

ROSE STAHL ARRIVES; AMELIE RIVES TURNS PLAYWRIGHT

Retirement of Sothern Explains Several Things

Disappointment Over His Season at the Booth Theatre Is Mitigated by the Knowledge That It Was Largely Sentimental.

It is extraneous to say that E. H. Sothern's retirement from the stage is a matter for regret. It is, of course, far more than that. Quite apart from the fact that the stage will lose one of its foremost figures, however, the news takes on added momentary interest in that it serves to explain the Sothern season at the Booth Theatre, which was brought to a close last night.

When Mr. Sothern took possession of this house it was with the announcement that he would offer a series of new comedies. Sothern's "The Two Virtues," his first production, justified his audiences in expecting a highly interesting season. While not a masterpiece, the Sothern play was excellent high comedy, of the sort that reaches the New York stage only once or twice a season.

The disappointment was keen, therefore, when "Our American Cousin" was announced to follow. Few are the theatregoers who have not seen Mr. Sothern as Lord Dundreary; his mere repetitions in the role could serve no theatrical purpose. Furthermore, "Our American Cousin" is such an extremely bad play that it is a task to sit through it, even with Mr. Sothern in the role.

If one were in jolly humor, however, it was possible to explain away such a revival on the ground that Mr. Sothern was paying tribute to the memory of his father, whose greatest role had been Dundreary. But, his parent having been duly honored, it seemed a hopeless task to find an excuse for "David Garrick." True, the elder Sothern had played it, but the role was not sufficiently linked with his name to warrant a revival purely on the ground of filial feeling.

With the announcement of Mr. Sothern's retirement at the end of this season, however, the performances of "Our American Cousin" and "David Garrick" are seen in a new light. They were farewell appearances—final opportunities to see a great actor in what were once great roles. It is a bit unfortunate that we did not know from the start the actor's intention to retire, for it would have averted much wonderment. Mr. Sothern's position is secure, of course, and it would be too much to say that his prestige has suffered by reason of Dundreary and Garrick. On the other hand, it is not always possible to dissociate the actor and the part, and a variety of impressions have undoubtedly been carried away from the Booth Theatre in the last two months. Consequently, although the Dundreary and Garrick revivals are explained by Mr. Sothern's announcement, they are not altogether excused.

It is interesting to note, in this connection, wherein a play like "David Garrick" has aged most. In the first place, the play abounds in soliloquies, and in the last act an obviously placed screen is twice used to conceal characters. And yet neither of these points offends so much as the play's careless treatment of time. In the first act, following Garrick's call upon Simon Ingot, the actor drives to his lodgings, dresses for dinner and drives back—all in the space of fifteen minutes. To-day, if he attempted such a thing, he would undoubtedly be handed a summons by a traffic policeman.

In the second act, also, Garrick has not been absent five minutes before Chivy appears to tell what has happened to Livy at stage. In these few minutes he had gone to his club, sat around dejectedly, been interrogated by his friends, told his story, been invited to a duel, accepted, picked his second and probably wound the cat and put out the clock. Or so the playwright would have us believe. And in the third act, while Garrick is time for only the briefest conversation on the stage. But during the conversation he has fought the duel and come the way home again, although obviously not on the traits of the R. P. T. This license was given the old-time playwright, and it was fondly believed that a play could not be written without it. It is true that the ideal treatment of time has not entirely disappeared even to-day, but the strides have been enormous. And it is a change more difficult and important than the mere dropping of soliloquies. A soliloquy can be left out, and it does not follow that one's play will fall to pieces. To rebuil "David Garrick" in accordance with the modern idea of time would necessitate writing a new play.

After all, there is little to be gained by resurrecting these sins of our ancestors. One after another they merely prove that vastly better plays are being written to-day than were dreamed of in Tom Robertson's philosophy. And since that is something that every playwright knows, why continue to demonstrate it?

An exception to the foregoing must be noted in the case of "The Little Minister." It is only a semi-exception, for it was not written in the Robertson, or Palesioic, period. But it is twenty years old, nevertheless, and many things can happen to a play in twenty years. Wherefore it is a pleasure to chronicle that "The Little Minister" is just as fresh and vigorous to-day as it ever was. In fact, it is suspiciously fresh—one J. M. Barrie has undoubtedly done a few things to it in the course of the last few years.

