

MRS. FISKE IN A NEW COMEDY



Jeanne Eagels in "OUTCAST"



Mrs. Fiske in "ERSTWHILE SUSAN"



Phoebe Foster in "THE CINDERELLA MAN"



Marjorie Rambeau in "SADIE LOVE"



Josephine Victor in "JUST A WOMAN"

rounded out a full thirty years of his theatrical career, and the anniversary found him busy in the production of a new play touching upon a vital problem of American national life—"The Pride of Race."

Mr. Hilliard is a native of New York, born in Brooklyn, and going into business there at an early age. He was, however, always keenly interested in the theatre from boyhood, and even during his early commercial activities did not forget his theatrical tastes. He was, in fact, prominent in social circles in Brooklyn for a series of amateur dramatic entertainments which he sponsored and directed.

In the course of various business transactions covering this period of his life he acquired the Criterion Theatre in Brooklyn, which was remodelled under his direction and was opened in the fall of 1885 with Lester Wallack in "Roseland."

Following the successful run of this play, Mr. Hilliard made his final determination to take up the stage as a profession and made his own debut on the boards of the Criterion in a play called "False Shame."

It was the beginning of thirty years of continued activity in the theatre, which was crowned with a success well earned by hard work and a steadfast persistence of the best traditions of the art of acting.

Robert Hilliard is the type of actor who forms the mainstay of the active American drama. He lives in his profession and for it; he is a man of quiet habits, a great reader of good books, a scholar, a man who has travelled far

Vaudeville and Burlesque.

PALACE THEATRE—Eva Tanguay will return to the Palace this week. Others will be William Morris and company in "Mrs. Temple's Telegram," the Farber Girls, Olga Seymour, Charles Howard and company in "A Happy Combination," Loughlin's Dogs, the Lunette Sisters and others.

COLONIAL THEATRE—Adele and Hughes, Jarrot and Kernell, Josie Heather, Claire and Vincent in "The Recall," Marshall Montgomery, Kent and Green in "All Life and Action," Maurice Burkhardt, Blanche Merrill, Ernest Corrigan, Howard Kibbel and Herbert and many others.

ALHAMBRA THEATRE—Belle Blanche Dayne and Will Cressy in "The Night Only," Ruby Norton and Sammy Lee, Wilbur Mack and Nella Walker in "A Pair of Tickets," Morton and Moore, Santley and Norton, Robbie Gordone, Fred and Adele Astaire and Brent Hayes.

COLUMBIA THEATRE—The Rosey Posey Girls will present this week a new two act burlesque called "The Redemption Club," which will include impersonations of well known stage favorites. Among those in the company are Harry Bently, Clare Evans, Walter Pearson and Billie Davies.

YORKVILLE THEATRE—One of the standard shows of the Columbia circuit will be seen here this week with a cast including Charles Howe, George Milton, Harry Hearn, Ed Rentz, Fred Reese, Red Feather, Louise Marshall and Jennie Delmar.

brought Shakespeare to vaudeville and made a successful headline feature of "Romeo and Juliet" featuring Herford, whose delightful humor gained in depth and power by quitting the concert and music rooms and being heard in Keith vaudeville. The record of the year proves that no great art is too refined or too subtle for vaudeville, if the artist is truly happy and sincere. Vaudeville audiences will render due homage and support, but the slightest element of insincerity, the least symptom of playing down to them, the slightest evidence of pompous pretence in an artist and our audiences lose interest. The man or woman who succeeds with us has had his or her art hall marked with the highest stamp of its genuineness. Offhand we recall as vaudeville stars during the year: Mrs. Calve, Mrs. Nagamova, Ethel Barrymore, Mrs. Lantry, Carl Joern, Orville Harrold, Helen Ware, Charlotte Walker, Carolina White, Ina Claire, Molly McIntyre, Edith Tallaferra, Mrs. Leslie Carter, Ernest Corrigan, Richard Carl, Mary Shaw, Emma Dunn, Weber and Fields, Alexander Carr, Frank Tinney, Mr. and Mrs. Vernon Castle, Cecil Lean, Stella Mathew, Laura Nelson, Hall, Corcoran, Nels, Gosselin, Frank McIntyre, Wilton Laskaye, Gertrude Hoffmann, William H. Thompson, Robert T. Haines, Phyllis Nelson-Terry, Mlle. Donalda, Lillian Russell, Anna Held, Fritz Schaff, David Bispham, William Courtright, Helen Herz, Elsie O'Hara, Amelia Ringham, Florence Rockwell, all of whom brought new offerings to Keith vaudeville.

