

THEATRICAL ANGELS, SOMEHOW, NEVER FEAR TO TREAD

Case of Shakespeare Against Herbert Tree

Consideration of the Value of Setting Bestowed Upon Plays of the Bard by Distinguished Actor-Manager, Who Will Appear in Movies.

By HEYWOOD BROWN.

Sir Herbert Beerbohm Tree, an English actor, has undertaken to protect Shakespeare from the ravages of the moving pictures. Just who will protect Shakespeare from Tree is a different matter.

Asked if the plays of the bard were not suitable for presentation in the films, the actor replied: "Shakespeare without words is like Niagara without water."

At this point, according to the morning papers, the lips of the actor "began to wave and ripple" as he added: "There is a rumor to the effect that the words in Shakespeare are important."

This is a dangerous admission. It is Sir Herbert himself who every now and then gives Shakespeare a new funeral and buries the lilt of immortal lines under a ton or two of gimcrackery.

If Shakespeare can be adequately presented in the movies Tree is the man for the job. Sir Herbert has been making a picture show of the works of Will these many years. It is true that Tree and his associates go through the formality of speaking the lines, but the plan of the actor manager, as much as he has any plan, is to tell by scenery what Shakespeare has told in words.

Aiming at the "imaginary forces" of his audience, the chorus in Henry V implores, "Think, when we talk of horses, that you see them." The audience need not think when Tree holds the house. The horses are duly provided.

The effectiveness of visual drama as opposed to auditory drama is, of course, a complex question, with much to be said on either side; but there is not much to be said for the man who takes a play which was written solely for the ear and burdens it with unnecessary stage pictures. At the best it is difficult to pay attention to action if a stage is decked in a wealth of eye compelling detail, but Tree's fault is far below the best.

Lacking scenery, Shakespeare undertook to tell his audience what it should see by lines of great beauty. When Lorenzo, at the beginning of the fifth act of "The Merchant of Venice," says, "The moon shines bright on such a night as this," etc., he is going out of his way to do the audience a favor. Jessica is well aware that the moon shines bright, but the lovers do not wish to keep their secret to themselves.

New, seeing is believing, and if, as has been done in numerous productions, an elaborate moon is flashed across the backdrop to make good Lorenzo's words, the moon must stand or fall on its physical aspects. The character of Lorenzo has given it will be of no avail unless the stage electrician contrives to make it shine bright. The better the moon the less attention to the words of Lorenzo.

We do not think that Shakespeare, in the style of Ben Greet, is effective. The demand for scenery is so ingrained in modern audiences that its absence creates an uneasiness of surprise which mitigates against the best attention. We do believe that the settings for a Shakespearean play should be simple. Here it might be well to seek the moral support of Arnold Daly, who said in a recent interview in "The New York Times":

"In Germany they did Hamlet with soft, sensuous scenes, beautiful in their painting, but completely out of the spirit of the play. 'Hamlet' is rugged, the snow on the mountain tops, the year's soft scenes are rotten. At the art theatre in Moscow they lined a row of soldiers, all over six feet in height, in uniforms of white across the back of the stage, with Fortinbras at the death of Hamlet. The white soldiers are out of place. They are not art; they are rotten, rotten. Your soft, sensuous scenery is rotten, rotten. To interpret a thing so that it will live you must get at its soul. That is why the work of the pretender, who, with the aged, the infirm and the imbecile, the gods protect is so soon forgotten and the pretender with it."

For our part, we thought that the clump of rubber plants in the balcony scene of the Chanler "Romeo and Juliet" was rotten, rotten, rotten. Not could we see any reason to plant red roses to the left of the balcony and pink ones below. The eye should be compelled to look at the balcony and nothing else in that particular scene. All the scenic lines should focus there. No such definite scheme of decoration has been carried out in the production at the Forty-fourth Street Theatre.

There are some things to be said for the most recent revival of "Romeo and Juliet." It should serve to show the difference between intelligence and an aptitude for acting and talent. Miss Khuya St. Albans has aptitude, we think, but her time is not yet.

