

Random Impressions In Current Exhibitions

An exhibition will open at the Montross Gallery on Tuesday and will continue until the 29th, devoted to paintings by the Australian, Arthur Streeton. They are studies of Victoria, Vancouver and Puget Sound.

Four artists will open exhibitions at the Macbeth gallery on Tuesday. Mr. Daniel Garber will show recent landscapes, Mr. Ivan G. Olinosky new figure compositions, Mr. Spencer Nichols decorative subjects and Mr. Orland Campbell paintings and studies.

There will be placed on view at the Anderson Galleries on the 8th a collection which is later to be sold in three afternoon sessions. It was formed by Mrs. Martha Dean Hallam, of Tokeneke, Conn., and is composed of early American and Colonial furniture, prints, china, pewter and glass.

The jury of the Brooklyn Society of Etchers has awarded the prize in the exhibition now going on. The Mrs. Henry F. Noyes prize of \$50 has gone to Ernest Haskell for "The Mirror of the Goddess" as the best print in the show. Miss Anne Goldthwaite's "Head" has won the Kate W. Arms memorial prize for the best print by a member of the society. The Nathan I. Bijur prize for the best print by an exhibitor not a member has been given to Mr. P. Grassby for his "Sprawlers."

The influence of Mr. D. W. Tryon upon the work of Mr. Henry C. White, who is showing some landscapes at the Milk gallery, is immediately obvious. The disciple echoes his master sometimes in his key, sometimes in his composition, and even more frequently in that subtle thing known as sentiment. Yet we have never encountered so reminiscent a painter who nevertheless left in the long run so wholesome an impression of individual talent. The smaller, more spontaneous studies especially have this fresh personal quality. In a solid little study like "In the Slip-Greenport" or in a pastel like "Shore of Peconic Bay," we forget all about Tryon, the touch is so strong and sincere. Mr. White plainly has a native sensitiveness, and besides, considerable technical ability. There isn't a thing in the show that isn't a serious workmanlike performance. He has a gift which ought to make itself rigorously felt some day, when he is completely emancipated from his present preoccupations.

Another modernist presents himself in the person of Mr. Henri Barkhard, now exhibiting at the Montross gallery. He shows nudes, flowers and a few landscapes. In the nudes he discloses an idea of form which is the negation of anatomical fact; his figures are misshapen and ugly in the bargain. In a few drawings his approach to a rather fine quality of line is thrown away upon heavy, wriggling conceptions. The landscapes are obscure and fumbling. Only in the studies of flowers are we made persuasively aware of the fact that the artist is groping his way toward the expression of some gracious ideas of color. His exhibition as a whole repeats the familiar modernist suggestion of a personality, interested in art, moving about in a world not realized.

Lovers of Scott should troop to the Knickerbocker gallery and visit the exhibition that is being held there for the benefit of the Association for Improving the Condition of the Poor. Scott relics are on view, a portable desk, penholders, seals and a set of a few old letters. And dominating the room is the portrait that Beahm painted in 1822. It is a magnificent Beahm, the one that figured recently in the sale of the Baroness Burdett-Goutts collection. He was an uneven painter, sometimes thin and papery, sometimes disposed to lapse into mannerisms. Here he is at his best. The head is drawn with a true feeling for structure, the colors are warm and solid, the workmanship is as searching as it is smooth, with not a trace of the surface facility that occasionally detracts from Beahm. As a relic of his art and a souvenir of Scott it is altogether good to behold.

The Arden gallery has planned for opening on January 4 an exhibition of four groups of American paintings. They will comprise works by the late Henry Gooden, Ben Brown, Robert Spencer and Miss Daphne Dunbar. The latter, a portraitist in water colors, will here be introduced to New York.

Miniatures by Mrs. de Gradovsky, who has painted members of the Russian imperial family, the Danish nobility and, early in her career, an oil portrait of Alexander Dumas fils, comprise one of the current shows at the Art Center.