While the celebrated players came and went, with their powerful sketches and their splendid musical offerings millions were being entertained week in and week out by the hundreds and hundreds of staple vaudeville actors who have what those in the profession term "personality" and who contribute what is known as "stand-out acts." These go on forever, while the big imported stars and their contributions to vaudeville have a more or less brief history. After all, vaudeville is vaudeville, and what the public most likes there is the actor's nature, so the actors are congenial to the idea of variety and packed with thrills and pep, or pep and comedy, but most of all comedy. These artists are delightful in their humor without being strained. Their delivery is a dramatic asset, but that is not all. The actor is trained to the minute, sure and fearless. The dancers, the musicians, the specialists of all kinds are genuine performers, and to be a true performer is to win vaudeville's highest professional crown. Even the trained animals show they have been taught with patience, consideration and kindness of heart; for it is an absolute fact that animals will not work well under the whip any more than will human beings. As a matter of fact, the best work of vaudeville today is solidly built from the ranks. The celebrities and stars come and go, but both they and the regulars find it a pleasant and profitable occupation.

The true vaudeville performer is born, not made; and the men and women who year in and year out go about delighting the patrons of our theatres have very special and very wonderful gifts manifested in the various interesting ways which make up the world of variety.

THE WEEK'S NEW PLAYS.

MONDAY—Forty-eighth Street Theatre, "Just a Woman," a new play by Eugene Walter, will be presented, with Josephine Victor in the leading role.

Hudson Theatre, Oliver Morosco will present "The Cinderella Man."

Theatre Francais, the French players will enact "Arsene Lupin," a detective play.

TUESDAY—Gaiety Theatre, Mrs. Fiske will return to the stage in a new play called "Erstwhile Susan," under the management of Madison Corey and John D. Williams.

THE PLAYS OF THE WEEK.

Three Novelties of Native Origin to Be Acted Here.

THREE new plays of domestic origin will be acted during the week here. On Monday night there will be two new dramas presented for the consideration of New Yorkers. On Tuesday Mrs. Fiske will make her reappearance after an absence of several years.

Under the direction of the Shuberts "Just a Woman," Eugene Walter's latest play, will be seen at the Forty-eighth Street Theatre to-morrow evening. The play, which has already played for a successful four weeks in Boston, is the first play to come from the pen of Eugene Walter since his "Fine Feathers" was produced a couple of seasons ago.

"Just a Woman" is described as a play in four acts with an epilogue. The action of the piece centres about the steel industry in Pennsylvania. Through the inspiration of his energetic and ambitious wife a common workman of the steel mills rises to the position of the head of a large steel corporation. As the years pass he becomes a figure of prominence and influence both in the industrial and social world. He then feels that his wife is beneath him, too uncultured and rough to be seen in his society and introduced to his friends. Unable to find anything in her conduct warranting a divorce, he trumps up charges with the aid of an unscrupulous detective agency and brings her to trial for adultery. The denouement of the play is of a surprising nature.

Josephine Victor will be seen in the role of *The Woman*.

Oliver Morosco will present a new four act comedy by Edward Childs Carpenter entitled "The Cinderella Man" at the Hudson Theatre to-morrow night. It is said to be a sort of fairy tale in which *Morjorie Carter*, who has lost her mother and does not know her father, returns to America disconsolate and friendless. The official account runs: "Her parents having separated soon after her birth, she has lived abroad through the short years of her life and surrounded by all that great wealth and unquestioned social position can command. The death of her mother brings her back to her father, a grim, powerful man of wonderful ambition and one of the builders of the nation's wealth.

