayed. The interior of the palace of the Khedive at Cairo shows the harem in all of its effects, while the Parisian boulevard cafe scene is a replica of an establishment in the gay French capital. The costuming is in keeping with the scenes. In addition to these careful preparations an excellent cast has been engaged, including Miss Florence Bennett, Vera Desmond, Stefi Anderson, Lillian Stoop, Harry Prescott, Fred Nolan, Billy Arrington, Fred Rita and Butler Mandeville. Kiss Me is the title of the piece, and Mr. Howe will be seen as Ikey Umsky, which affords him greater opportunities for the display of his unique comedy impersonations than ever before. There will be a matinee every day.

Electricity for the Ear.

[Popular Mechanics.]

Inflammatory affections of the inner ear are accompanied by intense pains, which cannot easily be relieved except by continuous application of heat. Hot water compresses are not very efficient, because of the necessity of changing, but by means of the electrically heated pad, a recent German invention, constant or graduated heat can be applied continuously for any length of time. The heating element is inclosed in the ear pad, and in order to vary the heat, two lamps are connected into the circuit, which, by a special switch, can be arranged either in parallel or in series, and one or both entirely excluded.

ACADEMY

The most remarkable of all stage spectacles, The Garden of Allah, which ran for an entire season at the Century Theater, New York, a record-breaking eight weeks in Chicago, and 10 weeks in Boston, will begin an engagement of two weeks at the New Academy of Music tomorrow night.

Nothing more beautiful than this grand spectacle of the desert has ever been presented on the stage. The curtain rises on the prologue, in which no word is spoken save the chatter of the members of the caravan, who straggle across the limitless stretch of sand, making their day's march before the flaming sun shall rise and turn the desert into a burning sheet of copper. That hazy light which precludes the dawn dims the horizon, above which the morning star still shines. An Arab horseman spurs forward, marking out the path which the camel train must follow. Silhoutted against the billowy waste he stands, a spectral figure, for a moment motionless and still, until there is borne in on the spectator the sense of silence that holds the desert forever in its spell. Every footfall is muffled in this ocean of sand.

Following the signals of the guide, the men, women and children of the tribe come following in his wake, walking and riding on camels and horses, driving their asses and goats, the wolfish dogs snapping and darting amid the animal's heels. The voices of these children of the desert seem unreal, almost as evanescent as though they were words spoken by disembodied spirits. They find no echo in this lifeless land. This is the life of the desert—the life in death.

In the succeeding scenes the life of the oasis of Beni-Mora is shown. First the verandah of the Hotel de Desert, then a night scene showing the street of the Ouled Nailes, a wild tribe of Arabs, with the cries of the peddlers, the surge of the crowd, the uncanny music of screeching pipes and booming tom-toms calling from the dance halls. Next we are transported to the interior of one of these dance halls, with the natives in their bizarre cloaks and bravely colored clothing ranged along the walls watching the undulating, gyrating girls, beating time with hands and feet. There is a fight between two lovers of the leading dancing girl, a wild rush to escape the police, and in the melee Boris, the renegade monk, and Domini Enfilden, the English girl who has come to this end of the world to forget the past, are thrown together and he serves as her protector, the first time he has acted in that capacity toward any woman.

The unfolding of the love story between these two storm-tossed characters against a background of much thrilling beauty is conceded by every dramatic writer to be the supreme advancement of modern theatrical producing. No one who has ever read this story but resolves to visit the scenes where it transpires. And now even the most captious critics and travelers long familiar with the real Garden of Allah assert that the dramatic production gives a more accurate impression of the life and beauties of that land than may be gained by many who have passed through it.

Prominent among the 125 people in the company will be found Miss Dorothy Donnelly, who made such a profound impression in this city as the star of Madame X; Mr. Lawson Butt, a noted English actor; Edward Mawson, Frank Kingdon, Sheridan Block, Jose Ruben, Miss Florence Johns, Franklyn Hurleigh, J. D. Walsh and the famous Russian dancer, Mlle. Faddma. Excursions on railroads within a radius of 100 miles will come to Baltimore for The Garden of Allah engagement.

Miss Percy Haswell.

A special engagement of Miss Percy Haswell is announced for four weeks beginning April 14, at the New Academy. Miss Haswell will appear in a repertoire of popular plays, starting with a revival of Family, Marshall's oddly original and subtly witty comedy of the old marrading prince tale.

The character of the Princess Ann shows Miss Haswell at her best. Miss Haswell starred in this production some years ago, it will be put on at the Academy with all the brilliancy of scenery and costume as made such an artistic success at the same playhouse upon its former presentation.

Picture Garden.

Cleopatra, a masterpiece in moving pictures, will be shown at the Picture Garden, 31 West Lexington street, on Monday, Tuesday and Wednesday. The story of Cleopatra is a story of crime. It is a strange and romantic story we see the passion portrayed and the dreadful remorse and ultimate despair and ruin in which it always ends.

Burma the Woman's Paradise.

[From the Christian Herald.]

Mrs. Carrie Chapman Catt is the round-the-world woman suffrage missionary. She is the first world's evangelist of woman's political equality. During her globe-circling tour of 1911-12 president of the World's Woman Suffrage Alliance (in which 28 countries are represented), Mrs. Catt has visited the continents and has planted the nuclei of women's enfranchisement groups in a dozen nations.

It was a great surprise to Mrs. Catt on her arrival in Rangoon, the metropolis of Burma, to find that woman in Burma have had the municipal vote for years. Parsee, Hindu, Mohammedan, Chinese and Buddhist women are alike on the electoral rolls and actually vote. The Burmese women have been in complete enjoyment of the right to control their own property from time immemorial; men and women are equal under the law.

Antiquity of Maneuvers.

[Dundee Advertiser.]

We are apt to think of military maneuvers as an invention of modern tactician, but they were, in fact, invented by Louis XIV. In order to complete the military education of the young Duke of Burgundy he decided to organize a mock siege of Compiegne, and to that end he assembled a force of 60,000 men of all arms under the command of the Duc de Bouffiers. As there were no military attaches in those days, the ambassadors were invited to the spectacle, which was also witnessed from the comfortable security of a Sedan chair by Mme. de St. Simon as having been "at once dazzling and terrifying," and he records that after the sham fight was over the king reviewed the troops and presented a gratuity of 600 livre to each of the certains who had participated in it. The date of the interesting ceremony was 169[illegible]

Railroad Is China's Hope.

Railroad transportation along model lines is the secret of the future development of China, writes James Davenport Whelpley, in Century. With it will come the modernization of China itself, the education of the people, the development of natural resources, the exploitation of industrial opportunities, the safety of land from political or other disturbance and immunity from successful armed invasion. In its wake will follow trade and commerce of every description. It is transportation, and that alone, which will destroy the Vision of the Great Wall, to its depths the Chinese mind and train to form the attitude of racial immutability into one of receptiveness.

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