

TEN NEW PLAYS AND OLD



CATHEEN NESBITT IN "JUSTICE."



LOLA FISHER IN "RIO GRANDE"



VIRGINIA FOX BROOKS IN "THE GREATER LOVER."

THE event of the frequent performance of Shakespeare's plays during this celebration year will in all probability be gratifying to the admirers of the theater who believe in the frequent production of the dramas of the Elizabethan poet. Two of the recent efforts in this direction have met with the most encouraging prosperity. Both "The Merry Wives of Windsor" at the Criterion and "Henry VIII" at the New Amsterdam Theatre are drawing large audiences. It is too much to suggest that the present interest aroused by the tercentenary observances have had their share in provoking this new enthusiasm? With the promised performance of "The Tempest" and the civic celebrations there will be still greater interest in the dramatist who must so often linger for years with little or no recognition from the playgoers as well as the managers.

Whether the new interest which seems to be inevitable as a result of the present celebrations will last over into another year, it is of course impossible to say. It is true, however, that there had never been a time in which the interest of the public in Shakespeare as it reflected in the enterprises of the managers was slighter. Mr. Sothern and Miss Marlowe and Mr. Mantell, retired and Mr. Faversham deserted the field altogether. Miss Anglin struggled along with an occasional modern play. Mr. Hackett and Sir Herbert Tree practically have the field to themselves this year.

But the future, which had seemed without any promise of important revivals of Shakespeare, may now be altogether different, so prompt has been the response of the public to the revivals of the plays this year.

Perhaps there is nothing in London that does more to keep alive the spirit of the Shakespearean revivals than the annual festivals which have frequently been conducted under the direction of Sir Herbert Tree. If something of the same kind were attempted here the interest in the theatre of Shakespeare which has come into existence through the tercentenary celebrations would be kept alive. If all the American actors anxious to have an occasional chance to play Shakespeare would unite for some weeks every season here there would undoubtedly be the same response to the effort that there has been this year. Unluckily the inspiration of any such enterprise must be an actor capable of so far eliminating himself as to be only a part of the season and possibly not always its most important part.

Since actors in this country play the dramas of Shakespeare only to show what they can do in the roles of their choice, there is of course little prospect of any such representations here, regrettable as that fact is. The degree to which some actors in London are willing to sacrifice their personal ambitions for the perfection of the whole is shown by a story concerning the revival of "Henry VIII" at His Majesty's Theatre. It was not

the desire of Sir Herbert Tree to show what he could do as the cardinal which led him to put "Henry VIII" on the stage again. Arthur Houscher had at a masked ball shown how remarkable in the dress which he selected for the occasion was his resemblance to the Holbein portrait of the King. This suggested to the actor manager of His Majesty's Theatre a revival of the play, which became a reality and is now on view at the New Amsterdam Theatre.

If there were an actor sufficiently self-sacrificing to be the organizer of an annual Shakespeare festival in this city, the work already done by the celebration of the tercentenary this winter might be made permanent or at all events continued throughout the years to come.

The Stage Society still has a notable work to accomplish in this city, since the number of plays which it might introduce here is by no means exhausted. But it seems as if its present apologetic manner of working might accomplish nothing. There is a large field for it, and not only the authors and the public but the actors as well will gain by the successful pursuit of its purposes.

THE NEW PLAYS.
MONDAY—THE CANDLER THEATRE—John B. Williams produces John Galsworthy's "Justice," with John Barrymore in the leading role, and an English company, under the direction of Iden Payne.
TUESDAY—THE EMPIRE THEATRE—The Charles Frohman company produces "Rio Grande," a melodrama of army life, by Augustus Thomas.

youngful indiscretions of native playwrights anxious for a chance to see them tried out. But for the efforts of well known foreign dramatists there will always be a hearing. So far the native products, whether it be "Much Ado About Nothing" or "The Soul Machine," have been disappointing.

There is no earthly use in searching the byways for entertainment sufficiently artistic for fashionable audiences. They are more easily satisfied than any other public. Musical comedy will always do that. So if there is to be any important future for the Stage Society—and there is plenty of work ahead of it—its energies will have to be spread over a much wider field.

WHERE TO DANCE.
 Will Rogers pulls a few new wheezes on the New Amsterdam Theatre Roof when the Ziegfeld Midnight Frolic is at its height. "The war is settled," he says. "The Allies have won. That was settled after Vernon Castle and Portugal went in on their side." Then there are the Arnaut Brothers, Oscar Shaw, Paul Gordon and Olive Thomas is back. After the delights of Castles-in-the-Air are exhausted, visitors to this delightful entertainment may retire to the Marie Antoinette Room, where still more amusement is to be had and where the joy of the dance is unconfined.