In our review of "Romeo and Juliet" we stated our opinion that Juliet is not in any sense a star part. It does not call for a great amount of virtuosity, and her statement has been ridiculed by a reader, who thinks it "arrant nonsense." Being attacked, we have sought support, and have found it in what we consider an excellent quarter. Glance Shaw used to write when he was a critic we found the following in regard to Mrs. Patrick Campbell as Juliet: "Her Juliet, nevertheless, is an immature performance at all the exceptional points, which, please remember, are not very numerous, much of Juliet's business being of a kind that no 'leading lady' of ordinary ability could possibly fall in."

We are always sorry to make a correction when it has been proved that we are in error. Once again our inordinate fondness for sweeping generalizations has betrayed us. And so, grudgingly and without enthusiasm, we publish the following letter from the press department of The Modern Stage of Emanuel Reicher:

"In referring to Mr. Reicher's season at the Garden Theatre, you remark, under date of November 19, that '... an attempt to found an American People's Theatre, with a repertory which is almost wholly Scandinavian or Germanic, is short-sighted.' 'Without questioning that fact, may I be allowed to inquire why you apply this reasoning to Mr. Reicher and the season of The Modern Stage and the American People's Theatre? 'Mr. Reicher has, by interview, by literature, by press matter and by general advertising, announced the programme for the entire season. The names of the plays and the names of the authors should be known to you, and if they are not, I suggest that you, statement above quoted does not apply in the least to his attempt to found an American People's Theatre."

"The plays selected for the present season are as follows: American, 'The Girl in the Coffin,' by Theodore Dreiser. 'The King,' by David Pinsky. 'The Dollar,' by David Pinsky. 'According to Darwin,' by Percival Wilde. 'The Finger of God,' by Percival Wilde. 'The Noble Lord,' by Percival Wilde. 'Papa,' by Zoe Akhn. German, 'The Weavers,' by Gerhart Hauptmann. 'Madonna Dianora,' by Hugo von Hofmannsthal. Norwegian, 'When the Young Vine Blooms,' by Bjornstjerne Bjornson.

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"Rosmersholm," by Henrik Ibsen. Russian. "Uncle Vanja," by Anton Chekov. "It will therefore be observed that he plans a season of seven American, two German, two Norwegian and one Russian, which easily disproves the inference that the present season is either Scandinavian or Germanic."

"I naturally conclude that the facts were not before you when you penned your observations." Driven from one trench we can only assert that the American portion of the repertory lacks in distinction what it makes up in length. "The Faithful," or "The Great Divide" of Vaughan Moody, or "The Scarecrow" of Percy Mackaye would be worth several tons of the plays of Percival Wilde. Of course, "The Witching Hour" should also be included in any representative selection of American plays. These plays, however, may not be available for Mr. Reicher. It is also a matter of regret that no English plays are included in the repertory.

We are sorry to have misrepresented The Modern Stage, even if we were compelled to sit through "When the Young Vine Blooms."

"Not a drum was heard, not a funeral note, As his corpse to the ramparts we hurried."

Although no official announcement has yet been made it may be stated on excellent authority that some time between November 17 and November 26 the Brannhall Playhouse closed its doors and buried "The Depths of Purity."

LOU-TELLEGEN NEXT AT MAXINE ELLIOTT Will Be Seen Tuesday Night in "The Ware Case."

Lou-Tellegen is probably the handsomest person ever rumored to have been Geraldine Farrar's fiancé—and it's a large crowd. Matinee profile and all, the actor will appear at the Maxine Elliott on Tuesday night in "The Ware Case," which Gerald du Maurier is even now performing in London. The play is the first offering of the Garrick Producing Company, of which Jessie Bonstelle is general manager.

Tellegen—Lou is his first name, despite the hyphen—will be seen as Sir Hubert Ware, whose financial affairs are by way of being in a sad state. When things are at their darkest Sir Hubert's rich brother-in-law is found dead on Sir Hubert's estate. Our hero being the beneficiary, he is naturally suspected.

