

# SERIOUS AND MERRY PLAYS OF THIS WEEK; NOVELTIES TO BE TRIED OUT



GLAYS HANSON IN 'THE DRAGON'S CLAW'

PATRICIA COLLINGE IN 'HE COMES UP SMILING'

## THE PLAYS OF THE WEEK

**Novelties to Be Seen.**  
**MONDAY** — New Amsterdam Theatre—"The Dragon's Claw," drama of Chinese life by Austin Strong.  
**TUESDAY** — The Playhouse — William A. Brady opens his regular season here with an English company in "The Elder Son," adapted from the French, by Lucien Nepoy.  
**WEDNESDAY**—Liberty Theatre — "He Comes Up Smiling," with Douglas Fairbanks in the leading role.

realities photographed by members of the Williamson Submarine Expedition in the ocean depths. The expedition was fitted out at Norfolk to test the possibilities of the Williamson submarine tube, an invention resembling in one respect a huge diving bell. The transparent waters off Nassau, Bahamas, were selected as offering the maximum of marine life and the minimum of obstacles.

Here the coral insects were studied at their labors and the sponge in its development. Fish never classified by naturalists were photographed in their flights, while more common varieties were photographed at play and in death struggles. Sharks, attracted by the lights and tempting bait, lent their presence to the scene. To add sensationalism there is a fight to the death with a diver unprotected save for a knife clutched in his teeth.

The results obtained surprised even the members of the expedition. Submarine forests and gardens were depicted with the accuracy of the camera, proving the truth of many a sailor's yarn. Odd, strange shaped denizens of the vast deep satisfied their curiosity concerning the intruders by poking their noses against the heavy glass windows of the tube. All the comedy and tragedy of marine life were recorded by the camera.

These pictures have been shown only to scientific bodies as yet, their public presentation having been deferred until the completion of the Broadway Rose Garden Theatre. Several thousand invited guests viewed them at the Smithsonian Institution, Washington, and almost as many more at the Museum of Natural History, New York. The naturalists and scientists who viewed them were wildly enthusiastic, particularly over the pictures of heretofore unclassified fish. One such, which has been called "Old Glory" for lack of any other name, suggests a half furred flag flying from a staff.

The ballroom will have a pneumatic dancing floor. It consists of a hard maple dancing floor laid upon several thicknesses of felt filling, giving the same results as though the floor rested upon a series of cushions. The floor "gives" under the weight of the dancers, imparting the same restful sensations that springs and shock absorbers give to the automobile. It accommodates itself to the pressure where it is greatest and lends a resiliency that is most delightful.

**VAUDEVILLE AND BURLESQUE.**  
**Varied Entertainments Offered in the Week Stand Theatres.**

Selvester Schaffer, the German vaudeville actor, who offers half the programme by himself, will remain for a third week at the Palace Theatre, where he has been drawing crowded houses. To make up the other half of the entertainment the management has provided Nat M. Wells, Cecil Lean and Cleo Mayfield in a musical number, Sam and Kitty Morton in "Back to Where They Started From," Rosa Welch and George Courty, the Soliti Duo and Herr Schichtl's Mariottes.

The pleasing bill this week at Hammerstein's Victoria Theatre will include Conroy and Le Maire in a new act, Pauline Hall, Kathryn Osterman, assisted by James Kyrle MacCurdy and Mabel Wright in "True to Nature," Chiro Weisler, Haven with his trained lions and leopards, Gallagher and Carl McDevitt, Kelly and Lacey, Chris Richards, the Dainty English Trio and Freddie Welsh.

The Colonial will have two stars this week in Eddie Foy and his seven little Foyes and Grace La Rue. Others on the bill will include A. E. and Bert French in "The Heroes of the Frontiers," Bert Marie, who has just filled several weeks engagement at the Palace; Earle Reynolds and Nellie Donegan, Allen Dinohart, Edwin George, Genevieve Warner and the Magleys. Concerts will be given on Sunday.

Harry Fox and Vansco Dolly will head the bill this week at the Alhambra Theatre. Other acts on the pleasing bill will include the Nine White Hussars, Sophie Barnard, Harry Bossett and company in a playlet by Edgar Allen Wolf called "Lady Gossip," Lou Auger, Tracy, Stone and Spink, Artos and Ernest and other novelties. Concerts will be given on Sunday.