Ever so quietly A. H. Woods has accomplished the trick of changing a play's name while the play was running along. "Abe and Mawruss" is no longer "Abe and Mawruss." It is "Potash and Perlmutter in Society." Why he has done it is difficult to determine, for "Abe and Mawruss" is undoubtedly the better title.

New Ziegfeld "Midnight Frolic" on Roof.

Florenz Ziegfeld has struck upon numerous novelties in his career as a theatrical manager, but none worthy of greater notice nor more successful than his notion of a midnight theatre. The third edition of the "Midnight Frolic" will be exhibited to-morrow evening at the winking hour. Girls, costumes and scenery are promised in profusion—that is, there will be girls and scenery in profusion.

Among the principals who will continue are the Dolly Sisters, Will Rogers, the Oklahoma cowboy, Odette Myrtle, Apache violinist; Paul Gordon, who will play the "Midnight Frolic" with the new show, and Ned Wayburn has been the general stage director. Gene Luck and Dave Stamper will again have the leadership of the lyrics and music, respectively.

Second "Town Topics" at the Winter Garden.

The Ziegfeld "Midnight Frolic" will be the only Ned Wayburn show to open Monday night. It will be the only one that Ned will attend, however, and it will be the only one that it will be safe to mention in his presence. For the other will be "Town Topics," which Ned tried to make go at the Fuxa Century earlier in the season.

"Town Topics" will come into the Winter Garden to-morrow night practically a new show. Much has been eliminated from the original production and much has been retained. Many of the principals have been dropped and many others have been acquired. And there are new scenes, new music and new effects.



Helen Westley and Frank Conroy in "The Tenor" Bandbox.

PLAYS OF THE WEEK

"The Fear Market" at the Booth Theatre.

Amelie Rives, whose fame as a novelist rests upon a firm foundation, has entered a new field. New York will have an opportunity to judge of her success therein on Wednesday evening, when "The Fear Market" is offered at the Booth Theatre. It will be presented by George Mosser and Harrison Grey Fiske, and will be their first production in collaboration.

The play is said to be sharp dramatization of a situation arising from the activities of a Major Stone, editor and publisher of a weekly periodical called "The Mentor." The purpose of "The Mentor" is to discuss the follies of society for the edification of its readers and to fail to discuss such follies upon receipt of the correct price. On the road the play bore the more blunt title of "Blackmail."

The Major is a fascinating old sinner. He has a daughter, Sylvia, apple of his eye and child of a dead wife. That Sylvia may not know the business in which her father is engaged he sends her to Europe, where she is educated under the care of an aunt, Mrs. Garth, whose name she inherits. She is taught to believe that her father is a great reformer and that any articles which revile him are the result of malicious falsifiers attempting to nullify his good work.

Sylvia returns suddenly from Europe and chances to meet Otis Ellis, bitter enemy of Major Stone. Their friendship warms into love, which, however, encounters the fact that an Italian tenor seems to be linked up with Sylvia's past and that she is the daughter of the blackmailing Major Stone. The resulting situation is the climax of the play.

Edmund Brees, after a long career in the films, will return to the stage to create the role of Major Stone, which will be played by Sylvia, the Sydney Shields will portray Sylvia, the daughter, Lucile Watson, recently of "The Eternal Magdalene," will have an important role. Others in the cast will be Harrison Hunter and De Witt C. Jennings.

Advance rumors have it that Princess Troubetzkoy has stepped on the toes of numerous well known characters in "The Fear Market," and the press agent hopes that there may even be a libel suit or two.

"Moonlight Mary" at the Fulton Theatre.

The fame of Rose Stahl is founded chiefly on "The Chorus Lady." Since the production of that play there have been several attempts to duplicate it, and for the most part they have been failures. Consequently "Moonlight Mary" gets away from Broadway and from stage.

George V. Hobart is the author of Miss Stahl's newest play, which will take possession of the Fulton Theatre on Thursday evening. It is a play of "lamey patches and rural humor." The scenes are laid in a town in New York State and in New York City. It tells of the ambition and love of a young magazine writer who has achieved fame by writing a series of stories called "Moonlight Mary Dempsey," the Lady Ladies.

The cast includes Lorraine Foster, Elizabeth Arden, David Harbin, Robert Taylor, D. Walsh, Ekin Gay, Miriam Doyle, Melba Carruthers, Kate Jepson and Billy Meehan.

