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**THE NEW PLAYS**

Hauptmann's "Elga" Is Produced by Hedwig Reicher's Father.

BY CHARLES DARNTON.

AND now we have another dream-play. This time it is Hauptmann's "Elga," produced at the Garrick Theatre by Emanuel Reicher, whose two children, Hedwig and Frank, have been identified with the American stage for some time. Last night "Elga" was made known to the New York public. It will be repeated to-night, and later Mr. Reicher, in the name of The Modern Stage, is to give other plays to special subscription audiences. Though "Elga" goes back to the modern in the sense that it deals with the sex problem, which is both

as new as the day and as old as the world. If the play means anything it is that the man who places his happiness in the hands of a woman is taking a gambler's chance. It differs markedly from other plays of horror and pity by Hauptmann, such as "The Weavers" and "Before Sunrise." In the dress of old Poland and with the husband of a faithless woman compelling her to gaze upon the body of the lover killed by servants at his order in a sort of domestic chamber of horrors, the play has something in common with picturesque melodrama. The jealous husband is like a justified Othello. By no means can Elga be considered a modern Deademona. This brilliant, laughing, defiant beauty, half-vampire, half-child, who deceives her husband and plays with her lover, is an audacious, vivid figure with the Slavic glamour added to her capricious charm.

Herbert J. Foyner were instructive as well as interesting.

Anna Paviowa and her Russian ballet are finishing the last week of their season at the Century Opera House before large and enthusiastic audiences. Their whole repertory is being disclosed from night to night. The popular vote for the closing Saturday matinee and evening performances has put "Puppen-See" on both programmes. "Amarilla," the second choice, will be on the matinee bill, and "Walpurgis Night," the third selection, on the evening's farwell.

To give to students of art and music an opportunity of seeing the work of Isadora Duncan and her pupils before Miss Duncan's departure for Greece, Otto H. Kahn and Bradley Martin have each purchased tickets to the amount of \$500 for her farewell performances at the Metropolitan Opera House on to-morrow afternoon and next Tuesday evening, which have been distributed among the various art and music schools.

**Y. W. C. A. BRANCH OPENED.**

Perkins to Turn Over Keys in Bronx Friday Evening.

The new Bronx branch of the Young Women's Christian Association at No. 329 East One Hundred and Seventy-sixth Street will be opened at 8 o'clock Friday evening.

After addresses, George W. Perkins, President of the Board of Trustees of the New York City Association, will turn over the keys to Chairman of the Executive Committee of the new branch, Mrs. Douglas Mathewson, wife of the President of the Borough of the Bronx.

Speeches will be made by Mrs. J. E. L. Davis, Vice President of the City Organization; Principal Denison of the Morris High School, Borough President Mathewson, President Hall of the Bronx Church and Latty League and numerous officers of the association.

The house has been remodelled and will have a gymnasium, class rooms, rest rooms and an assembly hall.

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\$5.75 Colonial Sunfast Curtains, Pair, \$3.39

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Our Annual February Outlet of Odd Lots, Sample Lots and Manufacturers' Seconds

Great quantities of all good kinds of Handkerchiefs, most of them absolutely perfect, others with the very slight imperfections that prevent them from being "firsts."

Regular 12 1/2c Handkerchiefs With initials—all perfect. Half dozen lots only. 6 for 45c

Women's only, made of fine quality linen, all perfect, with white or colored letters, in an entirely new style. All initials.

at Men's 15c to 19c Handkerchiefs 11c

A Tremendous Lot of "Seconds" of 12 1/2c & 15c Handkerchiefs 5c

Women's all linen one corner embroidered effects in all white or dainty colored floral designs, with slight imperfections. Many could be considered perfect. Also Men's; large, soft finish hemstitched Handkerchiefs that are all perfect.

Regular 12 1/2c and 15c Handkerchiefs Hemstitched linen—all perfect. 7 1/2c 85c doz.

Women's fine plain linen hemstitched Handkerchiefs in sheer and medium weights. All perfect.

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Furs bought during this sale will be at free of charge during the Summer.

As the uxorious husband John Blair brings into play his familiar mannerisms and starts through some of the scenes with that stiff restraint he loses only in convincing moments of violence, when his monotonous speech also gives way to more human expression. His extravagant love-making, it must be confessed, is enough to try the patience of any wife. But only a hard-hearted spectator could withhold sympathy from Mr. Blair at the special performance on Monday night, when he was the victim of two of the most perversely malicious accidents that ever befell an actor in one evening. Not only was he snatched bald-headed, as the saying goes, when Miss Reicher, in an ardent embrace, pulled off his wig and set it sailing through an open window, but later on an impassioned kiss left him quite destitute of his mustache. With good sense he went through the rest of the play without his wig, but circumstances, of course, compelled him to put back the mustache. Samson shorn by Delilah was as nothing to Mr. Blair after Elga had bereft him of his hair. His adornments, yet happily the best behaved audience I have ever seen merely smiled amiably here and there, but condescended.

The other members of the company play their parts acceptably. Mirah Chesir is particularly true to type as the sympathetic maid who aids the wife in her intrigue. It is something of a strain, however, to sit through a performance with no intermissions. Only a monk's chorus is chanted between the scenes, for the play, as you may know, is merely the dream of a knight who sleeps in a monastery. There is something significant in the monk who comes to his chamber and drops the hint that the man who places his happiness in the keeping of a woman may have a sad awakening, and this significance is emphasized by having the same actor play both the monk and the husband. You may take the idea for what it is worth. But the play is interesting, and Mr. Reicher has produced it in an interesting manner. His intelligent and courageous attempt to give plays that otherwise might not reach our stage is deserving of encouragement.

**Nina Morgana Sings With the Rubinstein Club**

By Sylvester Raubling.

THE Rubinstein Club gave its second private concert in the grand ballroom of the Waldorf-Astoria last night with a crush of people to enjoy it. There was no Lucy Gates to discover this time, and the principal attraction lay with the club's chorus of women, directed with fervor by William Rogers Chapman. Perhaps the "Gloria," by A. Buzzi Peccia, was the best number; at least, it had to be repeated in response to insistent demand; but there was a group of choruses by Gena Branscombe that was interesting; and there was Arthur Foot's "The Gateway of Ispahan," with its touch of Oriental color, that was new, and there was Mary Helen Browne's "The Evening Hour," and R. Huntington Woodman's "Music When Soft Voices Die," and Mrs. Beach's "The Year at the Spring," all well sung.

Paul Elias's "A Winter Night Fantasy" held a tenor solo, sung by Rafael Diaz, before which Mrs. William Rogers Chapman, the President, permitted Mr. Diaz to sing the sonna a nobilitate from "Ezio," because, Mrs. Chapman explained, the part of a soloist in a chorus was an ungracious one. Another soloist was Nina Morgana, of the Chicago Opera Company, who was disappointing in the cavatina from Bellini's "La Sonnambula," but who gained favor in Braga's "Angel's Serenade," and won a triumph in Gounod's "Mirelle Waits."

The Adele Margulies Trio gave its third concert at Aeolian Hall last night. Miss Margulies, the pianist; Leopold Liebenberg, the violinist; and Leo Schulz, the cellist, had the assistance of F. Lorenz Smith, violinist, and Joseph J. Kovarik, violinist, in the lovely Dyak quintet in A major, opus 81, which closed the programme. The opening number was the Mendelssohn trio in C minor, opus 66. Between the two came Brahms's sextet in G major, opus 78, for piano and violin. Each was well played to the enjoyment of a large audience. The programme notes by



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