The Royal Theatre this week will have two vaudeville stars in Harry Cooper and Roscoe and Bert. The balance of the bill will be headed by Jack Conway and Miss Billie Hill. The production, which includes nearly a dozen different elaborate scenes, is in two acts. New costumes have been supplied, while the music is brand new. Among the well known burlesques in the cast are Jessie Wolfe, Mabel Fein, Ernest Cecil, Margio King, Edith Howard, Bessie Hawthorne, Lulu Welch, Phoebe Morris, Mollie McAlpine, Natalie McAlberne, Graes Monroe, Evelyn Davis, Sadie Lewis,

Frances Heck, Catharine Howard, May Reed, Looel Monroe, Mabel Purdy, Percy Finnard, Lily Lawrence, and there is the customary large chorus. Afternoon and evening Sunday concerts have been resumed at the Columbia.

"The Broadway Girls" will be seen at the Murray Hill Theatre this week, presenting a two act burlesque called "A Day and a Night." The second act will be preceded by an olio of attractive vaudeville acts, to which the principals in the cast will contribute their specialties. The company are several popular performers, including Hazel Crosby, Joe Ferris, Al K. Hall and Sava, who is known as the jumping jangler. Sunday concert music will begin at this theatre to-day.

## BROOKLYN VARIETIES.

### Novelties in the Vaudeville Theatres This Week.

The Prospect Theatre will head its bill this week with Robert Haines in "The Man in the Street," one of the most effective of all the one act plays in vaudeville. Margie Cline, long a popular Brooklyn prima donna, will return to the Park Steps to delight her admirers and Schenck and Van will be among the actors. Ernest De Voy will act in "The Old Man," Diamond and Brennan will be seen in "Nifty Non-sense," the Sully Family, Collier and Hadden and the Troupe Brothers will be in the list of excellent acts which will be offered.

The acts at the Opium Theatre this week are numerous and of high quality. Herietta Crooman will act, for instance, in "The Word," Adelaide and Hughes, so long at the Palace Theatre, will do their beautiful dance specialties; George MacFarlane will sing ballads and the Mortons will once more do "Back Where They Started."

Fanny Brice will be at the head of the Broadway Theatre's programme this week. She will be heard in a list of novelties. Irvin Cook's "Sergeant Babes" will be acted and Tony Shattuck, Ryan and Tierney, "The Bride," the Great Leon, the Gliding O'Mearas and others will be in the list of attractions.

Louis Gerard's vivacious and amusing burlesque "The Garden of Girls" will be seen at the Star Theatre. Andy Gardner leads the list of comedians and there will be many attractive and entertaining features in the performance.

## THE BROOKLYN THEATRES.

### What They Are Offering to the Public During This Week.

The Montauk Theatre will this week be occupied by the successful firm of "Dunash & Perlmutter," who are sure of doing a good business wherever they may go. Whatever their line of goods may be and whatever the price they may set on them, there is so much that is attractive about the partners and their associates in life and business that they simply must be seen. And doubtless the Brooklyn public will be just like the rest of the world and keep the Montauk full all week. It ought to if it knows how to enjoy itself.

The Brooklyn public will have its first opportunity to see "To-Day" at the Majestic Theatre this week, although it was acted for a year at the Forty-eighth Street Theatre in this city. George Broadhurst and Abraham Schindler produced the play, which was acted first in Yiddish before its long success on Broadway and gives a clear idea of the Yiddish conception of New York life.

The season at the De Kalb Theatre will open to-morrow night with a comedy playlet in "The Stranger," a four act play of modern life by Howard Hall. In this the author has departed from the commonplace triangle to add a figure to the amorous complication which serves in so many plays. In telling his story, Mr. Hall devotes the first act to the wife, the second to the "other woman" and the third to the daughter, while in the fourth the elements are all condensed. The Shuberts, who are producing the play, have provided a strong cast in Edward Emery, who has also put the play on the stage; Genevieve Donegan, Annie Adams, Dorothy Dore, Helen Holmes and Hal Perkins.

## LILY CAHILL'S ROLE.

### Her Success in Four Short Seasons in New York.

On Christmas night last a new play by an unknown author had its first performance in the Plymouth Theatre, Boston. The general public who bought seats for the opening were promised as usual that "Under Cover" was a thrilling American drama and that a cast of well known players would appear in the principal parts. Theatrical circles had a more particular interest in the fate of the new play, "Under Cover" marked the second production of Schuyler & Co., who made two successful plays of the greatest success on record in staging "Within the Law."

The new play, it was whispered, had the popular elements of "Within the Law" and would be the last word in up to the minute production. William Courtenay, a popular leading man, was to be featured, supported by such players as Ed. Wain, Jennings, Louise West, and Lou Fisher, Wolff, Deacon and Ralph Morgan. Florence Reed had been scheduled for the leading feminine role, but her sudden illness gave the part into the hands of Lily Cahill. And Miss Cahill much of the play entered so far as those "insides" were concerned. Who was Lily Cahill?

