

"Married Woman" Short on Action And Long on Talk

Norman Trevor's Little Theater Group Has Christmas Eve Flag Raising With Ancient and Cynical Play

THE CAST

Mrs. Temple, Mrs. Edmund Curney, Mrs. Mary Warren, Mrs. George Herbert, Mrs. Parsh Allen, Mrs. Sylvia Temple, Mrs. Beatrice Maude, Mrs. Anna Gaston, Mrs. Norman Trevor, Mrs. Edmund Norris, Mrs. Charles Herbert, Mrs. Maud servant at Hugh Dellamy's, Mrs. Maud servant at Hugh Dellamy's, Mrs. Maud servant at Hugh Dellamy's.

Norman Trevor's "little theater" group had its flag-raising at the Princess Theater Christmas Eve, abetted by some charming people who had forsaken fish and wine and pine logs and the glitter of the bauble tree to cheer a greatly daring captain of good plays. It was a laudable purpose that the audience avowed, and perhaps few...

"The Married Woman" written by Chester Bailey Fernald in the style of Shaw and produced in London more than ten years ago, is given to much talk and little action. Its characters are all cynics, but with none of the quiet quality of the tubed Greek of that denomination who asked nothing but that people refrain from standing in his sunlight. These cynics popped questions about marriage and the product was very much like a fluffy hopper of Christmas Eve popcorn.

When "The Married Woman" was written the question before the house was "Is Marriage a Success?" Mr. Fernald's answer was "it is better to have loved and married than never to have married at all." The play trots out a number of epigrams that have long lain in lavender. "Romantic love is a fraud on the exuberance of youth."

"Money, marriage, morality—the worst evils in the world are the necessary evils." "What's a baronet? Some one who expects to be a peer." And that's the sort of speech that Mr. Trevor excels in when it is not dusty. The heroine of the play, Sylvia Temple, the heroine of the romantic love always ends at the altar with the villagers all smiling, with the dew on the cowslips and the organist on the wedding march. Introspection would have told her that she was entirely too catty and that it was no wonder her marriage was unhappy.

The ill-tempered Sylvia eventually leaves her splenetic husband and offers herself to Hugh Dellamy (Mr. Trevor). But he wisely temporizes and hurries away on grounds of urgent business. And so you depart, inquiring "What is Sylvia? Why is she?" As to the ingredients of happiness, Mr. Fernald's play does not disclose them; but we were relieved to find yesterday that they may be found in the Sermon on the Mount. B. F.

"Le Roi d'Ys" on January 5 "Le Roi d'Ys," Edouard Lalo's opera, book by Edouard Blau, it was announced yesterday by General Manager Gatti-Casazza, will be given for the first time in New York at the Metropolitan Opera House Thursday evening, January 5. Ever since its original production in 1888 it has been one of the most popular works in the repertoire of the Opera Comique, Paris.

After seeing Penrhyn Stanlaw's version of "The Little Match Girl" at the Rivoli Theater yesterday we were sorry that we had not read Barrie's story more recently. Then we should have known whether the fact that the story told on the screen is not gripping as it did in book form and on the stage was due to our increasing years or whether the picture really lacks the atmosphere of the Barrie version.

Of course, the presence of Mand Adams in the old days insured the success of a play, and there was something else we missed which it seems could easily have been supplied. It was the fact that the story of the mysterious gypsy girl, if the atmosphere was not Barrie, at least it was Scottish, and the characters were admirably drawn by George Hurdston. Thorne gives a charming performance in the title role, and Betty Compton is quaintly elusive as Babbie.

Only to us everything that Miss Compton has done since "The Miracle Man" has been anti-climactic. It seems in "harking back" that the secret of Lady Barbara was not divulged so early in the story. We are not at all sure about this, but at any rate it detracts from the charm of the picture for the identity of the mysterious gypsy to be revealed so soon.

An excellent bit is contributed by Mary Wilkinson as old Nanny Webster, and good performances are given by Edwin Stevens as Lord Rintoul, by Nigel Barrie as Captain Halliwell, by Guy Oliver as Captain James, and by Huntley, Robert Brower and Joseph Hazelton as the three elders. The scenario was made by Edfrid Bingham, and did seem as though Mr. Bingham had enough material to furnish a little more action for the first part of the picture. Penrhyn Stanlaw directed the production.

The picture is called "A Scotch Yawl," with Gladys Rice, Fred Jagel and John A. Crawford. The overture is a delightful Christmas thing with the quartet and orchestra. The comedy is called "Chums." There is also a little play done by marionettes which is very amusing. It is called "The Alabama Glide," the glide being performed by a mule.

"Little Red Riding Hood" will be seen at the Manhattan Opera House this morning at 11 o'clock. "The Little Match Girl" will be seen in the afternoon and evening. At the Apollo Theater, Atlantic City, tonight Arthur Hammerstein will present "The Little Match Girl."

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On the Screen Jackie Coogan in "My Boy" at Strand; "The Little Minister," Rivoli Feature

By Harriette Underhill

There seems to be very little which needs to be said about the picture "My Boy," which is the feature at the Strand her week. You are not only looking over it people who can stand any amount of nonsense so long as it is done by pretty children with their chins tucked up and their eyes wonderful picture, and if you feel that way about it yourself and say that it is a wonderful picture people on every hand who do not think that the picture is a masterpiece will rise up and say, "It is a silly picture."

