

THE LITTLE BIRD OF THE RIALTO SAYS:



LUCILLE WATSON IN 'THE FEAR MARKET'



SUZANNE JACKSON IN 'PAY DAY'



JOSEPHINE VICTOR IN 'JUST A WOMAN'



PHOEBE FOSTER IN 'THE CINDERELLA MAN'



MARY RYAN IN 'THE HOUSE OF GLASS'

GRACE GEORGE is going to close her brilliant repertoire season at the Playhouse this week with revivals of "The New York Idea," "The Liars," "Major Barbara" and "The Earth." Miss George is clearing the decks for a new comedy which she will produce next week. Of course every one of these comedies is worth seeing. It is scarcely possible that there will ever again be such admirable performances of them. Theatregoers who have been so careless or so unfortunate as to miss these pieces should not fail to hurry there this week. Every one of the four plays is well worth seeing. In fact, not one of them should be missed by admirers of the art of the stage in its best estate.

Arthur Rowe will read Masterlinck's "Aglavaine and Selyette" at the Bandbox Theatre to-night. It was Mr. Rowe who first presented the play in the summer of 1915 at Miss Leonard's Brookside Theatre in Mount Kisco. It was also performed under his direction at the New York University.

The great all star vaudeville show cast A. Paul Keith, E. F. Albee and Martin Beck have arranged for the Actors' Fund at the Century Theatre to-night promises to surpass anything that they have ever done for the fund. The list of artists who have volunteered and who will positively appear includes Nora Bayes, Miti Hajos and Tom McNaughton, Fred Niblo, Kitty Gordon and Jack Wilson, Dolly Sisters and Jean Schwartz, Maurice and Walton, Oscar Shaw and Ziegfeld's Midnight Frolic, Belle Blanche, Joseph Santley and the Magazines Girls, Henry Lewis, Anna Wheaton and Harry Carroll, Will Rogers, Jack Hazard, Ben Welch, Arnaud Brothers, Paul Gordon, Daniels and Conrad, Ball and West, Kramer and Morton, Mosconi Brothers and some surprises to be announced.

When the motion picture production of "Ramona" presented at New York which it will begin the first week in April at the Forty-fourth Street Theatre—the pages of that wonderful story of early California written by Helen Hunt Jackson will be made a living work of art. When the Sioux, the Apache and other warlike tribes went on the war-path they were rounded up by the Government and given a separate reservation where they could live in peace, supported by Uncle Sam. They killed thousands of the white race, and yet they became wealthy to a great extent by the result of their being cared for by the Government. It was different in the case with the peaceful Mission Indians of California.

VARIETY IN BROOKLYN BUSHWICK THEATRE—Eva Tangway, having deserted musical comedy, again is to be seen this week in Brooklyn at the Bushwick. Others will be Mrs. Thomas Whiffen in "The Golden Night," Hussey and Boyle, Harry Tighe, Sylvia Jason, Fred J. Ardath and company, Will Oakland and company, Lew and Mollie Hunting, Myrl and Delmar.

ORPHEUM THEATRE—Carrie De Mar and her company in a sketch called "Quick Action" will lead this week's programme. Others include Maggie Cline, Bernard A. Reinold, Juliette Dika, Glen Ellison, Lyons and Yocco, the Four Meyes, Chang Hwa Four, the Fridowsky troupe and Alfonso Zelaya. PROSPECT THEATRE—Belle Blanche and William Gaxton, William Pruette and Charles Orr, Mlle. Vera Sabina, Joseph E. Bernard and company in "Who Is She?" Al White, Thomas Patricia and Ruby Myer, Harry Clarke and company and Lucy Gillette. STAR THEATRE—"The Charming Widows" will be the attraction of the Brooklyn Star Theatre. The presenting company is composed of Eddie Dale, Jimmy Cooper, Henel Stanley, Sam Carlton, Ada Lum, Pauline Palmer and Harry Peterson.

They never harmed a white man, yet they were driven from place to place by the influx of white settlers who came to California immediately after the conquest of Mexico by the United States, hoping to gain great wealth; and the Indians not receiving the help of the Government, allowed themselves to be killed and starved until there were very few left to represent a wonderful race of people. The picture of "Ramona" will be presented under the direction of W. H. Clune.