There is a trial scene, and he is defended by a man who is in love with Lady Ware. The last act shows Adye, the attorney for the defense, and Lady Ware awaiting the verdict in the latter's home. Suspense, surprise and other dramatic virtues are promised. An exceptionally good cast includes Gladys Hanson, Montagu Love, Robert Vivian, John Hilday, Charles DeKoson, Maude Hanford, Corla Giles, A. P. Kaye, Henty von Weiser, Albert Bruning, Dana Parker, Robert Ayrton and Harry Chessman.

"TREASURE ISLAND" AT LAST Stevenson Classic at Punch and Judy Wednesday.

The postponed premiere of "Treasure Island" will occur at Charles Hopkins's Punch and Judy Theatre on Wednesday evening. The first tour resulted in the discovery of scenic difficulties, and the smoothing out of these has required several weeks. Announcement is now made that everything is running smoothly.

Charles Eckert Goodman has dramatized Stevenson's famous novel, and has compressed the story into ten scenes. The cast will include Mr. and Mrs. Hopkins (Mrs. Hopkins will play the role of Jim Hawkins), Tim Murphy, Edward Emery, Edmund Gurney, W. J. Ferguson, Frank Sylvester, Oswald York, David Glassford, Leonard Willey, Herbert Ashton, Alice Belmont and others.

HOLMES AND ELMENDORF England and Northern Italy Their Respective Themes.

Burton Holmes will give the second of his travelogue series at the Candier Theatre tonight, with "England from Land's End to the Lakes" as his subject. Colored photo-scenes and new motion pictures will show England both in peace times and at war. At Carnegie Hall Dwight Elmendorf will take his audience to Northern Italy—over the Simplon Pass, the Italian lakes, Milan, Pavia, Pisa and Rome. Elmendorf will conclude his present course the following week with "Southern Italy and Sicily."

The Holmes and Elmendorf talks will be repeated to-morrow afternoon.



Marie Carroll in "Rolling Stones" Harris

Old Films and New Seen on the Screen This Week

Helen Ware makes her debut as a Triangle star this week at the Knickerbocker Theatre in a Griffith-supervised play called "Cross Currents." William S. Hart, previously seen in "The Disciple," returns to another Ince-directed feature, "Between Men," and Fred Mace, the popular Keystone funmaker, has a typical Sennett comedy of the new order, "Crooked at the End." This star combination marks the beginning of the third month of the Griffith-Ince-Sennett plays at the Knickerbocker.

Miss Ware's vehicle gives her opportunity for the display of her well known emotional abilities. The destruction of a yacht furnishes a thrill, and scenes on a desert island give a scope to photography. Courtenay Foote, Teddy Sampson and Sam De Graesse have important roles. In "Between Men" Hart is shown in the character which he loves and does best, that of a strong son of the West. House Peters, End Markay, J. Barney Sherry and Robert McKim round out a well balanced cast. The use of the dictograph, of which every one has read, is shown in the play, and scenes of wild trading on the Stock Exchange are also given with faithful direction. Unusual effects are obtained by bringing the play to an end while the principal characters are riding on a fast limited train.

"Crooked at the End" may be described as a railroad comedy. Mace and his principal supporting funmakers, Charles Arling and Hugh Fay, have many thrilling escapes from death. The Strand Theatre offers Marguerite Clark in "The Prince and the Pauper," the first of Mark Twain's novels to be used as the basis for a film. Miss Clark is featured in the dual role of the Prince and the Pauper. The Famous Players Film Com-

pany, the producers of the play, has surrounded the star with an excellent cast, including Robert Broderick, William Barrows, William Sorelle, William Frederick and Alfred Fisher. Other film attractions on the programme are the Strand Topical Review, some beautiful and interesting travel and educational pictures and a new comedy. The afternoon fashion screen show, in connection with the regular bill, draws large audiences. The pictures consist of Parisian and American styles for women. The musical programme, which is an important part of the entertainment, consists of popular and classical selections by the large concert orchestra, which also plays incidental music to the subjects shown on the screen, and solos by Katherine Galloway, soprano; Nat K. Cafferty, baritone, and Charles Morati, tenor. Carl Edouard will direct the orchestra.