Personally, I do not think any child ever lived who is clever enough to be constantly in front of the camera for six weeks without making one feel that a child's place is in the home. If any one could do it Jackie Coogan could. For he is a remarkable child. The trouble is that when a little boy is as delightful as Jackie was in "The Kid," people are not content to have him play a child's part in a good picture and leave the bulk of the acting to the older thespians. They must immediately star the child and have him do the whole thing. Therefore, while Jackie Coogan is a most remarkable child, a great deal of him in one picture is not so amusing as a little of him. When one undertakes to write a story to star a six-year-old boy I think one should consult a fairy tale and do it the way those delightful stories of "Jack and the Beanstalk" and "Aladdin" were done with child actors a few seasons ago by Sidney Franklin.

"My Boy" presents Jackie Coogan as an immigrant, whose mother is so poor she has to travel steerage, although her mother-in-law is rich. Mrs. Blair. Now, we cannot possibly believe that any woman of gentle birth could fall so low that she would be reduced to dressing her baby in old worn-out man size trousers with one suspender and a man's woolen shirt and tattered cap. Why make Jackie such a grotesque figure unless he is playing in a Charlie Chaplin comedy? It seems as though it would be possible to present him in an interesting picture as the nice, sweet, clean little boy that he is and not make a juvenile tramp of him. The picture gives Jackie a chance to show just how clever he is in imitating his elders, when he comes to dancing, etc. He also does a number of amusing things, which he did in "The Kid."

The only other person who has anything to do is Claude Gillingwater as Captain Bill, against his will he adopted The Boy. The rich grandmother is played by Mathilda Brundage. The picture is presented by Sol Lesser and it was directed by Victor Heerman and Albert Austin. There is a marionette prologue called "Jackie and the Cop."

There is also on the program an interesting picture called "The Little Match Girl," with that clever child actress Midge Evans in the title role. It is remarkable how closely Miss Evans resembles Elsie Ferguson, both physically and temperamentally. The picture is made from Hans Christian Andersen's story. There is the annual Yuletide frolic, too, which is partly done in pictures and partly with real actors. It is called "His Christmas Dream." The new Mermaid comedy is called "For Land's Sake." The overture is a Yuletide tone poem, arranged by Carl Edouard.

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Artur Schnabel Shows Skill Viennese Pianist Makes His Bow at Carnegie Hall

Artur Schnabel, Viennese pianist, made his first appearance in America yesterday afternoon at Carnegie Hall. His program was made up of Schumann's Fantasia, Op. 17, Schubert's Sonata in B major and Brahms's Sonata in F minor.

Mr. Schnabel is a pianist of high rank. This he quickly showed in the opening bars of the Fantasia. His technique is imposing and his touch of the finest. The works on the program, all three of a romantic nature, were admirably interpreted with glowing warmth controlled by intellectual understanding. It is to be hoped that there will be other opportunities of hearing him.

The Stage Door

The first performance of "The White Peacock" at the Comedy, in which Olga Petrova is to star, and the revival of "The Squaw Man" at the Apollo, in which William Faversham will play the original role of Jim Carleton, take place this afternoon.

To-night "Bill Dog Drummond" will open at the Knickerbocker Theater. Leo Bardi is to star, and the revival of "The Squaw Man" at the Apollo, in which William Faversham will play the original role of Jim Carleton, take place this afternoon.

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Chaliapin Wins Great Ovation at Hippodrome

Russian Basso Includes Lyric and Romantic Songs in Finely Sung Concert Feodor Chaliapin gave a concert at the Hippodrome last evening, assisted by Joseph Stopak, violinist; Leo Bardi, cheviak, pianist, and Nicolas Levenche, cellist. The distinguished Russian old artist was in excellent voice; in fact, his vocal powers were more effectively displayed than at any of his previous concerts. As before, his program was announced from the stage according to the numbers in the printed book of songs circulated among the audience.

Last evening his songs were not confined to those of a heroic nature, but included lyric and romantic works, which enabled him to display pianissimo effects, admirably achieved, and rarely to be found in the vocal equipment of bass singers.

It was the occasion of the first appearance in America of Mr. Levenche, who revealed a tone of beautiful quality, technical facility of a high order of merit and commendable interpretative gifts. His pieces were a nocturne by Chopin and Poppo's Serenade Espanole.

A large audience vociferously applauded Mr. Chaliapin, but in unmanly fashion somewhat annoyed the singer by shouting requests for songs, which caused a well deserved rebuke from the stage.

Riesendorf Host to 1,000 Children This Morning Hugo Riesendorf will play host to about 1,000 children this morning, when he will give the first of the week's special holiday performances for youngsters at the Rivoli Theater.

The children will be from the United Hebrew Charities, the Madison House Society, at 216 Madison Street; the New York Foundling Hospital, at 175 East Sixty-eighth Street; the New York Catholic Proprietary, at Unionport Road, Westchester; the Orphan Asylum Society, at 1435 Atlantic Avenue, Brooklyn; and the Hebrew Orphan Asylum, at Amsterdam Avenue and 150th Street.

The program, which begins at 10:15 a. m., will consist of "In a Doll Shop," "The Alabama Glide," a marionette show by Margaret Owen, Charlie Chaplin in "Easy Street," "Snooky's Fresh Hair," a Chester comedy, and "Chums," a Baby Peggy comedy. Miriam Battiste, the child actress, will recite.

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"The Blue Kitten" Musical Comedy

"The Blue Kitten" the musical comedy made from the character in "The Maxims" by Yves Mirande and Gustave Quinson. The production comes to the Selwyn Theater on January 1.

"Green Jade" will be produced for the first time out of town at the Shubert-Garlick Theater in Washington this evening. Helen MacCallister, in "Back Pay" is the holder of the character in the Shubert-Riviera Theater, beginning with a matinee today.

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AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT

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