Hedwig Reicher, the dramatic actress, will give another dramatic recital on Thursday afternoon, March 30, at the Bandbox Theatre. Miss Reicher gave a recital last week at the Punch and Judy Theatre, but owing to the limited seating capacity of the playhouse many were denied the opportunity of hearing her, and it is to accommodate the disappointed ones that she is to repeat the programme with some changes. "The Salome," however, will again be given.

"Hedda Gabler" will be given for one special performance Monday afternoon in aid of the Blue Cross Fund at the Globe Theatre. The cast selected is as follows: Edna Archer Crawford as Mrs. Hedda Tesman, Edwin Caldwell as George Tesman, Charlotte Lambert as Miss Juliana Tesman, Arnee Mapes as Mrs. Elvsted, Richard Temple as Judge Brock, Raymond Bond as Elvst Lohborg and Mary Jefferson as Bertha. Special care will be given the details of the play. Capt. Alexander H. C. West, late of the Royal Highlanders of Canada, who has just returned from Flanders and is thoroughly familiar with the work and effort of the Blue Cross Fund, will, in addition to a short address prior to the performance regarding the necessity for financial aid for the horses at the front.

La Argentina, greatest of Spanish dancers, who makes her vaudeville debut at the Palace this coming week, was born in Buenos Ayres, Argentine Republic, and when 2 years old was taken to Madrid, Spain. Her parents were well known dancing masters in Madrid and started to teach her the dance at the age of 6. She made her professional debut at the age of 9 as lead of the ballet in the "Teatro Real" of Madrid at a special performance given in celebration of the coronation of King Alfonso XIII. She then continued dancing in Spain until 1910, when she went to Paris, where she originated the principal mime dance of the operetta "La Rose de Granada" composed by Valverde, given at the Theatre Olympia, after which the Parisian critics conferred upon her the title of the greatest mime dancer. From there she went to Brussels, where she danced at the Royal Park Theatre, following which engagements she was booked for the Palace Theatre in London. Upon her return she toured Germany and Russia. For the next few years she was starred at the Palace of Beaux Arts and the Casino de Monte Carlo, where she created the leading role of the great musical dance, "España," composed by Mascenet.

La Argentina then sailed for Buenos Ayres in May, 1915, and her debut before her own country people was a tremendous success. She danced at special performances in the "Gran Teatro Colon" with such artists as Caruso, Genevieve Vix, etc. She also danced at the Teatro Municipal de Opera in Lima, Peru. Her first appearance in New York was in February of this year, where she presented a series of dances at the Maxine Elliott Theatre with great success. Since 1911 she has been the official dancer of the royal palace in Madrid, having had many honors conferred upon her by the royal family. The leading institutions of Spain, the Circulo de Bellas Artes and the Ateneo of Madrid, gave in January and April of 1915 two great fetes in honor of La Argentina's art, which were attended by all the celebrated literary men, painters and sculptors of Spain, and it was at these fetes that La Argentina was given the title "Spain's greatest dancer." All the great Spanish artists have painted portraits of La Argentina. Nieto—as well as the great French artist, Gervex. At the Hispanic Museum in New York there is on public exhibition a statue of La Argentina, modeled in bronze by Prince Troubetzkoy. La Argentina is a virtuosa with her castanets, which she has learned to use as a musical instrument. Suzanne Jackson, who is Isabelle in the mystery play, "Pay Day," is a Canadian, who last appeared in New York in "The Mark of the Beast" at

the Princess Theatre earlier in the season. Miss Jackson gained her first experience as a stock actress. She has been called upon more frequently to "try out" ambitious plays than any player engaged. Her last such experience was in Bridgeport, when she tried out the last play written by Charles F. Nirdlinger, who gave Elsie Ferguson "such a little question and William Faversham "The World and His Wife." Her first company was located at His Majesty's Theatre in Montreal, her "home town." She quickly entered a regular company, however, and her second season was with Nat Goodwin, who was then presenting "A Gilded Fool." She later appeared with him when he revived "An American Gentleman" and "The Genius," also later when he made his first production of "What Would a Citizen Do?" She played Kate in Clyde Fitch's comedy "Dirge" at Daly's Theatre in New York and at Webster's she was the Mrs. Moore in "Where There's a Will." Besides other more or less interesting and notable dramatic productions she has headed the programme as leading woman during the summer seasons at the Belasco Theatre, Washington; Broadway Theatre, Springfield; Lyceum Theatre, Bridgeport; Keith's Theatre, Portland; Colonial Theatre, Cleveland, and other places.