At the Broadway Theatre, commencing to-day, Dustin Faraum will be presented in a picturization of "The Gentleman from Indiana," taken from the novel of Booth Tarkington, released on the Paramount Programme.

The Vitagraph Theatre announces the last week of J. Stuart Blackton's film drama, "The Battle Cry of Peace." The final performance will be given on Saturday, December 4, and on Sunday a return will be made to the former policy of continuance performances from 1 to 11 o'clock, with weekly changes of the bill. The new policy will be inaugurated with the comic opera star, Frank Daniels, in his second appearance on the screen in a new comedy, "What Happened to Father."

Even with extra morning matinees, "The Birth of a Nation" was unable to take care of the belated patrons anxious to see B. W. Griffith's spectacle at the Liberty Theatre last week. Owing to this demand the engagement of this record breaking attraction has been extended for a limited period. The run will be maintained at the Liberty, with matinees daily the same as heretofore.

"Fighting for France" begins its second week at the Conan Theatre, and at the Fulton "Fighting in France" also rounds into a second week. Both sets of pictures show many vivid views from the battle front.

Marjorie Rambeau is featured in "Sadie Love." "Sadie Love," which Oliver Morosco will offer at the Gaiety Theatre to-morrow night, is a three-act play—described as a "romantic farce"—by Avery Hopwood. Mr. Hopwood already has one of the season's successes to his credit in "Fair and Warmer." The wedding of an American widow and an Italian prince starts "Sadie Love." Immediately after the ceremony the prince becomes interested in a Frenchwoman, and to complete the quadrangle a former admirer of Sadie comes along. Enter the plot. Marjorie Rambeau is featured in the new production. Miss Rambeau is Mrs. Willard Mack, and her only previous appearance in New York—if one excludes vaudeville—was in one of her husband's plays, "So Much for So Much." Others in the company will be Pedro de Cordoba, last seen with Margaret Anglin in "Beverly's Balance"; T. Roy Barnes, who appeared earlier in the season in the ill-fated "See My Lawyer"; Ivy Troutman, Betty Callish, Ethel Winthrop, William Morris (no, not Harry Lauder's manager); Cecil Yapp, John Lyons and John Ivan.

If Shakespeare Fell Among the Censors

In Which the Film Folk Obtain a Terrible Revenge for Elisions Ordered by the Moving Picture Censor Boards.

Just suppose—the "Moving Picture World" is behind the supposition—that the works of the immortal Bard of Avon were passed up to some of the boards of movie censorship—those of Pennsylvania and Ohio, for example—what would happen? In short, would they get by?

Mr. W. Stephen Bush, of "The Moving Picture World," thinks not. Mr. Bush has gone to the length of imagining exactly what the censors would say about them, and "The Moving Picture World" prints his indictment in its issue of November 27. Here are a few of Mr. Bush's "reports":

TWELFTH NIGHT.—Not approved. The strange mixing of the sexes leads to immodest thoughts. A woman masquerading as a man and vice versa violate the state law and many city ordinances. Shakespeare does not claim that a license for this masquerading was properly obtained.

LOVE'S LABOR'S LOST.—Passed. **MIDSUMMER NIGHT'S DREAM.**—Eliminate Scene I in Act III. It ridicules respectable mechanics and serves no good purpose whatever. The use of a so-called love juice is strictly against the rules of the board. Cut out latter part of Scene II in Act III. Reduce all passionate love scenes to about six feet.

MERRY WIVES OF WINDSOR.—Scenes between Falstaff and Mistress Quickly in Act II must come out. **THE MERCHANT OF VENICE.**—The scenic views in this play may stand, but Shylock must be reduced to a flash, otherwise the tendency to ridicule the Jews will cause the entire suppression of the play.

AS YOU LIKE IT.—Reduce all scenes of reckless love making to a flash and eliminate the Duke from the last act. **WINTER'S TALE.**—Cut out entirely. **SCENE III in Act III showing the abandonment of an infant, which is contrary to the statutes of our states in such cases made and provided.**

MUCH ADO ABOUT NOTHING.—Not approved. Aside from the levity with which matrimonial questions are treated in this play, we cannot tolerate the ridicule thrown upon Dogberry and Verges, the representatives of lawfully constituted authority. These two estimable officers of the law are held up to ignominy and obloquy.