Miss Edith Diehl, one of the pioneer women bookbinders of this country, also is showing specimens of her work in finely tooled leather. These range from a large old Bible plainly bound in oak boards to a small 16mo edition of Victor Hugo elaborately carried out in seventeenth century design. Miss Diehl also shows cases bound in workmanship departing from many of the conventions of commercial bookbinding. Antique leather work from the collection of M. J. Kilmarlin comprises a third exhibition, the most important specimen in it being a large Dutch painted screen showing the Chinese influence. Venetian antique leather panels also are shown.

Two forthcoming events announced by the Art Center are an exhibition of paintings by M. Norstad and another of painting and sculpture by the Art Alliance of America. The former will open January 5, and will contain landscapes painted mainly in the vicinity of New York. The Art Alliance show, which exhibits oils, water colors and pastels besides sculpture in any medium, is



In her production of "Salome," at the Criterion Theater

Nazimova's 'Salome' Opens To-night at Criterion Theater

After months of preparation, Nazimova in "Salome" will be disclosed to the view upon the screen at the Criterion Theater to-night. Reports of the beauty of the stage settings and the novel interpretation of this role by Nazimova, have preceded the production. The impersonation of "Salome" by Nazimova is in striking contrast to that of other artists who have appeared in the dramatic or operatic version. Nazimova has utilized the Oscar Wilde poetic drama with fidelity to the detailed descriptions, and many of Wilde's lines are used in the titles. Nazimova shows Salome, daughter of Herod, as an impetuous, willful girl of sixteen, innocent amid the excesses of Herod's court and fired for the first time by love when she meets Jokanaan. All of the settings and costumes of "Salome" were designed by Natacha Rambova, after the original Aubrey Beardsley drawings, which decorated the first edition of Wilde's "Salome," published in London. The direction is by Charles Bryant, and the settings are unusual in that the only colors employed were black and white, gold and silver. The result is said to be a striking and bizarre photoplay of unusual artistic beauty. The supporting cast includes Mitchell Lewis, as Herod, Tetrach of Judaea; Nigel de Bruiler, as Jokanaan, the prophet; Rose Dione, as Herodias, the mother of Salome; Earl Schenck, as the young Syrian Captain, and Frederick Peters as Naaman, the Giant Executioner.

A special musical setting has been arranged by Ulderico Marcellini, and the presentation will be under the direction of Hugo Rosenfeld. There will be a prologue by Doctor Louis K. Anspacher, showing a scene in the desert, symbolical of the period and customs of the time of "Salome."

War Made Possible The Influx of Plays By Foreign Authors

Benjamin Glazer, the translator of Ferenc Molnar's "Fashions for Men," which moves from the National to the Belmont to-morrow, insists that the World War completely changed the mental outlook of the average American theatergoer and that, as a consequence, foreign plays have a greater chance of success than ever before in the history of our stage.

Mollie Fuller, Back on Stage Though Blind, Is At Palace This Week

Mollie Fuller, the veteran actress who recently lost her sight after an operation, will be a feature of the Palace Theater program this week in a sketch written for her by Blanche Merrill as a labor of love. Like Ben Welch, who is doing well in Keith vaudeville despite blindness, Miss Fuller is going ahead in her profession determined never to submit or yield to her misfortune. She has an attractive act, which wins bookings on its merits, so cleverly does the veteran carry off the leading role. The piece is called "Twilight," and is one of the cleverest things that Miss Merrill has done for vaudeville.

Mollie Fuller was one of the favorites of the Casino in its great days, when it was the home of light opera and musical comedy. She played many roles in Casino successes. Her brilliant record includes personal hits in "Evangelina," "Adonis," "The Gold Bug" and other famous productions. As the wife of Fred Hallen she played with him for many years in farce and music plays and later in vaudeville as Hallen and Fuller. Their last act together was a reminiscence piece called "The Corridors of Time."

Mr. Hallen died last year, and the widow, after forty years of stage life, was left to struggle alone handicapped by dimming vision, which culminated in total blindness, not long ago. Blanche Merrill, who writes all the material for Fanny Brice, Belle Baker, Lillian Shaw and other "angles," heard of Miss Fuller's plight and called upon her with the suggestion that she continue her theatrical career in vaudeville.

