

IT IS RUMORED UPON THE RIALTO



Madeline Delmar in 'ERSTWHILE SUSAN', Manha Hedman in 'THE BOOMERANG', Kathlene Mac Donnell in 'THE PRIDE OF RACE', Rose Stahl in 'MOONLIGHT MARY'.

There will be three novelties in the entertainment to be offered at the Century Theatre on Tuesday afternoon. Marie Dressler will appear in an imitation of the Russian ballet, Janet Beecher and Ralph Moran will be seen in 'The Greaser' and Sybil Vane will act in a scene from Tchaikowsky's 'Desdemona'.

The next production of Grace George's repertory season at the Playhouse, she announced last night, will be 'The Earth' a play of English life by James Bernard Fagan. This has never been presented in New York. It was given in London by Miss Lena Ashwell and had a run at the Kingsway Theatre. Miss George will introduce it at the Playhouse on Tuesday evening, February 15, having as her support the same company as in 'Major Barbara' and earlier offerings.

Miss George will continue to present the other plays with which she has established her repertory. 'Major Barbara' will have one performance during the week of February 21. 'The Lairs' will be given on Monday night, February 28, and 'The New York Idea' will be presented again early in March.

Patrons of the Midnight Frolic on the New Amsterdam Roof are sitting up now nights later than ever. They find that Flo Ziegfeld has collected a more select group of new comedians than ever before, while the old favorites seem more irresistible in their new surroundings. So it will be springtime and moreover time for the Follies before there is another change of programme at this attractive aerial lounge.

The new programme at Castles in the Air has developed, if possible, greater speed than ever before on the part of Gladys Lamb, who sails over the ice with greater daring and virtuosity than ever before. Of course she has the aid and comfort of Norval Bantz as well as of everybody in the large audiences which are to be seen there every night.

'Fully That' so that they may embody the results of our studies of the Fandango and the Tarantella. 'Fully That' in which Mr. Maurice and Miss Walton will make their next professional appearance is a musical play which the Marbury-Constock company will present later in the season.

Ruth St. Denis' success at the Palace Theatre, which has resulted in her engagement being continued, has led the management of that theatre to commission Ted Shawn, her dancing partner and husband, to work out his dance interpretations of the Twenty-third Psalm and of Christian Science for early presentation at that house, which aims to be the permanent art centre of dancing in America.

Mr. Shawn has issued the following statement to explain his theory of blending religious worship of today with the dancing of the present as it was blended in the temples of the ancients: 'In churches all over the world today it is considered perfectly fit and beautiful to worship with one's voice, but whenever I have suggested introducing dance into church services I have met ridicule and shocked objections. Yet I have never considered the vocal cords to be any more sacred than any other part of the body. In fact I think worship that is expressed only by the voice is inclined to be perfunctory and somewhat insincere. We are commanded in the Bible to praise the Lord with timbrel and with dance and to sing with favorably spoken lips in seventeen different places in the Bible.

'I studied to be a minister, and a Methodist minister at that, but found that the preaching of a cut and dried orthodoxy was impossible for me to bear. Being of the blood of Edwin Booth, the call of the theatre was in my veins, but my spirit being iconoclastic, I was never content with speaking the lines created by some one else. So in dancing I am simultaneously creator and performer. Through this medium of beautiful and expressive motion I am trying to preach the same spiritual truth, however, that I would have tried to preach from a pulpit.

'This season I have been doing a dance version of the Twenty-third Psalm, and while it has not been a popular dance in the sense of tumultuous applause, I feel that I have begun to get the technique of expressing familiar, understandable religion in dance form. I have in preparation two more scenes in the life of David as presented in the Psalms—the boy David and the king David, which added to my present shepherd David will make an interesting triptych dance.

'I am also working on a complete ballet which will be a presentation of the main principles of Christian Science in dance form.'

THE POPULAR TRIAL SCENE.

It has held its own through many years. It is years that separate a certain Venetian gentleman by the name of Antonio pleading before the court of Venice to retain a certain pound of flesh that was dear to him from Anna, the maligned woman in 'Just a Woman' pleading for the retention of her five-year-old boy before the Court of Common Pleas of Pennsylvania as it is reproduced on the stage of the Forty-Eighth Street Theatre.

Practically the same span of years separates the same Anna from the queenly Heroine of 'The Winter's Tale' who was likewise falsely accused of committing the direst of nuptial crimes. And so there have been trial scenes, wives accused of infidelity, men falling in love with wrong women and women falling in love with the wrong men and a few score more situations that dramatists have used over and over again from Shakespeare—and long before, Shakespeare included—to Eugene Walter's latest use of the trial scene.

A dramatist might as well try to invent a new situation as to invent a new trait of human nature. The best he can hope to do is to treat it in a new manner, as the musician must do with the few intervals of tone at his disposal. And so the most inane criticism that can be levelled at a play is that the author has made use of an old situation. Thus to observe that Eugene Walter in 'Just a Woman' has used a trial scene to bring his play to an effective climax is merely to place him in the category of dramatists that starts in the obscure past and climbs through

Shakespeare to our most eminent contemporaneous playwrights. The last trial scene will no doubt be that which has already been announced in the book of Revelation, and there is little doubt but that spectators and participants will then receive some very great surprises.