TAMING OF THE SHREW.—Eliminate all scenes showing Petruchio in the act of offering physical violence to Kate. **THE TEMPEST.**—No objection to the scenic views and the spectacular parts,

but we insist that Caliban be either eliminated entirely or reduced to a flash. **RICHARD II.**—Remove Scene IV of Act I, as likely to excite prejudice against the rich and thereby incite class hatred. Cut Scene V, Act I, as consists almost entirely of acts of criminal violence.

RICHARD III.—Not approved. This play abounds in crimes and villainies. **KING HENRY VI (Part I).**—Passed. **KING HENRY VI (Part II).**—Passed. **KING HENRY VI (Part III).**—Cut out Scene I, Act I, showing bloody sword, all the fight between Warwick and York and all the grotesque sights in Scene IV of the same act. Limit greater part of Scene V in Act II as too horrible for portrayal; in Scene VI of Act V omit stabbing affray (King Henry and Gloucester).

KING HENRY VIII.—The dramatic proceedings of the King against Catharine of Aragon are pointed out in too much detail. They might have a bad effect on married couples and must be reduced to a flash. Scene II in Act I must be radically changed. The subtitle, "He would kiss you twenty times with a breath," must be omitted and the kiss following title must be reduced to normal length ordained by the board. Scene III in Act II must be omitted as tending to corrupt young of both sexes. Omit Scene V of Act V as it might give offence to a large division of Christians.

ROMEO AND JULIET.—Cut out Juliet. Here is a girl just in her teens conducting herself in a most unmaidenly fashion and opening her window in the night time or possibly in the early hours of the morning to a young man to whom she has never been properly introduced. This play abounds in the very kisses and embraces and passionate love scenes which the board has repeatedly condemned. There are too many street brawls of extreme violence. Reduce these to a flash of about ten feet. The board has frequently announced its disapproval of the administration of secret sleeping potions and all such scenes in the play must come out. The ball which Romeo and his companions appear in may remain as it is—educational in character.

OTHELLO.—The play may be shown with the following eliminations: Cut out Iago. His conduct and language cannot be tolerated in a respectable community. Omit entirely Act V. This act shows the smothering of Desdemona and the suicide of Othello. These such terrible crimes in one short act will not be approved by this board.

JULIUS CAESAR.—The assassination of Julius Caesar must be eliminated, as plainly offending against the rules of the board. As the plot, however, requires that the fact of the death be conveyed to the spectators, two courses may be pursued: Mark Antony may be shown receiving a letter announcing Caesar's death, or Caesar may be shown dying a natural death caused by rheumatism or old age. Reduce all riots to a flash. Omit Scene II in Act III as plainly contrary to rules of the board.

HAMLET.—Not approved. This play is too hideous to receive the approval of our board, which has repeatedly ruled out the very things in which this play abounds: "the drinking of hot blood," for instance, and the doing of such "business as the bitter day would quake to look on" is highly unbecoming and might amount to disorderly conduct even if it were permitted to be shown. The play to the scenes showing will not be allowed in the State of Pennsylvania (or Ohio). Evidently the author never heard of our rules and regulations, else he would have omitted at least all the capital offences.

MACBETH.—Not approved. This play visualizes several murders in the first degree and a shocking suicide committed by a woman. The conduct of Lady Macbeth if we permitted it to become generally known in Pennsylvania (or Ohio) would undoubtedly have a corrupting influence on our people and especially on the young of both sexes. What this woman says she would do to her own suckling baby if it stood between her and her ambition is not fit to be known by the young matrons of this state. If the producer will cut down the play to the scenes showing pretty scenes in the Scottish highlands, we will be inclined to give it our approval.

SOTHERN AS DUNDREARY To Repeat Famous Characterization To-morrow Evening.

E. H. Sothern inherited Lord Dundreary, if ever an actor inherited a part. His father, E. A. Sothern, was the first man to play the role. But that wasn't all. E. A. built the part line by line, bit by bit, performance by performance.