The simplest answer to this question may be given in three words: a Southern lady. Lily Cahill is Southern by birth, education and home ties and a lady by the same right. She had the breeding, the dignity, the charm, that have characterized the Southern girl. She does not come of stage stock.

She had just put on her dignity hat when the reporter reached her room in the hotel. As she threw open the door, even the conventional hotel apartment seemed to have caught her bright charm and girlish freshness. She had a telegram in her hand and she explained that her message was an order from the family at home in Texas, with very minute and detailed instructions upon a beef juice diet. In her last let-

ter home an attack of indigestion had been mentioned and the reply came speedily over the wire. "Beef juice! just beef juice when I'm perfectly well and strong!" laughed Miss Cahill, tucking the telegraph blank into her purse. "And it never occurred to her to do anything but to obey the mandate from mother."

She talked a little of her home, of many loved neighbors who had known her since girlhood and particularly of the mother and sister who are nearest and dearest to her heart.

"In the summer I go home to them," she said gayly, "and we are out in the fields all day. I wear the simplest little white crisp de chine frocks, which are laundered so easily, and we all simply live in the open air."

This is Miss Cahill's fourth season away from the home circle, but each year has meant harder work in her profession and a more determined struggle for recognition.

As she spoke of the difficult rehearsals and hard road tours incident to every actress's life I wondered how this girl of the old South, highly sensitive and tenderly nurtured, had ever remained on the stage. "But I knew something must come of my work," she said simply. "I believe that something will always must if we have confidence in ourselves and work hard enough and long enough." Miss Cahill's work has her individual attraction. In New York her life outside the theatre is as simple and natural as though she were among the fields of her beloved Texas. Her mornings are occupied with letters to the family at home and with study, for Miss Cahill as her own teacher is a hard taskmaster. She takes her afternoon walk up some of the quiet streets of New York, where she delights in the pretty girls who always meet with their schoolbags on their arms.

There is a rest before dinner, after which, refreshed in mind and in body, she sets out for the Cort Theatre.

The fame of Lily Cahill meantime has spread through theatrical circles everywhere. Managers regard her as the "find" of the year; theatregoers flock to see her on the stage and search the movie columns for any bit of gossip that some reporter or interviewer may have discovered about her tastes or beliefs. For these admirers it is unfortunate that Miss Cahill shrinks from publicity.

"Why should people care for my views on the suffrage question or on the Mexican situation?" she asks most sagaciously. "What I think privately on these questions isn't of any consequence. I don't like to be drawn into arguments and national problems that I know nothing about. It's so much nicer to mind one's own affairs and to think of wholesome things."

Miss Cahill's first appearance in this city that is now remembered was at the Berkeley Lyceum in one of the special performance given by Sydney Rosenfeld. Danie Robinson saw her then and was very much impressed with her talents. Later George Tracy engaged her to act in "Joseph and His Brethren" at the Century Theatre. She was rather swamped under the spectacle of that production, but in "A Man and His Friends" later in the season she showed her talents to greater advantage. Her acting in "Under Cover" is one of its most delightful features.

## "ON TRIAL" MADE IN SIX DAYS.

### The Youthful Author of the Best Liked Play in Town.

Nobody would suspect from the modest manner of Elmer Reizenstein that he was the author of the most popular play in New York at the present moment. Nobody would in fact suspect that Mr. Reizenstein was the author of anything that had attracted the attention of a city which has a population of more than 4,000,000 of persons. "Trial" a ticket, however, at the Candler Theatre and see how many other persons have had just the same idea, hereafter the discouraging words of the treasurer and then realize that it is after all something to be the author of "On Trial."

Mr. Reizenstein, who is twenty-one, looks about eighteen and was studying law when he began three years ago to take an interest in the stage. With a colleague in his office, which he left so soon as he had been admitted to the bar, he used to write plays for practice. None of them was ever acted. So it was with "On Trial" that he began his career as a playwright.

"I was interested in the theatre, and only about three years ago began to go regularly," he told the Star reporter yesterday, "seeing perhaps twenty plays a week when I was in London, but there was always the claim that John Broughnan and I wrote the piece. But Broughnan wrote enough later to justify his claim to the name of dramatist."

"I don't know that I will write any other play immediately," Mr. Reizenstein said. "I want to take time and let the world see that I can write a second. Of course I have ideas and I have not yet begun writing. I am going to devote further time to the subject I find so interesting, that is the study of sociology. That interests me extremely. After a while I may write a play in the field."

"I want first, however, to have a writer merit a good play before attempting one that has a theme as well. I am interested enough to realize how much more important it is to have the dramatic structure correct than to have a theme impressed on the public mind."