"I will write a sketch for you that you can play adorably," promised Miss Merrill, "and I know that we can book it." Miss Merrill wrote the sketch, rehearsed Miss Fuller, and then went to E. F. Albee, head of the Keith Circuit, and told him the situation. Mr. Albee directed that the act be given every consideration and opportunity. Slowly and carefully it was perfected until to-day Miss Fuller gives one of the best performances of her life in a very interesting piece. Her big blue eyes show no sign of blindness, and she goes through her scenes with ease and certainty. She is a happy woman, for she has daily occupation, much to look forward to, and is making a fine income and laying away something for the future.

The Casino Celebrates 40th Year

Many Broadway Favorites to Participate in Special Anniversary Fete Jan. 9

In celebrating the fortieth anniversary of the famous Casino Theater with a special performance taking in many of the great popular Casino favorites over this long span of years, Lee and J. J. Shubert also celebrate the twentieth anniversary of Shubert control and management of the Casino. The event also will serve to commemorate the third Shubert brother who was the head of the firm until his untimely death several years ago.

For it was Sam S. Shubert who first launched the Shubert theatrical firm and acquired the Casino as their second New York playhouse, the first Shubert house in the metropolis having been the old Herald Square Theater. On June 2, 1902, Sam S. Shubert, in association with the Messrs. Nixon and Zimmerman, offered for first presentation in New York their production of the English musical comedy, "A Chinese Honeymoon," with Thomas G. Seabrook.

To date, in a period of forty years since the opening of the Casino with "The Queen's Lace Handkerchief" on December 28, 1882, there have been presented one hundred and thirty-seven plays, all but two musical, out of which eighty have been under the Shubert regime at the Casino.

In the fortieth anniversary celebration performance of the Casino Eddie Dowling, star and author as well as "Sally, Irene and Mary," has written a special show, "The Ghosts of Yesterday," to embrace the high spots of all of the famous old Casino successes, from "The Queen's Lace Handkerchief" down to "Sally, Irene and Mary," and leading players, many of them great Casino stars of other days, will appear.

Looking back to the initial Casino offering, "The Queen's Lace Handkerchief," three members of the original company who opened the doors of the Casino, before the house was completed, will participate in the anniversary performance. They are Miss Mathilde Cotterly, recently seen in "Abie's Irish Rose"; George Gaston, now appearing in "Listening In," at the Bijou Theater, and Carrie Behr, who was the first chorus girl to be engaged for the Casino forty years ago. Miss Behr became a popular headliner at the old Koster & Bial's Music Hall and star of several of Edward ("Evergreen") Rice's musical extravaganzas.

As the Casino was not ready to be opened, since the roof was not completed and no panes of glass were in the windows, but on account of author's contracts had to be opened to preserve the rights to "The Queen's Lace Handkerchief," after a few performances it had to close its doors on account of rain and severe cold weather. Even on the opening night of the Casino on October 21, 1882, it rained, and the temporary roof leaked, with the result that the first-night audience had to resort to its overcoats and wraps and umbrellas during the performance.

It required several weeks more to complete the building of the Casino, so it closed its doors and "The Queen's Lace Handkerchief" company went to Philadelphia. Then, on December 28, 1882, the Casino reopened, which was its real opening night, again with "The Queen's Lace Handkerchief." The cast remained the same except that Francis Wilson replaced George Gaston, who had left the company to go on a tour with another show.

Accordingly, there will be four members of the original company appearing in "The Queen's Lace Handkerchief" who will take part in the anniversary celebration which is to take place on the night of Tuesday, January 9, after the regular performance of "Sally, Irene and Mary." This date has been chosen because so many of the oldtimers of the Casino cannot be here during the Christmas holidays.

Looking over the list of stars and other stage favorites who have appeared at the Casino during its forty years at the "Home of Light Opera of Musical Comedy in America" are names that recall many fond memories for every theatergoer.