Theatre Francais.

"Le Poussin," never before presented in this country, will be the week's attraction at the Theatre Francais. It had a successful run in Paris, where Mlle. Mery created the role in which she will be seen here. The play deals with a mother who cannot realize that her son is no longer a "bird." Mme. Diska plays the mother and M. Renaud plays the son. "Le Poussin" will be followed by a one-act piece, "Suzette," with Mlle. Mery. Friday afternoon Bismuth's "Mignonne" will be presented, and the following week "La Marche Nuptiale," by Henry Bataille.

Joan Sawyer's New Manager.

Gustave, late manager of the Savoy Hotel, London, whose large upturned mustache and pointed beard have long been familiar to Americans visiting at the English capital, is now in charge of Joan Sawyer's, Broadway and Fifth Street.

St. Nicholas Rink Crowded.

Fancy skaters of all degrees of experience are frequenting St. Nicholas Rink these days. Three times a day, after each session, the ice is scraped and swept and then carefully resmoothed, so that it is always free from obstructions.



Lucile Watson in "The Fear Market" Booth & Aimee Delmores in "The Unchastened Woman."

Dustin Farnum at the Strand; Bills at Other Film Theatres

Dustin Farnum, in a photo-dramatic version of Charles Neville Buck's novel, "The Call of the Gunsmoke," will be the week's headliner at the Strand Theatre. It tells in detail of pictorial fact the story of the feudal activities of two Kentucky factions. The Pallas Picture Company produced the play and surrounded the star with a capable supporting cast in the persons of Herbert Standing, Page Peters, Howard Davies, Dick Le Strange, Ray, Winifred Kingston, Myrtle Steadman and Virginia Foltz.

A new batch of war pictures makes up a large part of the topical review. Grace Hoffmann, soprano, has been recalled for a limited engagement, and, with Bruce Weyman, baritone, will take care of the vocal entertainment.

The Broadway Theatre will show a Paramount release, "Blanche Sweet," in Jesse Lasky's production of William C. DeMille's scenario, "The Ragamuffin." Miss Sweet is called upon to exercise all her varied talents. Mr. DeMille, author of the scenario, is the author of "The Woman," "The Warrens of Virginia" and "Strongheart," a picture travelogue and a comedy will round out the programme.

The fifth month of the Triangle season at the Knickerbocker Theatre and there will be a Chinese drama called "The River of Souls," by John L. Golden. Lewis Stone, Vincent Serano and Madge Kennedy will appear in it.

The concert at the Hippodrome to-night will be auspicious by the farwell appearance of Mr. and Mrs. Vernon Castle. Mr. Castle leaves within a fortnight for Europe, and Mrs. Castle is about to accompany "Watch Your Step" on its Western tour. For their last joint appearance they have selected six numbers from their repertory—the Castle waltz, fox trot, polka, maxixe, tango and one-step. Part I of the bill includes Sousa's Band, Mme. Julia Culp and Kathleen Parlow, the young Canadian violinist. Among other selections Mr. Sousa will play Percy Grainger's "Molly on the Shore."

Irving Place Theatre.

"Minna von Barnheim," Lessing's comedy, will be presented by Rudolf Christians at the German Irving Place Theatre on Wednesday night. The cast will include Arnold Korff, Jenny Valhere, Heinrich Marlow, Greta Meyer, Aranka Ebon, Richard Feist, Willy Frey and Otto Meyer.

Where and Why Plays of the Season Continue

"Erstwhile Susan" a Comedy of the Pennsylvania Dutch, Containing Humor and Two Fine Performances by Mrs. Fiske and John Cope.

Plays of Last Week.

"Erstwhile Susan," at the Gaiety, deals with the humors of the Pennsylvania Dutch. Its humorous lines are given an added sparkle by Mrs. Minnie Madden Fiske, who speaks most of them, and admirers of acting will be treated to a second fine performance in John Cope's impersonation of a close-fisted Dutchman. The play cannot fail to give enjoyment, even though its main situation will have to be accepted rather than granted.

"Just a Woman," at the Forty-eighth Street Theatre, is a melodrama set among the Pittsburgh steel mills, and growing out of a man's desire to acquire a new wife for no particular reason. The play contains an undeni-

It is a play at which the laughter is long and loud. Harry Bernard gives a remarkable characterization in the role of Abe Potash.