Under the title of "Charles Frohman: Manager and Man," the authorized life of the theatrical manager, by Isaac F. Marcossow and Daniel Frohman, will be brought out in book form early in the autumn by Harper & Bros. It will be illustrated with photographs and human documents and will include a foreword by Sir James M. Barrie in the person of his friend by the author of "Peter Pan." There will also be a number of Charles Frohman's letters.

TONIGHT SUNDAY CONCERT TONIGHT EUGENE & WILLIE HOWARD MAURICE FARKOA MILLE RODRIGUEZ FRANK CARTER, KITTY DONER, MANDINOFF, WESTON & LEON, GRACE & BERKES, NIBLO'S TALKING BIRDS! OTHERS, PHILIP VERNON'S. SPECIAL SPRING & SUMMER FASHION SHOW AL AND JOLSON PLAYHOUSE TUESDAY AND SATURDAY. GRACE GEORGE THESE PLAYS FOR LAST TIME THIS SEASON. MON. EV. & FR. EVE. "THE NEW YORK IDEA" (Last Times); TUES. EVE., WED. MAT., "THE LIARS" (Last Times); WED. EVE., SAT. MAT., "THE EARTH" (Last Times); THUR. SAT. EVE., "MAJOR BARBARA" (Last Times). DURING WEEK OF MARCH 27TH MISS GEORGE WILL MAKE A NEW PRODUCTION.

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Acolian Hall, Friday Aft., March 31, at 8. 11.30 and 11.00. ERIC FISHER WOOD on the BATTLE OF THE MARNE Introduction by Henry A. Wise Wood on the Wonders of Universal Military Training. NOW OPEN CHARITY BAZAAR For the Benefit of THE WAR SUFFERERS OF THE CENTRAL POWERS MADISON SQ. GARDEN 10c.

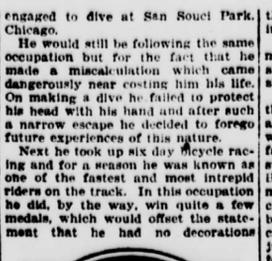
engaged to dive at San Souci Park, Chicago. He would still be following the same occupation but for the fact that he made a miscalculation which came dangerously near costing him his life. On making a dive he failed to protect his head with his hand and after such a narrow escape he decided to forego future experiences of this nature. Next he took up six day bicycle racing and for a season he was known as one of the fastest and most intrepid riders on the track. In this occupation he did, by the way, win quite a few medals, which would offset the statement that he had no decorations.

MR. CARTER'S TALENTS.

He Learned His Present Skill by Experience. Frank Carter has been seen before "Robinson Crusoe, Jr." at the Winter Garden. In all his scenes there is no more satisfying spectacle than this well dressed, graceful and self-possessed young person who sings, dances and performs all the duties that fall to him with such easy grace. How simple it seems to the spectator is one of the most contradictory phases of the actor's art. It is by watching just such facile and skillful performances as Mr. Carter's that amateurs are led to think they will go on the stage and do the same thing. Really, it does look so simple that any well dressed young chap ought to be able to get away with it.

But there is another side to the story. Mr. Carter in addition to his other preparations for the stage has been a professional acrobat. But all his varied means of preparing for the stage are to be learned in his biography. The career of this young man had its beginning in Kansas City, where Carter obtained a position as usher and water boy in one of the local theatres. That season Charles Dickens' company came to town and Carter offered his services. As he could be carried for half fare on the railroad and asked no salary, the manager considered him in the nature of a find. By and by the youth developed a sweet soprano voice, and being at that time associated with theatrical people it was but natural that some one should suggest to him that he strike out for himself. Thereupon he travelled from town to town as "The Boy Grand Opera Artist."

