"THE SCANDAL" IN FROM PARIS

BERNSTEIN'S PLAY SEEN HERE FOR THE FIRST TIME.

[illegible]

NEW YORK BEHAVES VERSUS

A Presentation of City Life That Lacked Real Character.

In "New York" which had its first presentation here at the Bijou Theatre last night, William J. Hurlbut, who wrote "Bought and Paid For," has attempted a play of a phase of metropolitan life. The result is a heavy sketch of melodrama, the exploitation of a number of different character types and occasionally a moment of lightness or one that grips if brings sympathy. The author must at least have felt a keen interest in the set of characters that he has drawn, for in attempting to improve them in others he has shown a message worthy of the cause.

The play does not fall well and perhaps [illegible] would be little or no profit out of the theatre. But [illegible] the fault of author's [illegible] the moral sense of the man to whom [illegible] engaged to marry. This very [illegible] "Rendell Rendal" has been [illegible] and cured by [illegible] the man. If the successful [illegible] kept in ignorance of his [illegible] Fortune [illegible] the requirement of Kitty and of the latter's refusal to [illegible] time to fill some Inglebrook engagements, he nobility and probably [illegible] allowed to engrave the woman who he knows his question [illegible]

This is hardly at least freshness [illegible] the first act without much [illegible] and [illegible] with an attempt at that realism that finds expression in [illegible] of [illegible] and a bit of profanity now and then for emphasis. The second act brings in remembrance of a familiar trick in making the murder of a relative [illegible] stand between two lovers, while the third act is strongly reminiscent of them in introducing the question of degeneracy and heredity.

Upon Miss Laura Nelson Hall falls the difficult task of making a sympathetic character of the murderess, Mary Nelson. She plays with as much forcefulness and power as possible with the rather sorry material that the author has given her. It is really hard to gain much sympathy for a woman that falls such a degenerate as *Rendal* and who afterward pleads with the boy's father for his love.

Orrin Johnson as Oliver King is at no less a loss so far as sympathy or interest is concerned. His preaching and his advice seem considerably out of place, and the long speech that he speaks so well in the first act might ring more sincere if there was more of the "strong current" in the piece and less of the stagnation and death of the backwaters. In the second act, in the interview between King and Nora where she confesses her guilt and tells the reason for her crime there appeared to be a gleam of a good strong scene, but it was lost, and in spite of the admirable acting the climax came with the same artificiality and lack of convincing that marked the remainder of the play.

An admirable piece of work was that of the young degenerate *Wendell Rendal*, as played by Mortimer Weldon. He displayed the boy that he was supposed to be in all of its truthfulness and brazen assurance. The very nervousness of his acting, the twitching of his muscles, the eagerness for stimulants and the zest with which he undertook what to any well balanced, wholesome boy would appear as a despicable thing were all expressed so thoroughly well that he could have achieved the same results with more subtle and less openly repellent lines.

Edna Macey, the mother of *Rendal*, was played by Mary Shaw, and she in fight accord of the ideas of the author and producer. *Edna* was not an impossible character. Such persons do exist, just as most of the other characters in the piece might to be found and Miss Shaw played the role with all of her powers of realism. But it was "repellant" at the least, and Sandra was drawn so clearly that it did not seem possible that a man of *King's* type should find interest in such a creature.

Frank Craven as *Chris McKnight* and Miss Florence Rickett as *Kate* the servant were expected to help at the comedy element. But as most of this was based on the struggle of a young lawyer and the high price of food it was a somewhat gruesome attempt. Still the audience was apparently thankful and appreciative for the efforts in this regard and called them both out along with the others of the cast and their author.

MODE RUSSIAN DANCERS.

Spirited Performance by Kosloff and Baldina at the Colonial.

Now there was a time in which "The Dream After the Ball" always meant that Lillie Lubier or some of her imitators were somewhere in the offing. To this day there has remained in the minds of many hearers an inseparable association between that melody and the swirl of the [illegible] skirts. Now the Glazounoff [illegible] has begun to assume the same [illegible] in preference to the Russian dancer, who are just now so popular in this country. Just as this music means a bacchanale so does a bacchanale mean a red chiffon scarf and some auburn leaves to throw distractedly at the stage hands in the wings when the emotions of the dancers become too strong to be expressed in any other way.

Feodor Kosloff and Maria Baldina were the latest of the Russians to give New Yorks a glimpse of this particular movement. They performed it yesterday at the Colonial Music Hall. M. Kosloff is considerably more like M. Mordkin than his dancing partner is like Mme. Pavlowa, and the two manage to impart some of its fire and spirit to this dance, then the audience which is a hard one to please, applauded this dance more than any of the others. It is not an easy task to tell what to do for an audience that finds in Yvette Guilbert only cause for ridicule. There were moments yesterday when the very skilful dancing of the ballet seemed to arouse only hilarity among the spectators.

There are other skilful dancers beside the two principals. They appeared in a brief version of Adam's ballet "Giselle," which was seen at the Metropolitan Opera House on Saturday. Briefness in this particular will always be regarded as a merit. But the dancers were admirable whether they were doing some highly characteristic Russian dancing expressing with all the eloquence possible to human muscles the joys and sorrows of the unfortunate ghosts in "Giselle." Persons who want to make themselves authorities on the question of Russian dancers and everybody now seems to have aspirations in that direction among this nation of critics should not fail to see M. Kosloff.