Samys and Albert are now dancing on the first floor of the resort known as Montmartre at Midnight, while Nilson Fysher is to be heard—by those whose sense of hearing is acute—on the second floor. He is still assisted by Mile. Feindel and the Leap Year Girls.

Dancing in the Hawaiian Room at Reisenweber's continues one of the popular spring-time diversions.

THE TEMPEST TO BE SEEN.
 The Drama Society has selected "The Tempest" to be its contribution to the centenary celebration of the poet's death. The play, which has been acted but rarely in comparison with some of the others, will be produced under the artistic direction of Louis Calvert. Concerning the choice of the drama John Corbin of the Drama Society has the following explanations to make and these promises to hold out to the spectators who are anxious to see this poetic work of the dramatist.

"RAMONA" ON THE SCREEN.
 Picture Play From the Famous Indian Romance.
 Thirty-one years after the death in San Francisco of Helen Hunt Jackson—the author of "Ramona" passed

VARIETY IN BROOKLYN.
BUSHWICK THEATRE—Joe Weber and Lew Fields will be the particular attraction this week. Others will be Allan Dinehart and Louise Dyer in "The Meanest Man in the World," Al Herman, Leo Beers, Harry and Eva Pisch, "Sunshine and Showers"; Moon and Morris, Roy Harrah and company, Northlane and Ward, Martin's Four Roses and others.

STAR THEATRE—Henry Dixon's Big Revue of 1916 is the title of the burlesque entertainment to be seen this week at the Star Theatre. A company of thirty has been engaged, which includes Harry Le Van, Claire Devine, Phil Doyle, Joe Dixon, Ann Boyd, Clara Gibson and others.

THE PICTURE PLAYS.

Monday, Anna Pavlova will be seen at the Globe Theatre in a picture version of "La Meute de Portici," in which she appeared with her opera company at the Manhattan Opera House last fall. Mile. Pavlova will do the pantomime and acting for the part, and the members of her company appear with her. There will be an orchestra of forty musicians.

At the Strand this week Leonore Ulrich will be seen at the Lyceum Theatre in "The Heart of Wetona," and in the flesh of Leonore, while at the Strand she is a film actress. "The Heart of Paula" is the title of the piece in which she will appear on the screen. There will be music and some educational views.

The Broadway has become one of the most popular of the picture play theatres. It is spacious and comfortable, attractively decorated, and the musical features are not overlooked. Blanche Sweet will be seen there this week in "The Sowers," which is adapted from Henry Seton Merriman's story.

"Blue Blood and Red" is the title of the William Fox picture play which will be shown to-day and during the week at the Academy of Music. The play will show scenes of life in the East as well as in the extreme western part of this country.

Dorothy Gish—wonderful names the cinema queens have—will be the star of the Fine Arts Film shown this week at the Knickerbocker Theatre. The story of the play, which is called "Little Meets Romance," is laid in Pennsylvania. There will be music and comic films as well.

On Wednesday "Ramona" will be shown at the Forty-fourth Street Theatre. This is a picture play founded on the famous romance of California life by Helen Hunt Jackson. The entertainment is described more at length elsewhere.

ORPHEUM THEATRE—The Dolly Sisters with Jean Schwartz, Melville Ellis and Irene Bordini, William Gaxton in "A Regular Business Man," Truly Shattuck and Marta Golden, Frank Orth and William J. Dooley, Olympia Desvall, the Juggling Normans, Bernard and Scarth and others.

PROSPECT THEATRE—Mildred Macomber and company of twenty in a pantomime called "Holiday's Dream." Others will be the Primrose Four, Ryan and Tierney, Frances Nordstrom and William Pinkham, Eddie Carr and company, Bobbie and Dale, the Daru Brothers and Parish and Peru. Concerts this afternoon and evening as usual.

THE PLAYS THAT LAST.

away August 12, 1885, without dreaming of the vast popularity her work would attain—California's romance is to be shown pictorially in this city.

On Wednesday night the cinema drama "Ramona" is to be brought to the Forty-fourth Street Theatre. "Ramona" is more than a motion picture, although there are more than 14,000 feet of film. It is in the manner of presentation that "Ramona" is said to go far ahead of any previous enterprise of the sort. The multiple reel picture is accompanied by three hour musical score. As "Ramona" is of such pronounced Spanish, Mexican and Indian flavor, the themes of the music and their treatment are largely original, but contains much from the compositions of other countries never before heard here.