There was Lillian Russell, who made her first appearance at the Casino in its second offering, "The Sorcerer," in 1883. During her long reign at the Casino Miss Russell missed but one performance. Pauline Hall was another former Casino favorite, as were, also, Rose Beaudet, Lily Post, Laura Joyce, Julie De Ruyther, Isabelle Urquhart, Sadie Martinot, Letitia Fitch, Marie James, Marion Manola, Jennie Westensky, Fanny Rice, Eva Daventport, Sylvia Gerrish, Eva Goodrich, Kitty Cheatham, Bertha Ricci, Florence Barry, Zelma Rawlston, Eva Johns, Camille D'Arville, Marie Tempest, Jennie Beifrank, Maud Raymond, Anna Held, Frankie Bailey, Katie Barry, Madge Crichton, Virginia Eber, Paula Edwards, Lotta Faust, Mabel Penton, Della Fox, Tricie Frigiana, Lulu Gleyser, Louise Gunning, Flora and Mary Hengler, Edna Wallace Hopper, Johanna Howland, Madge Leasing, Ethel Levy, Clara Lipman, Fay Templeton, Edna May, Phyllis Rankin, Adele Ritchie, Blanche Ring, Julie Sanderson, Truly Shattuck, and Francis Wilson, George Gaston, Gustave Kerker, Naham Franko, Frank Doane, Jeff De Angels, Charles A. Bigelow, Richard Carle, De Wolf Hopper, Dan Daley, Frank Daniels, Harry Daventport, George Fortesque, Eddie Foy, R. E. Graham, Louis Harrison, P. C. Herr, John Hyams, Walter Jones, Harry Kelly, Fred Lenox, Louis Mann, George McFarlane, George Marion, William B. Mack, William Norri, Max Freeman, Max Fisman, Charles F. Ross, Cyril Scott, Thomas G. Seabrook, John Slavin, Edwin Stevens, Fred Titus, David Warfield, Hubert Wilke, Nat Goodwin, John E. Hazzard, Sydney Rosenfeld.

Frederick Looser & Co. Inc. Livingston St. Elm Place. BROOKLYN - NEW YORK. Business Hours 9 to 5:30. Store Closed Tomorrow. This News for Tuesday.

\$300,000 In Fine Oriental Rugs For 10% to 33 1/3% Under Regular

JANUARY has long been ECONOMY MONTH at Looser's, and for homefurnishings particularly. This January Sale of Oriental Rugs, which will start on Tuesday morning, surpasses even our best records in extent and in low pricing. Any intelligent appreciation of Rug values will recognize that great opportunities of this sort are the kind that come rarely and are likely to go quickly.

Three hundred thousand dollars' worth, including 450 Room Size Rugs and 1,200 Small Rugs, are offered in this Sale at concessions ranging from ten per cent to thirty-three-and-a-third per cent under the regular fair prices.

Table listing various rug types and prices: Kirman Sarouk, Mahal Arak, Guenjah, Govevan Herez, Ispahan Beloochistan, Mosoul Kazak, 250 Oriental Rugs, 50 Royal Kirman Rugs, 20 Sarouk Rugs, 65 Mosoul and Kurdistan Rugs, 100 Lilahan Dozzar Rugs, Govevan, Serapi and Herez Carpet Rugs, Persian Arak Rugs.

Winter Sale of Furs. Superb Quality: Surprising Values. NO WONDER this sale of beautiful Furs has stirred wide interest. It is rarely that opportunity to choose from such lovely and valuable Furs for such great concessions on the current prices is offered.

Printed and Plaid Silk Blouses. \$2.95 Quality Reduced to \$2. P R I N T E D chiffon faille silks that have a linen thread for filling, which increases the wear; and colored silks that are plaided with satin stripes of self color. Sizes 34 to 46 in the lot, but not every size in every style or color. Some have flat collars of net and lace, and are very youthful; in fact, could be called girlish in their simplicity.

Needlework, Laces and Linens. At 25% to 50% Below Regular. In Our 31st Annual Sale. U N I Q U E in American merchandising are these Looser Annual Needlework Sales, of which the thirty-first has begun.