Things went well for a time but presently his voice began to change, and thus ended the career of the world's greatest boy soprano. The stage boy by this time was firmly planted in his head and Carter never once thought of returning home. He sought an engagement in the legitimate. For a season he played small parts in "The Pit," "As You Sow" and "The County Chairman." Then along came summer time, which furnished another crisis in his life, as dire as that when his voice broke. As circus were plentiful Carter hired out as a tumbler and also did leaps over the backs of elephants. His versatility even extended to the concert given after every performance. This outdoor life and great amount of exercise really made him an all around athlete, whereupon he decided to add high diving to his numerous accomplishments. And by and by he was



ALMA HANLON IN 'GOLD AND THE WOMAN'



BESSIE LOVE IN 'THE ARYAN'



MISS BRADY LOVES THE MOVIES.

In Spite of Thrilling Experiences In and Out of Water. Alice Brady will not begin her personation of the heroine of Amelia River's story "The Quick and the Dead" for the William A. Brady Picture Plays Corporation until later in the spring. She will act for a while in the spoken drama. Miss Brady, who has acted her tenth movie drama, is free to admit that she likes the work of the films, now she has become used to it. "The whole system is so far from that of the spoken play," she said to a Star reporter, "and much of the work of the players takes on the fascination of real adventure. For instance, in the stage version of 'The Buller's Girl' ('Carnival') an actor merely told of how the heroine was cut down in the midst of the flying ballet by the villain in the flies and crumpled for life. In the film they just cut me down, and I had a real fall to the stage. "Partly through some previous experiments from a lesser height, but mainly through good luck, I wasn't hurt. But I had to take my chances on that—and if a person is not very much scared on general principles, such episodes are at all times. There are others, though, which are not so pleasing from any point of view. "In the same play the principal woman had to simulate suicide by diving into the water. So on the dreadful January day they lured me down to the dock, on the Jersey shore, and I plunged in. They say they took me out the same afternoon, but I shall always believe down in my heart that I was left in the icy water for at least a week before being dragged to the float and rushed off to a warm room and massage. "It is a sure thing that nobody will ever put me through that experience again. Once is quite ample, thanks. These adventures of mine illustrate the main difference between acting upon the stage and doing so for the cinema, as our English friends say. On the stage they tell about it. On the screen they do it. "In a regular play you will hear a first declamatory description of a fox hunt delivered with the utmost fervor by the leading lady—and very likely she will receive a great round of applause for the manner in which she has performed her part of the entertainment. In movie play the whole fox chase has to be carried out, and in a manner to convince the audience that it is the real thing. This is exhilarating, and reduces the doctor's bills—if you are a good rider and your horse carries you over. "The hardest thing to learn about acting for the camera, if you already know something about acting in the theatre) is getting the proper notion of time—tempo the players call it. Of course you have noticed that in the pictures when anybody runs he or she goes at a rate that would shatter the spirit records in real life. This is caused by the fact that the runner is travelling at a pace considerably too fast to enable the camera to convey the impression of ordinary locomotion at the double quick. "The same condition applies where two men are engaged in a fist fight for a movie effect. If they go at it as they would in life the result is a confused jumble of flying arms, and the spectator could not possibly distinguish what was going on. Tempo

Palace Theatre—Joe Weber and Lew Fields will return to the Palace this week and present their old comedy "Meyer and Mike." Others will include La Argentina, Homer B. Mason and Marguerite Keeler in "Married," Anna Wheaton and Harry Carroll, Fred J. Ardath, Ameta and Edward Gillette's trained animals. COLONIAL THEATRE—The Dolly Sisters—Yanosi and Rosizka—will be the particular attraction this week, supported in the programme by Amelia Stone, Han Ping Chien, Hussey and Boyle, Ethel Kirk and Billy Fogarty, Bert Levy, Marguerite Farrell and Samoyoa. ALHAMBRA THEATRE—Albert Whelan, the English monologist; Ernest Evans, Kramer and Morton, "What Happened to Ruth," Tower and Darrell, Howard's Animal Spectacle, Bert and Bettie Wheeler, Frank Mullane Arnold and Ethel Grazer and others. COLUMBIA THEATRE—A two act burlesque called "Casey and Duffy in Panama" will be performed this week at the Columbia with a strong and capable cast of burlesque artists, including, Pete Curley, Frank Lynch, Norma Bell, Billy Walsh and Bob Calvert. THE YORKVILLE THEATRE—The French Model is the name of the organization which will be here this week with a company including Monte Carter, Edna Raymond, Jack Hubbs, Billie Bailus, Ruth Barbour, Charles Tyson and Leo Carley and others.

is the great thing—that and the feeling with which you cannot wholly get away from that you are actually taking part in a story, not merely chattering about it.