To enumerate the trial scenes that have appeared in plays since 'The Merchant of Venice' would be the work of the cataloguer. However in the last decade, which will reach the memory of the younger generation of theatregoers, one may mention a few that stand out most prominently. Probably the most sensational in the last ten years was the famous trial scene in 'Madame X' which was first played by Jane Hading. It is likely that this trial scene had more influence on modern dramatists than any other in recent years. Another successful trial scene was that in 'The Butterfly on the Wheel' in which the effect of the ruthlessness of cross-examination on a frail, delicate woman was shown. In John Galsworthy's 'The Silver Box' and 'Justice' there are two trial scenes, each police cases, in which the proceedings are reproduced with photographic realism. Charles Klein contributed two trial scenes also, one in 'The Next of Kin' and the other in 'The District Attorney'. A. E. W. Mason's play 'A Witness for the Defence' offered a notable trial scene in which Miss Ethel Barrymore appeared, and Henry Arthur Jones's 'Lydia Gilmore' served Miss Margaret Anglin as a similar vehicle. Then there might be mentioned that notable trial scene in 'The Bells' which is part of the dream of a conscience-stricken murderer. This play served Sir Henry Irving for many years.

The most striking trial scene of last season was that used in 'On Trial' which by the novel use of the revolving stage placed it under an entirely new treatment. So far this season there have been five trial scenes, including that of 'Just a Woman.' The series began with 'Young America,' followed quickly by 'Just Boys,' and in these plays the court for juvenile delinquents was depicted. Then followed 'Common Clay' and later 'The Ware Case,' both utilizing the trial scene with a highly melodramatic effect. The latest use is the recent production of Eugene Walter's play 'Just a Woman' in which he has shown with remarkable fidelity to the actual procedure of courts the court room of the Court of Common Pleas of Pennsylvania. The woman of the play is charged by her husband with

VARIETY IN BROOKLYN.

BUSHWICK THEATRE—Sophie Tucker, Sam Mann in 'Lots and Lots of It,' Ethel Whiteside, vocalist; 'The Miniature Review,' Fritz and Lucie Bruch, Fremont Benton and company, Togan and Geneva, the Mosconi Brothers, Conlin, Steels and Park and others.

ORPHEUM THEATRE—Belle Blanche and Henry Lewis will be the particular attractions here this week. Others include Charles Grapewin, Dooley and Sales, Paul Morton, Naomi Glass, Paul Conchas, Morris Cronin's Merry Men and others.

PROSPECT THEATRE—'The Forest Fire,' Noel Travers and Irene Douglas, the Rev. Frank Gorman, Octavia Broske, Joseph Jefferson, Kramer and Morton, Jed and Ethel Dooley, Eford and the Schmetzians.

STAR THEATRE—Simonds and Lake's Auto Girls will be at the Star this week in a burlesque called 'A Millionaire's Jail.' As a special attraction Mile. La Bergere and her posing dogs will be seen. Concerts will be given to-day as usual.

infidelity and to prove which vicious and terrible testimony is given by his henchmen. The woman refuses counsel for herself and permits the testimony to be given unquestioned and undefended until she learns that it will take from her her child. Then she surprises the court by announcing that the charges are true and that her husband is not the father of her child. The husband, stunned by this revelation by the wife whom he knows is innocent, confesses to the court that the testimony that has been given has been paid for by his money and that it is all false. This is one of the most surprising and poignant situations that have ever been put into a trial scene. It is entirely unexpected by the audience. In situation it offers a comparison to the novel turn given to *Partis* in announcing to *Shylock* that he can but take pound of flesh, no less no more, which turns the case against him. It is in such new treatments of an old situation that it is revived and again permitted to send out the appeal that the original trial scene must have given, which might have been the case of *Partis*'s wife versus Joseph, the Jew of Canaan.

ASTOR THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE COHAN REVUE 1916' ALL STAR CAST AND COMPANY OF 125. COHAN & HARRIS WILL PRESENT.

REPUBLIC THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE COMMON PLAY' THE DRAMATIC SENSATION OF THE YEAR.

BELASCO THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE BOOMERANG' BY WINNIE HILL, SMITH VICTOR MARRIS.

SELWYN & COMPANY PRESENTS 'FAIR and WARMER' ELTINGE THEATRE. At the Globe Charles Hillingman Presents 'Gaby Deslys' with Harry Payne. Stop! Look! Listen!

FULTON THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'ROSE STAHL' IN 'MOONLIGHT MARY' BY ARRANGEMENT WITH HARRISON GREY FISKE.

CORT THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE PRINCESS PAT' ELEANOR PAINTER. 'PRIMA DONNA PRE-EMINENT' BEGINNING MON. EVE. FEB. 14.