"The Dollar Princess" Back.

"The Dollar Princess," the musical comedy from across the water which has been on view in this city most of the time during the last year, began a short engagement in the New York Theatre last night. Leo Fall's pretty music was as much appreciated as ever. Donald Brian still heads the company.

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THE PRESIDENT AT THE PLAY

HIS LEAGUE OF THE FEW HAVING A DEE OF JESTS.

Drastically Parted When He Left the Theatre and the Spokesmen Hearts. He Will Be Here Five Days To Spend Most of the Day in Film Report.

President Taft saw George M. Cohan's comedy "The Talk of New York" last night at the Lyceum Theatre, and when the President saw the Taft Club Fifty-Five Thomas E. Dewey, the Taft League, the Taft League, Mr. Taft and his wife and [illegible] President's company.

The management of the Lyceum, at the request of the President, [illegible] the information that he was to see the show, and a box was set for the occasion. Down the aisle and upon the stage Mr. and Mrs. Taft [illegible] Lyceum. The entire company paraded on the stage and bowed to the right. Then Mr. Cohan [illegible] himself before the footlights.

The President's box was guarded by several secret service men, and [illegible] Walsh also was on hand, [illegible] beer-policemen. The [illegible] the final curtain had [illegible] the practice which [illegible] the last time the President [illegible] theatre in New York [illegible] marched along [illegible] into the theatre. He [illegible] the end of each act [illegible] with interested [illegible] the exit and passed the [illegible] to wait until the President and [illegible] had left the theatre. The [illegible] needed no reminder, rather all [illegible] were standing and applauding as the Taft party was making preparations to leave the theatre.

When that Mr. Taft was in the Lyceum Theatre had, in the meantime, passed along Broadway and when he emerged from the exit in the forty-second street side with Mrs. Taft [illegible] was face to face with [illegible] backed up against the Cafe Madrid opposite side of the street and flowed into Broadway and Seventh, [illegible] almost blocking traffic. The [illegible] the Cafe Madrid also was loaded with diners who had left their tables in a [illegible] and who joined in the general demonstration by waving their napkins or raising their glasses to the President. Mr. Taft entered an automobile with his military aide, while the other members of the party took seats in another machine.

A cheer went up from Broadway as the Taft machine wheeled out into the glare of white lights and started for the Henry W. Taft home in West Forty-eighth street. The Taft automobiles were closely guarded on the short run to Forty-eighth.

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HON. EDWARD LAZANSKY — HON. MICHAEL F. CONRY

HON. THOMAS F. GRADY — HON. WILLIAM SOHMER

DUDLEY FIELD MALONE, ESQ.

ADMISSION WITHOUT TICKET

REAL IRISH CHARACTER PLAY

Frank Keenan Presents "The Rich," by George Hazelton.

Frank Keenan long has maintained that he has not written a good Irish drama and his utterance for years have been clamoring for some opportunity for Irish character and worthy of the masterful handling of dramatic character alone.

In the Irish homespun say he will go far and "give money" in his search for Irish dramatic material before he again will happen upon anything to approach the forceful interest and beauty of "The Rich," a play in two acts which he produced at Maxine Elliott's last night. It is a dramatic moment of Irish life in the Ireland of to-day. The little drama was planned some time ago by Mr. Keenan at the Catholic Summer School at Lake Champlain, and it has been now in rehearsing in Ireland under the supervision of Daly Stagestandards. Last night at performance given at the Fifty-Seventh Theatre with Mr. Keenan and Miss Florence Malone playing as The Stranger and John Armstrong in Old Ireland, Mrs. Fry.

Old Tim Gallagher with his son in the young man, Tim, who is a day in the village that night be over. Tim Fitz [illegible] management a great temptation. But the boy would go, so the village parade and the father sitting in the moonlight by the cabin window, waved the prodigal and listened as the boy sang down the roadside road. After the father fell into a troubled sleep full with dreams that threaten his head.

Old Tim was lighting a birthday candles against the home coming of his son, when The Stranger, tired, terror stricken, burst through the cabin door to plead for a shelter from the police, pointing at his pursuit. Tim Gallagher, old Tim was Irish to the fugitive in an inner room from the police and turned to face the constables. They would have searched the old man and his parents aside and have gone to search the inner room only that they must leave to catch the old man from falling when he learned from them that The Stranger, who had been seen to run toward the ship, had just mysterious young Tim in a fight in the village.

When the constables had gone, [illegible] that the father would not object from then the acquaintance of the very [illegible] the old man stood tall and straight before a picture of his mother and [illegible] the picture of his dead wife toward the [illegible] with an oath that [illegible] for had revenged the death of their son the picture would be remain. So he spoke he turned with an oath [illegible] to his hand to save The Stranger.

He told The Stranger of the [illegible] and the reason for it and the [illegible] to the stranger [illegible] the [illegible] of [illegible]. With [illegible] view The Stranger [illegible] the [illegible] [illegible] quite [illegible] [illegible] a moment [illegible] of [illegible] The old man [illegible] [illegible] [illegible]