THE PLAYS THAT LAST

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "Hobson's Choice" at the Comedy Theatre, "The Little Minister" at the Empire Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Pride of Race" at the Maxine Elliott Theatre, "Sadie Love" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "Major Barbara" at the Playhouse, "Treasure Island" at the Funch and Judy Theatre, "The Weavers" at the Garden Theatre, "The Great Lover" at the Longacre Theatre, "Erstwhile Susan" at the Gaiety Theatre, "David Garrick" at the Booth Theatre, "Fair and Warmer" at the Eltinge Theatre, "The Glap" at the Lyric Theatre, "Hit-the-Trail Holiday" at the Astor Theatre, "The Unchastened Woman" at the Thirty-ninth Street Theatre.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Alone at Last" at the Shubert Theatre, "The Blue Paradise" at the Casino Theatre, "Sylbil" at the Liberty Theatre, "Stop! Look! Listen!" at the Globe Theatre, "Around the Map" at the New Amsterdam Theatre, "Ruggles of Red Gap" at the Fulton Theatre, "Katinka" at the Forty-fourth Street Theatre and "A World of Pleasure" at the Winter Garden.

The Hippodrome is open with Sousa's Band, "Hip-Hip-Hooray" and "Flirting at St. Moritz," a big spectacular offering.

THE RETURN OF MRS. FISKE TO THE STAGE

Among her father's friends are a famous musician, an eminent lawyer and a great physician, who offer her consolation, but being of an independent spirit, she seeks to make her own friends. In a rather odd manner she meets *Anthony Quaid*, a young writer of exceptional promise and good family, but poor. He becomes her confidant, friend and finally, to her, just the one man in all the world.

"The unconventional circumstances surrounding their meeting are misunderstood and tragedy thrusts its unwelcome presence into their young lives. Even a fairly good-natured appears and there develops a romance which tatters down the dividing wall between wealth and genius." In the cast will be Snellley Hill, Phoebe Foster, Frank Bacon, Reginald Mason, Charles Lane, Bertton Churchill, Hubert Wilke, Theodore Babcock, Percival T. Moore, Lillian Dix and Helen Turner. The scenes of the play are laid in New York, the time being the present.

THE RETURN OF MRS. FISKE TO THE STAGE

The return of Mrs. Fiske to the stage is easily the most important event of the theatrical year so far. She will be seen in "Erstwhile Susan" at the Gaiety Theatre on Tuesday night under the management of Corey, Williams & Hoffer, a new theatrical firm. The following announcement is submitted:

"Not since May 27, 1911, has Mrs. Fiske been seen professionally, although she has been most industrious in her search for a play. Comedy, high or low, written for the stage, is scarce in America and of course at present is not to be had at all from abroad. It was the sufficiently peculiar, or genre type of comedy, that Mrs. Fiske sought; but it was by chance in the end that she met and instantly fell in love with 'Erstwhile Susan.' Whatever the merits of this piece, next Tuesday night the Gaiety Theatre will achieve a genuine service for acting and for the highest kind of theatrical intelligence in opening its doors for the return of the first of living American comedienne.

"Nothing that Mrs. Fiske ever does in the theatre can be uninteresting—fullness and novelty of character and freshness of story are the sure rewards of seeing her in any part or play she undertakes. Her recent roles have only to be named to make one realize how true this is—*Betty Sharp*, *Leah Kleeschna*, *Solvation Nell*, *Tess of the D'Urbervilles*, *Cyprienne* and *Mrs. Bumpsted-Lolph*. But it is in a comedy of character defined by circumstances that she shines most brilliantly. It is in a comedy that makes for unusual character, sufficiently eccentric to simulate with the emphasis of novelty, that Mrs. Fiske is happiest.

"'Erstwhile Susan,' a comedy of such pretension, is in three acts. It has to do throughout with the Pennsylvania Dutch; and whatever its worth, it is any rate a new thing for the stage, and yet untouched so far as its people and their lives go. Marian de Forest, whose last play seen hereabout was a dramatization of Louise Abbott's 'Little Women,' made 'Erstwhile Susan' out of Helen R. Martin's 'Baraberta'—"

PROF. LEWISOHN DISCUSSES THE PLAYS OF HAUPTMANN

With the production of "The Weavers" at the Garden Theatre by Emanuel Reicher and his company, four of Hauptmann's plays have been done in English in this country, two of which have been done by Mr. Reicher with his present organization. The first of these was "Ella," produced at the Garrick Theatre last year, and the present play of "The Weavers." Mrs. Fiske has produced "Hansel" and E. H. Sothern made a notable production of "The Sunken Bell" several years ago.