For the music of "Ramona" its patrons will be indebted to Lloyd Brown, the associate of Mr. Clune in the production and staging of the play. But the enterprising showman has also outdone himself in another particular. In "Ramona" he has provided three massive solid stage sets, called transformation scenes. They are the largest set pieces ever built for an American stage, and they are said to be of great beauty.

NEW PLAYS FOR THE WEEK.

A British and American Play Are to Be Seen Here for First Time.

THE realistic drama "Justice," generally regarded as John Galsworthy's masterpiece among his writings for the theatre, and by some thought to be the master play of all present day drama, will be shown for the first time in New York at the Candler Theatre to-morrow night. The piece will be acted line for line and word for word, precisely as Mr. Galsworthy wrote it. "Justice" in fact has been staged, so far as the actors, the scenery, the movement and internal attitude of the play are concerned, with scrupulous regard for the author's wishes. B. Iden Payne, who directed the rehearsals for the season of "Justice" beginning at the Candler Theatre to-morrow night, was stage director in association with Mr. Galsworthy when "Justice" was done at Manchester, England, six years ago. Subsequently the piece was done during the repertory season at the Duke of York's Theatre, London, under the direction of Granville Barker. Some of the actors chosen for the present New York production were in the London company.

"Justice," says its producer, "is not a play for smart people. In fact, those playgoers who only go to the theatre for entertainment ought to be cautioned that 'Justice' is not a pleasant play." William Archer once said, "On doubts whether Hamlet and Othello may not have agonized in vain, so far as the practical advancement of humanity is concerned; but as to poor William Falder there can be no such doubt. After having seen Falder's Howl, hesitating whether to prosecute Falder, and then deciding for the worse part, which of us, in a similar situation, will not think twice and a third time before telephoning police headquarters? An ordinary weak, well meaning youth is passing by a slow grinding machine, which is 'Justice,' when a chance gust of wind switches his coat tail into the cogwheels and he is slowly, remorselessly, dragged through the mechanism, to be shot forth, a mangled mess, at the other end. No crank, no reel, or roller in the system is put there with absolutely evil intent.

"At every turn somebody makes some ineffectual effort to relax or mitigate the crushing process; but the machine moves on majestically, and no human power can control it. But, fortunately, the mechanism of the law can be controlled by the human will, and 'Justice' must inevitably strengthen the hands of all who seek to modify it in the direction of humanity and enlightenment. Galsworthy is studiously fair to all the characters, to the lovers of the machine. From the judge downward they are fairly well meaning, not inhuman, not unreasonably stupid people. They are, in fact, just you and me—just what you and I would be in their places. And it is that very fact which makes it all the more interesting. It is not that you and I and all of us, that are responsible for the inhuman adjustment of the machine. Every spectator must carry away from 'Justice' some new realization of the gaps between law and justice, between justice and humanity; and a new attitude toward the first offender."

"Justice" is shown by its present producer, John D. Williams, of the firm of Corey, Williams & Ruter, "not to be a play which can be counted upon to yield handsome returns to the box office. It is downright earnest drama so true to the hard realities of life that it forces people to think of the difference between law and justice. Unless it were put upon the stage by somebody who believes in it for its own sake as the kind of offering that the theatre is more important place in life than merely a 'house of mirth,' or unless it were done as an opportunity for the display and development of fine acting, 'Justice' would never get upon the American stage. The three definite reasons for the production of the play are: 'Justice' is a modernized tragedy of extraordinary power, composed with that impartiality of exposition and simplicity of style which are among the attributes of greatness. Second, 'Justice' provides a series of masterly dramatic impersonations—the confidential clerk, the pathetic victim, the lawyer for the defence, the attorney for the prosecution, the judge who is only an instrument of a remorseless system and the pathetically human woman. Third, 'Justice' is a thoroughly human work, written with sincerity and restraint, and is the kind of play that is good for the theatre to do now and then, since only in this way can the theatre ever induce the world to consider what ails it.

"It happens accidentally that the substance of 'Justice' has unusual timeliness; it is a liberal education in rational penology, but it is as a play an extraordinarily realistic drama. Grecian in its tragedy, that 'Justice' is now being presented in New York."

Among the actors will be John Barrymore, Henry Stephenson, C. F.