Young Mr. Reizenstein has been a voracious reader always and only in recent years has he turned to the stage as the subject of his reading. "I have dabbled some in the technical side," he said, "and learned from them that they were not to be feared. But I never felt that I had found anything new. I have read many plays and only began to think of this stage and only found that I have learned much from them."

## THE WEEKLY CHANGES.

### Programmes at the Combination Theatres This Week.

"Pec of My Heart," which lead the Lyric Theatre, will also be acted this week at the Bronx Opera House. It seems difficult to satisfy the public demand for Harlow Manners' play, which will have run many New York representations to its credit by the end of the present season. Elsa Ryan will be the heroine, which does not seem after all to make any particular difference to the admirers of the play.

A H. Woods made a success of Michael Morton's drama "The Yellow Ticket," at the Eltinge Theatre by his excellent company and there will be as much thought for the manner of the drama's performance when it comes on Monday to the Grand Opera House. This exciting play of Russian life is going to have Josephine Victor in the role of the persecuted Margolin, with W. L. Abington, Paul McAllister, Edward Mawson and others in the leading roles.

Catherine Fowler, who has the leading role in "Within the Law," has been so successful in the role that her name has become conspicuously connected with Mary Turner. New Yorkers will have an opportunity to see her this week when Bayard Veller's notable melodrama will be placed in John Corio's beautiful new Standard Theatre. There will be an excellent company of actors in the other parts.

## WHERE THE DANCING IS GOOD.

### But Your Own Depends on the Famous Personal Note.

Maurice continues to dance at the Jardin de Danse and there is profitable instruction in the simplified form of the tango which he does with Florence Walton. There is the production that the tango having proved too complicated for ordinary use and altogether less in place in the private dancing rooms, it will be resorted to favor in the simpler form which Maurice and his partner so gracefully show on the roof of the New York. The tango was never so difficult abroad as it has always been here, which may account for its greater popularity in the foreign cities. Rarely were more than five steps used. Anybody who saw the tango danced by George Grossmith and his associates in "The Girl on the Elm" must have recognized how inferior it was to the local article. Maurice dances the form of the tango popular abroad, and if the experts are to be believed it is destined to be the dance of the winter here. It has but four steps.

There is still a crowd on top of the Amsterdam Theatre to enjoy the facilities of the so-called Danse-de-Folles, whatever the play downstairs may be. Two hands play constantly.

In addition to the regular evening dances at Braxner's, which is over the Strand Theatre, there is to be a benefit for the Red Cross fund on Wednesday

## IN THE MOVING PICTURE WORLD.

### A New Theatre of These Plays to Be Opened and Others Now Popular.

The Broadway Rose Garden, which has often been described and has long been in course of construction, will be opened to the public on Tuesday night. In addition to the dancing pavilion there will be the submarine films which show the first pictures ever taken on the bottom of the ocean. There will be three orchestras, Marcelle Allous, prima donna, Ann Morgan and Sped Gaylor, Williams and Aline, Spaulding Hall and the Pavlova Dancing Trio among the many attractions of the new resort.

The Vitagraph Theatre will continue to show "The Winksome Widow" and "113," thus displaying a widely contrasted programme to its patrons.

The representations of "Cabrera" at the Globe Theatre continue. More than two hundred times has this picture play been shown and the desire to see it has not yet been satisfied.

The Strand Theatre will this week offer "Burning Daylight" by Jack London as its principal feature, although there will also be the topical review and other features of its regular programme.

The New York Theatre will this week have as its chief attraction Robert Warwick, who will this time be seen in "The Man of the Hour," another of W. A. Brady's moving picture plays.

## A NEW RESORT.

### The Rose Garden Combines the Chance to Eat, Dance and See.

The busy opening of the Broadway Rose Garden Theatre and Danse de Folles at Broadway and Fifty-second street will take place on Tuesday night. It will be preceded by a private reception on Monday evening.

The new institution offers a unique combination of diversions—motion pictures, dancing and select concert features. A spacious auditorium has been built, a ballroom of large and comfortable dimensions, and a commodious restaurant. From the restaurant the evolutions of the dancers may be observed. There will be a programme contributed by exhibition dancers and concert artists.

The decorations are in French gray, rose-pink and gold. The restaurant and ballroom are made to resemble a huge rose bower with growing hedges and flowering rose vines.

Theatregoers have become accustomed to flights through the clouds and similar aeronautic experiences, since the advent of the "movie" on a large and ambitious scale, but now a sensation awaits them with the opening of the new theatre. With the film production "Under the Sea" its first offering, all the secrets and mysteries of the sea will be shown as actual

AMUSEMENTS.

## BROADWAY ROSE GARDENS

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