"The Great Lover," at the Longacre, knocks out the fourth wall of the box house and sends the audience's wheels go around. It has to do with the love affairs of a great tenor, seen at ebb tide. Leo Dietrichstein gives one of the noteworthy performances of the season in the role of the reviving opera singer.

"The Little Minister," at the Empire, probably contains more delight to the square inch than any other play in town. Barrie's play is as fresh as ever it was, and Maude Adams will be a wonderful Lady Babbie.

"Hobson's Choice," at the Comedy, is a play of the Burt type. It is a happy-go-lucky, interesting and humorous comedy of life in Lancashire, admirably acted by Whitford Kane, A. G. Anderson and Molly Pearson.

"The Unchastened Woman," at the Thirty-ninth Street Theatre, is a play whose author had the courage of his convictions. Emily Stevens, as the woman, is a fascinating character throughout the play, and as antagonist at 11 o'clock as she was at 8. As a result it is not unlikely that Dr. Asbacher's play will rank in the first dozen when the list of worthwhile American plays is compiled.

"Our Mrs. McChesney," at the Lyceum, depicts the humorous life of the pettiest business. It is a dramatization by George V. Hobart of the Eton Ferber stories, and is an entertaining if sometimes sketchy, comedy. Mrs. Barrymore lends her talents and personality to the leading role.

"Hit-the-Trail Holliday," at the Astor, is a true-to-Cohan farce, wares something happens every minute, and incidents are frequently argued among themselves for possession of the minute. The central character is a Billy Sunday in everything but name.

"Fair and Warmer," at the Eltinge, is a play not unlike "Twin Beds," but infinitely better. Avery Hopwood has derived much humor from a cocktail and a pair of testicles, and he has also written a last act which is one of the most skilful of the season. The attractive Madge Kennedy is in the cast.

"Sadie Love," at the Harris, is also a farce by Avery Hopwood, but is nothing like so clever a piece of work. It is concerned with the honeymoon tangle of three couples and tells us actively a play for debutantes, unless it is their second season. Marjorie Jambou is the bright spot of the play.

"The House of Glass," at the Candler, is a melodrama that will keep one interested, although the sophisticated playgoer may find himself bored or ten minutes ahead of it at times. It is a play of police reception, and a well acted by Mary Ryan and others.

"Treasure Island," at the Funch and Judy, is Stevenson's story set on its stage in much better fashion than anybody ever thought possible. Jules Ewert Goodman has caught the spirit of the story and Mr. Hopkins and his colleagues act it with spirit and dash.

"The Boomerang," at the Belasco, is the lightest comedy of the season and the most popular. Perfect stage success has gone for toward building its success, and Martha Hedman, Wallace Edinger and Arthur Byron has completed the task by their excellent acting.

The Washington Square Players offer four one-act plays at the Strand, the programme including "The Cid," "The Tenor," "The Roadhouse in Arden" and a pantomime. The bill is the most worth while of the season, "The Cid" being particularly effective.

"Common Clay," at the Republic, is a courtroom play in which father and daughter are brought together in melodramatic fashion. There are times when one will be gripped by it, but for the most part its overwhelming popular success is to be explained by the presence in the cast of Jane Cowl and John Mason.

"Pride of Race," at the Maxie Elliott, is a play dealing with the question of miscegenation. It is a drama of considerable strength, with many thrilling moments. Robert Hilliard is the star.

"The Weavers," at the Garden, is a superb production of Hauptmann's dramatization of hunger. It is tremendously impressive, and the tragedy of the theatergoer's mind is that it is compelled to waste itself in a theatre like the Garden.

"Sphinx," at the Liberty, is a sprightly musical piece with Julia Sanderson, Joseph Cawthorn and Donald Brian in the cast. Cawthorn is funnier than ever, Miss Sanderson sings well and looks beautiful, and the dancing Donald has at least not gone back any.

"Stop! Look! Listen!" at the Globe is a second and grander "Watch Your Step" in a more gorgeous feature after another, beginning with the Deslys and stepping just before Harry Pileer. It is the kind of entertainment for which out-of-town buyers pay \$2 a seat on Saturday nights.

"Alone at Last," at the Shubert, Franz Lehár in an almost grand opera mood. Marguerite Xanarra and Jess Charles Thomas are heard to advantage.