The plays that continue in New York are "The Fear Market" at the Comedy Theatre, "The Rio Grande" at the Empire Theatre, "The Heart of Wetona" at the Lyceum Theatre, "The Boom-crang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Dumb Girl of Portici" at the Globe Theatre, "Hitch-the-Trail Holiday" at the Harris Theatre, "Just a Woman" at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "Captain Brassbound's Conversion" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Melody of Youth" at the Fulton Theatre, "The Great Lover" at the Longacre Theatre, "Pay-Day" at the Booth Theatre, "Erastus" at the Gaiety Theatre, "The Merry Wives of Windsor" at the Criterion Theatre, "The Great Pursuit" at the Shubert Theatre, "Fair and Warmer" at the Eltinge Theatre, "The Blue Envelope" at the Cort Theatre, "Henry VIII" at the New Amsterdam Theatre, "A King of Nowhere" at the Thirty-ninth Street Theatre and the Washington Square Players at the Bandbox Theatre.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Tom Pom" at the Gaiety Theatre, "Katinka" at the Forty-fourth Street Theatre, "The Blue Paradise" at the Casino Theatre, "See America First" at the Maxine Elliott Theatre, "Sybil" at the Liberty Theatre, "The Cohan Revue 1916" at the Astor Theatre and "Robinson Crusoe, Jr." at the Winter Garden.

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

Heggie, Watson White, Kathleen Nesbitt and others.

Augustus Thomas is the author of the new play "Rio Grande" which will be seen at the Empire Theatre on Tuesday with Richard Bennett, Calvin Thomas, Robert McWade, Ganan Gardner and Lola Fisher in the leading roles. The play is said to be in the manner of the author's "Arizona," and concerning it the following details are graciously supplied by the Charles Frohman Company:

"The story of 'Rio Grande' concerns itself with the tragedy growing out of the intimate life enforced upon the men and women living in an army post on the river from which the play takes its name and the effect on these people of their environment, both military and the wider one of locality and climate. The principal character is Non, the daughter of Colonel Wolcott. The girl has been brought up with the soldiers, having been born in camp where her parents were detailed on duty with the Apaches. Her estimate of men has been formed with her knowledge of the soldier as an ideal. Early in the play Colonel Wolcott dies and Non, in an excess of filial regard, construes his last words somewhat too literally, and instead of marrying the man she loves she becomes the wife of the middle-aged colonel who succeeds her father in command.

"Out of the warring elements of this situation comes the sensational tragedy, knowledge of which falling into the possession of the sinister personage in the post is used with such malignant pressure that Non believes that she prefers death to life as she sees it. She writes her story in a letter to her husband. He is an older young man and a man of considerable qualities. Non's tragic story is a terrible blow to him. An old comrade, who is his confidant, helps him in his crisis, and the villain of the play is brought to punishment. Non is forgiven and restored to the place in her husband's affection which she has really always coveted."

Vaudeville and Burlesque.
PALACE THEATRE—Sam Bernard in a specially written monologue by Aaron Hoffmann will be the particular attraction at the Palace this week. Noni plays the part of a girl for another week's engagement and will be another feature. Others include Nan Halperin, the Misses Campbell, Han Ping Chien in the "Pekin Mysteries," the Morgan Dancers, Hallen and Fuller and Howard's trained monkeys.

COLONIAL THEATRE—Anna Wheaton and Harry Carroll lead the entertainment here this week. Jasper, the dog remembered for his appearance in "Young America," will also be there, as will Benjie Bowler, Frankly Ardell, Fred J. Ardath and company, John Cutty, Harry and Manion in "Uncle Jerry at the Opera," and Alderman Brent in a lecture on "Mexico."

ALHAMBRA THEATRE—The Bronxites will be treated at the Alhambra this week to a programme led by George Nash in "The Unexpected," and Alice Eis and Bert French, Paul Conchas, Jim and Betty Morgan, George Quigley and Eddie Fitzgerald, Will Walker and company, Clifton and Fowler, Kenneth Casey and the Wilton Brothers.

COLUMBIA THEATRE—The Globe Trotters is the title of the burlesques appearing this week at the Columbia in a two act satire called "The Downy Seekers," by James Cooper, Robert Algier and Billy K. Wells. Prominent in the company will be Frank Hunter, Will Lester, Madge Darrell, Florence Davenport and others.

A PLAY A WEEK

Emily Stevens, with her supporting company and her remarkable toilet, which look as if they were made for moving picture society, will be seen this week at the Standard Theatre in "The Unchastened Woman."

"The Princess of the Nile" is to be the attraction all during the week at the Irving Place Theatre. Hans Unterkircher, Margaret Christians, Elise Gregory and Christian Rub are to be at the head of an excellent cast.

Mary Ryan is to be the star of "The House of Glass," which will be seen for the first time this week at the Bronx Opera House. It has been at the Candler Theatre since October.