ANY HOUSE A Dramatization of a Housewife by Owen Davis and Robert H. Lee. with EDWIN ARDEN. William B. Mack, Frank Gilmore, Milton Sills, Louis L. Larkin, Katherine Emmett, Louis J. Foster, Hayward Cline, James Nease, Joe Wilson, Robert H. Lee, Hunter Arden, Junius Matthews, Street by ROBERT HILLINGMAN.

STANDARD THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'IT PAYS TO ADVERTISE' 52 WEEKS AT THE COHAN THEATRE.

BURTON HOLMES TO-NIGHT CARNEGIE HALL 8:30. ALSO TO-MORROW MONDAY AT 3 AT THE CANDLER THEATRE.

THE PANAMA-PACIFIC EXPOSITION BEAUTIFUL COLORED VIEWS AND ORIGINAL MOTION PICTURES. Popular Prices, 50c, 75c, \$1.00, \$1.50.

For the British-American War Relief, Lady Herbert, President, Matinee on Tuesday, February 22, at the Century Theatre at 2:30, the programme includes Marie Tempest, Marie Dressler, Maurice and Florence Walton, Norman Trevor, Ann Meredith, Elsa Maxwell, Sybil Vane, Janet Beecher, John Morgan, Grace La Rue, Vivian Cooper, Malvina Longoria, Hugh Dillman, Pedro de Cordoba. Prices 50c, \$1.00, \$1.50, \$2.00, \$3.00. On sale at Century Theatre, Phone 8800-10, Columbus and Tyson's, Manhattan Hotel, Chicago to Henry Whitehouse, Treasurer.

COLONIAL THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'SUPERB BILL' THE ENGAGEMENT OF THE YEAR. MELLIE A. IRLE, N. BORDON. Assisted by Simon Rudolph, William J. Francis, Dooley Morris & Co., & Corinne Dale.

BELASCO THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE TWELFTH NIGHT CLUB' The following will know the names of JULIA DEAN, FLORENCE WALTON, LITTLE BERTHOUD, LARRY L. LARKIN, GERALDINE MORRIS, GEORGE H. HILD, LEEFEEN CALHOUN, JAMES NEASE, ROBERT H. LEE, CHARLES W. FISKE, HENRY WHITEHOUSE.

BROOKLYN AMUSEMENTS STAR THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'LA BERGERE AND HER BOYS' BURGESS' Latest and Greatest Novel EVERY THURSDAY NIGHT. TWO BIG WEEKS. LINA LARSON TO-DAY. MISS COSTELLO TO BE AUDACIOUS AGAIN.

B.F. KEITH'S ORPHEUM THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE BIRTH OF A NATION' Two Every Day. 2:30 and 8:00. Daily 8:00 Mat. Every 15c. 2:30 and 8:00.

NEW YORK'S LEADING THEATRES AND SUCCESSES.

EMPIRE THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'MAUDE ADAMS' IN J. M. BARRIE'S COMEDY 'THE LITTLE MINISTER' Matinee Wednesdays and Saturdays.

LYCEUM THEATRE—WED. NIGHT, FEB. 9TH. COMMING. '6TH CROWDED MONTH' 'ETHEL BARRYMORE' 'DUR M'ON MECHESNEY' The Season's Laughing Triumph.

LIBERTY THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'JULIA SANDERSON DONALD BRIAN JOSEPH CANTHORN' 'SYBIL' Matinee Wednesday and Saturday.

LONGACRE THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'DORIC HASTEN' IN HIS COMEDY TRIUMPH. 'THE GREAT LOVER' Seats Selling 8 Weeks Ahead.

HARRIS THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'TO-MORROW (MONDAY) NIGHT AT 8 SHARP' 'HIT-TO THE TRAIL HOLLIDAY' SEATS SELLING 8 WEEKS AHEAD.

CRITERION THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'TO-MORROW (MONDAY) NIGHT AT 8 SHARP' 'JAMES HACKETT' 'VIOLA ALLEN' IN SHAKESPEARE'S 'MACBETH' TO BE FOLLOWED BY 'THE MERRY WIVES OF WINDSOR' AND 'OTHELLO' SEATS READY FOR LINCOLN'S & WASHINGTON'S BIRTHDAYS.

HUDSON THEATRE—WED. NIGHT, FEB. 9TH. COMMING. 'THE CINDERELLA MAN' By Edward Childs Carpenter. Staged by Robert Millon. 'HERE IS A PLAY OF ROMANCE AND YOUTH THAT IS BETTER THAN 'DADDY LONG LEGS' IN FACT, IT IS THE BEST ROMANTIC PLAY IN YEARS.'—Charles Dargatzis in Evening World. SEATS SELLING 8 WEEKS AHEAD.

WHEN IN NEW YORK SEE OTIS SKINNER 'AT HIS BEST' Extra Matinee Washington's Birthday. COOK O' THE WALK. GEO. COHAN'S THEATRE. M. EHLINGER, Managers. Seats 4c. Mat. Wed. & Sat. 2c.

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