Mr. Sothern will revive "Lord Dundreary" for the third time at the Booth Theatre to-morrow. The first revival was in 1908, and the second in 1914. On the latter occasion, however, New York did not see the play. In its original form the play was called "Our American Cousin," and was first acted in New York in 1858. Joseph Jefferson and Laura Keane were then in the cast.

Supporting Mr. Sothern to-morrow evening will be Sidney Mather, Elizabeth Valentine, William Harris, Guy Cunningham, Lowden Adams, Lark Taylor, Orlando Daly, Charles Allen, Albert Howson, Blanche Yorka, Emily Calloway, Helen Orr Daly, Pauline Whitson, Grace Ady and Florence Phelps.

THEATRE FRANCAIS "La Princesse Georges" and "Son Homme" To-morrow.

"La Princesse Georges," one of the brightest of the younger Dumas' comedies, will be the new offering at the Theatre Francaise. Openings at the theatre will hereafter occur on Monday evenings, instead of Tuesdays.

A one-act play entitled "Son Homme" will also be presented this week, and will be acted by Irene Bordoni, recently of Elsie Janis's company, and Edgar Becand and Andre Merly, who were in the title role of the Dumas play and Claude Benedict will be the leading man.

The week of December 13 Mile Garrick, of the Comedie Francaise, will make her debut here in "Mon Ami Teddy."

"THE UNBORN" AGAIN Beulah Poynter's Play at Princeton Theatre To-morrow.

"The Unborn," which was produced at the Maxine Elliott Theatre before a special audience on the afternoon of November 12, will move into the Princeton Theatre to-morrow night for a week. The play, as presented under the auspices of "The Medical Review of Reviews," and deals in a morbid way with an important topic.

Emily Ann Wellman, Everett Button, and a number of other artists who performed the play on the previous occasion will be present.

Strand Roof Garden. The third of the series of silver cup contests on the Strand Roof will occur Wednesday evening, when Miss Elizabeth Marbury's trophy will be fought for. On Tuesday and Thursday evenings \$10 in gold will be given to the most successful participants.

Plaza Theatre. The feature picture at the Plaza for the first half of the week will be Muriel Ostriche in "A Daughter of the Sea," and during the latter half will be "One Million Dollars."

NEW HOPWOOD FARCE COMING TO GAITY Marjorie Rambeau Featured in "Sadie Love."

"Sadie Love," which Oliver Morosco will offer at the Gaiety Theatre to-morrow night, is a three-act play—described as a "romantic farce"—by Avery Hopwood. Mr. Hopwood already has one of the season's successes to his credit in "Fair and Warmer." The wedding of an American widow and an Italian prince starts "Sadie Love." Immediately after the ceremony the prince becomes interested in a Frenchwoman, and to complete the quadrangle a former admirer of Sadie comes along. Enter the plot. Marjorie Rambeau is featured in the new production. Miss Rambeau is Mrs. Willard Mack, and her only previous appearance in New York—if one excludes vaudeville—was in one of her husband's plays, "So Much for So Much." Others in the company will be Pedro de Cordoba, last seen with Margaret Anglin in "Beverly's Balance"; T. Roy Barnes, who appeared earlier in the season in the ill-fated "See My Lawyer"; Ivy Troutman, Betty Callish, Ethel Winthrop, William Morris (no, not Harry Lauder's manager); Cecil Yapp, John Lyons and John Ivan.

ALICE NIELSEN AT THE HIP Will Appear To-night with Sousa's Band.

Alice Nielsen, as the first of a notable list of "guest stars," will sing to-night with John Philip Sousa's organization at the regular Sunday concert at the Hippodrome. Miss Nielsen will sing selections from Mozart's "Don Giovanni," "Le Nozze di Figaro" and "The Last Rose of Summer," "Killarney" and "Kathleen Mavourneen."

Miss Susan Tompkins, violinist, will be heard for the first time in New York. Victor Herbert and his orchestra will offer their second concert at the Court Theatre to-night.

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