The plays of Hauptmann have been translated into many languages, and there are few that have not been published in America. Prof. Ludwig Lewisoohn of the University of Ohio is perhaps the best authority on this poet and dramatist, and writing to Mr. Reicher on Hauptmann and his plays, he says:

"The recent award of the Nobel prize for literature to Gerhart Hauptmann, the distinguished German dramatist, probably came as a surprise to no one. Hauptmann has long grown from a merely national into an international figure. If his plays have not been performed in other countries as often as the more externally brilliant and effective ones of Sudermann, they have been read and pondered the more. Gradually he has become in the consciousness of a great mass of instructed readers the legitimate successor of Henrik Ibsen, the chief figure in the drama of today."

It may be well to recall with some definiteness the reason for this great repute and this wide influence. Hauptmann would scarcely have achieved either had he merely added a series of new examples to the world's stock of powerful dramas. The truth is that Hauptmann had been one of them from direct impassioned human contact he knew of that epic of hunger and of wrong. Out of that personal compassion he wrote. There is no note of polemic virulence in the play. It is all simple, all human, all immediate. But from that surging crowd arises the great aspiration after social justice which is the aspiration of our time. And it arises in terms of character. These men and women—many as they are—rise far beyond the conventions of ordinary art. There they are, in their indubitable, breathing reality. Their cry is not the cry of the artist; it is the cry of their own hearts."

30 YEARS FOR HILLIARD.

Victor Celebrates Anniversary on Stage by New Play.

On January 11, 1886, Robert Hilliard appeared for the first time on any professional stage.

On January 11, 1916, Robert Hilliard

TRAVELOGUES.

To-night at Carnegie Hall and to-morrow afternoon at the Capitol Theatre Burton Holmes begins his regular annual winter series of "Travelogues," which are to be devoted to points of interest within our own borders.

The subject for to-night and to-morrow afternoon is "Florida—Fashion's Playground." By means of his colored photo scenes and realistic motion pictures he will reproduce on his screen what he and his cameras saw last winter at Palm Beach, Miami, Jacksonville, the Everglades and along the line of the "sewing" railroad to Key West.

VAUDEVILLE SITUATION.

What Has Been Accomplished During the Past Year.

By A. PAUL KEITH AND E. F. ALBEE.

In the year ending with the present holidays Keith vaudeville made great progress toward that perfect blend of entertainment drawn from the operatic, the legitimate, the concert and the variety stages which was the ideal of the late B. F. Keith. The outstanding event of the year was the entry into Keith vaudeville of a number of the greatest stars of music and drama, who found their respective art understood and appreciated by our patrons, who gave them more cordial support than they had ever received from their restricted followings on other stages. The great hits of the year were made by such supreme artists as Calve, the world famous *Carolina* of the Metropolitan opera house; Nagamova, the greatest tragedienne of the time; David Sarrasin, the phenomenal concert pianist; Carolina White and Carl Joern, the one prima donna soprano and the other leading tenor of the Neapolitan Grand opera company; Phyllis Nelson-Terry, the most brilliant of the younger stars of the English stage, who

A PLAY A WEEK.

Miss Eagles to Act in "Outcast" at the Standard Theatre.

Hubert Henry Davies' play of London life, "Outcast," will be seen to-morrow night at the Standard Theatre with Jeanne Eagels, who succeeded Elsie Ferguson, in the leading role. Miss Eagles has been highly praised for her performance of this part on the road. It is said that the company is made up of the same actors seen here at the Lyceum Theatre.

The Theatre Francais has an interesting attraction every week for its enthusiastic audiences, who are loyal in their attendance, rarely missing one of the revivals. This week it is "Arsene Lupin," which the public will see with the talented young Edgar Heuman in the title role. Yvonne Keraec, who is in private life the daughter of Edward Brandus, the well known art dealer, will be seen in the cast.