"Very Good Eddie," at the Princess follows closely in the footsteps of "Follows Home." It is a particularly enjoyable picture of a man who has witnessed one of the grander musical entertainments ever on Broadway.

"Around the Map," at the New Amsterdam, is a lavish mounting of a particularly girly show. It presents the most beautiful stage picture of the year, and has lyrics that do not inspire one with a desire to murder.

"Katinka," at the Forty-fourth Street Theatre, never forgets that it is a musical comedy, but is nevertheless pleasing.

"Hip-Hip-Hooray," at the Hippodrome, would be too much for the money if they doubled the price. It is a big entertainment staged in a way that would be possible only at the Hippodrome.

"The Princess Pat," at the Cort, is a Victor Herbert in a felicitous mood and Henry Blosser following some of the after. Eleanor Painter is a charming prima donna.

"The Blue Paradise," at the Casino, has good music and not a little humor. Cecil Lean and Cleo Mayfield head the cast.

The Biltmore Theatre, formerly the Lexington Opera House, at Lexington Avenue and Fifty-first Street, will enter on its new policy as a high-class photo-playhouse this afternoon, when the Paramount film of Fannie Ward, in "The Cheat," will be shown. It is the avowed purpose of the new management to bring "Broadway to the East Side" in the matter of motion pictures. Performances will be daily from 1 to 11 p. m., with change of programme on Sundays and Wednesdays. For the second half of the opening week Gertrude Farrar, in "Temptation," will be the attraction.

D. W. Griffith's spectacle, "The Birth of a Nation," will be shown at the two Proctor theatres, West Twenty-third Street and East 125th Street, starting at the matinee to-morrow afternoon and including next Sunday. Two performances will be given daily, and the usual policy of the theatres will be interrupted for this week only.

With the final performance of William Courtney in "The Island of Sarracens" to-night, the Vitagraph Theatre will close its doors to moving pictures.

Castles at the Hippodrome.

The concert at the Hippodrome to-night will be auspicious by the farwell appearance of Mr. and Mrs. Vernon Castle. Mr. Castle leaves within a fortnight for Europe, and Mrs. Castle is about to accompany "Watch Your Step" on its Western tour. For their last joint appearance they have selected six numbers from their repertory—the Castle waltz, fox trot, polka, maxixe, tango and one-step. Part I of the bill includes Sousa's Band, Mme. Julia Culp and Kathleen Parlow, the young Canadian violinist. Among other selections Mr. Sousa will play Percy Grainger's "Molly on the Shore."

Margaret Anglin, in Paul Kester's diverting comedy, "Beverly's Baitance," in which she appeared at the Lyceum Theatre last year, will be seen at the Bronx Opera House this week. A professional co-repondent who will not correspond at the critical moment supplies the fun of the performance. Mrs. Charles G. Craig, Alfred Hunt and Donald Cameron afford Miss Anglin exceptional support.

Burton Holmes on "Dixie."

Burton Holmes will give the second of his winter series of travelogues at Carnegie Hall this evening, entitled "Down in Dixie." Mr. Holmes will devote special consideration to the wonderful transformation which has taken place in the South during the last few years. Motion pictures of cotton picking, pickaninnies and a real possum hunt are calculated to liven the entertainment, which will be repeated to-morrow afternoon at the Candler Theatre.

"Cock o' the Walk," at the Cohan, gives Otis Skinner the chance to be the Skinner that theatregoers love. Although slight of build, the play is certain to please by reason of its many humorous lines, and the acting of Skinner illuminates even the dull stretches. The play satirizes conditions on the English stage.

"Potash and Perlmutter in Society," at the Lyric, continues the story of the cloak and suit merchants even better than it was begun two seasons ago.

able punch, in the shape of a smashing courtroom scene, but it is a question whether the author has not sacrificed too much in his determination to have a big scene. Josephine Victor does some good acting in the leading role.

"The Cinderella Man," at the Hudson Theatre, is still another telling of the famous legend, but told in a manner to delight. Phoebe Foster is the leading player in a play that is certain to charm.

"Plays Continued.

"Major Barbara," at the Playhouse, is Grace George's production of Shaw's play of salvation and armament. The Shaw admirer need scarcely be advised to see it.

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KATHLEEN COMEGYS. In "Potash and Perlmutter in Society."