The World on Ice. The St. Nicholas Ice Skating Rink is crowded every day for all three seasons and is announced to remain open for skating until June 1. During the past week some extraordinary exhibitions were given at the rink by the Norval Bappte and Gladys Lamb and Robert McLean, all of the rink at the rink. Arthur Hold, Fanny Davidson, Jerry Hall and Vincent Wynn are regular attractions at the rink.

MONTAUK THEATRE. A Chicago musical play menacingly christened "September Morn" will be seen at this theatre to-morrow night. This is the story of an actress who instructs her press agent to send out the report that she was the original of the Chabon painting. Carl George has the leading role and there are many comedians and singers promised by the management.

WINTER GARDEN ROBINSONS MATINEES TUES. THUR. SAT. AL JOLSON TONIGHT SUNDAY CONCERT TONIGHT EUGENE & WILLIE HOWARD MAURICE FARKOA MILLE RODRIGUEZ FRANK CARTER, KITTY DONER, MANDINOFF, WESTON & LEON, GRACE & BERKES, NIBLO'S TALKING BIRDS! OTHERS, PHILIP VERNON'S. SPECIAL SPRING & SUMMER FASHION SHOW AL AND JOLSON PLAYHOUSE TUESDAY AND SATURDAY. GRACE GEORGE THESE PLAYS FOR LAST TIME THIS SEASON. MON. EV. & FR. EVE. "THE NEW YORK IDEA" (Last Times); TUES. EVE., WED. MAT., "THE LIARS" (Last Times); WED. EVE., SAT. MAT., "THE EARTH" (Last Times); THUR. SAT. EVE., "MAJOR BARBARA" (Last Times). DURING WEEK OF MARCH 27TH MISS GEORGE WILL MAKE A NEW PRODUCTION.

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45th St. W. of B'way, Phone 6100 - Bryant. BOOTH THE FEAR MARKET 9TH WEEK 9TH WEEK 9TH WEEK THE FEAR MARKET 9TH WEEK 9TH WEEK 9TH WEEK

44th STREET THEATRE, Just W. of B'way, Phone 2212 - Bryant. WEDNESDAY MATINEE BEST SEATS, \$1.50. 4 MONTH IN TOWN. MAJINKA A BOOK THAT IS FULL OF LAUGHS—MUSIC THAT IS FULL OF PARLIANTRIES. By Hauerbach and Prind, authors of "High Jinks" and "Fifty." With T. ROY BARNES. Adm. Meade, Edith Thayer, George B. Stone, John Mendosa, Count Grimaldi, May Theobald, Bernard Gracy, Edna Maklar, Sami Nod, F. Stanton Hook, Albert Sargent.

MAXINE ELLIOTT'S TO-MORROW NIGHT ROMANCE! HUMOR! THRILLS! THE GARRICK COMPANY

SHUBERT THE GREAT PURSUIT BY CHADDOCK CHAMBERS. PHYLIS NEILSON-TERRY MARIE TEMPEST JEANNE EAGLES CYNTHIA BROOKE BRUCE McRAE CHARLES CHERRY GRAHAM BROWNE MONTAGU LOVE STAGED BY FRED G. LATHAM.

48th STREET THEATRE, N. W. Way, Phone 413 Bryant. JUST A WOMAN BY EUGENE WALTER

PRINCESS THE SMARTEST AND BRIGHTEST MUSICAL COMEDY SUCCESS OF THE SEASON VERY GOOD EDDIE

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AMUSEMENTS. CORTI "HAS ANOTHER SWEEPING SUCCESS" THE BLUE ENVELOPE WALTER JONES STANDARD THEATRE TO-MORROW NIGHT 8:30 A PAIR OF SIXES ACADEMY OF MUSIC WILLIAM FOX WILLIAM FARNUM THE BONDMAN BY HALL CAINE NEWMAN TRAVELTALKS TO-NIGHT AT 8:30 PERU COLUMBIA MIDNIGHT MAIDENS STRAND THE GREAT PURSUIT JUST A WOMAN PRINCESS VERY GOOD EDDIE STAR MONTAUK SEPTEMBER MORN