

MEANDERINGS OF MUCHETTE AT THE "MIDNIGHT FROLIC."



The Umbrella Girl, who shines when it rains. The Newspaper Girl—the truth to the front. Will o' the Wisp" Girls. Anna Howard, in "Luana Lou," imported from Howareyer. Sybil Carmen putting the Zip in the Zep.

THE PLAYGROUND OF THE PLAYERS IN THE WEE SMALL HOURS

It has remained for Florenz Ziegfeld to produce and Ned Wayburn to stage the most unique musical entertainment in New York, perhaps in the universe. It is called the "Midnight Frolic." Its habitat is the roof of the New Amsterdam Theatre. It's a place where, reversing the usual custom, every knock is a boost. The harder and more frequent the knocks the better pleased are Mr. Ziegfeld and his performers. So enamored is Mr. Ziegfeld of this knocking idea that he furnishes his audiences with hammers wherewith to knock.

those who go to see them play is the "Midnight Frolic." Here, after the curtains of the Broadway theatres have shut the night down on empty auditorium, you will find the players taking their leisure, and with them those for whom a few hours previously they had donned costume and grease paint. The "Midnight Frolic"—and it is—under the one roof in New York where from midnight until the small hours of morning you find the stage as an audience. In the course of a night or two you will see Ethel Barrymore, John Drew, Blanche Ring, Margaret Mayo, Edgar Selwyn and Wilton Lackaye.

It represents the most typically cosmopolitan audience to be found on a New York amusement roof at night. There are other respects in which the "Midnight Frolic" stands alone. None but Ziegfeld would have dared produce a musical revue in which the players wear more than the audience. Yet you see more of the women in the audience than you do of the dancers and singers. This third of the "Frolic" series is more dressed than any of its predecessors, yet it is more popular than either of them was. Ziegfeld has discovered that some costumes are more pleasing than mere nakedness. Ned Wayburn once said: "The moment Ziegfeld looks at a woman he knows what kind of a costume to put on her."

The Fashion Show—Olive Thomas, of Central Park. The playground of the players and

which have achieved prominence in walks far removed from Thespia. You find them by the score, eating, drinking, laughing, dancing, one with the players who had barely ceased entertaining them. You note that William R. Hearst and Mrs. Hearst do an excellent fox-trot. You see Mayor Mitchell, Controller Prendergast and ex-Borough President McAvney feasting together as though subway contracts had no existence. Secretary McAdoo of the United States Treasury pays his respects to Dudley Field Malone, collector of the Post, and Mrs. Malone, and is then seized and carried off as a prize by Mayor Thompson of Chicago. Judge

Moore and C. K. G. Billings find time for an exchange of horse show talk, and Jesse Laskey, watching "Diamond Jim" Brady one-stepping with a mite of womanhood, mentally weaves him into a movie scenario. Here we have captains of industry, such as Jay Gould, Cornelius Vanderbilt and E. H. Gary. The Social Register has its representatives—Mr. and Mrs. W. K. Vanderbilt, Robert Goetz, Miss Barbara Rutherford, Mr. and Mrs. S. Bryce Wing, Mrs. Hermann Oelrichs, Mr. and Mrs. A. K. Hodgett and Mr. and Mrs. David Wagstaff. Colonel Jacob Ruppert and Harry Contant are seated next to Supreme Court Justice Beakman and Weeks, and soon the Malones are joined by Margaret Wilson, daughter of the President.

Strength and Weakness of the Russian Ballet

It Reveals New Forms of Beauty to the Imagination. But Should Not be Taken Too Seriously as the Art of the Future.

The Diaghileff Russian Ballet has been with us, has gone, and is to return. With it arrived a whirlwind of wordy emotion, astonishment somewhat naive, much real pleasure, and not a little sham. Let us hope that by the time it gets back to us at the Metropolitan Opera House our opinions may have crystallized, that may have become fully orientated as to the position and powers of this new art of the dance. The spectators who witnessed the opening performance at the Century were ecstatically yet somewhat bewilderedly conscious that they were receiving a new impression, that they were assisting at the worship of a "new beauty," that they were very much in the centre of artistic things—in short, that the Palace of the Highbrow would be for two weeks the Century Opera House! Mr. de Diaghileff himself had declared that he was the high priest of the new art, that opera had come to its end, that where Wagner failed he would succeed, that he alone had uttered the mystic words which had united the arts in perfect wedlock, making of earth a new heaven and a new hell. And in this spirit we all received "L'Après-midi d'un Faune" and "Scheherazade"—all but a few cynics, and the police! Silent contempt we held for the cynics, and we vigorously belabored the police. We went to the Century, enjoyed, applauded, and asked no questions.

But as the second week wore on, doubts began to arise. It is true our belief in the beauty of the costumes, in the originality of much of the scenery in the plastic splendor of the ensemble, deepened; but we did begin to question the truth of Mr. Diaghileff's assertion that he had found a perfect union of the arts. A critic in the week's number of "The New Republic" in speaking of "L'Après-midi d'un Faune" writes: "Just as when you look at colors in a pile, so here you do not see the colors at first, but then afterward, less conscious of them even when found here of the patterns on the nymph's dress, of the star-shaped faun so clumsily designed, of the anxious gaze and light awareness with which this archaic world moves sidelong, even as if in a dream, to the present. But no, the ballet is not archaic, not designed, if a child trying to represent motion by sharp lines of direction. The archaic that never saw the archaic, but Bakst has seen and studied it, has made art by looking at art, has lost his romance, knows too much, does not pretend that he doesn't, attains by imposing restrictions on himself a learned and amused contempt of an art that is the best, with all its means, to represent. The architect plays with things that used to be serious, and at the same time, instead of the early reverence for desire, a certain detached amusement at a fetishized art, at a lasciviousness which for him all art has been merely as parts of a design."

This criticism is no doubt somewhat pedantic in style, but it none the less gives an admirable interpretation of the spirit informing the art of Bakst and his interpreter, Serge de Diaghileff. This art is an art born of the false refinement of the great metropolises, an art as far removed from that of the real Russia as the boulevards of Paris are from the quiet streets of the Midi. In his "Faune" Mr. Bakst makes no pretension of following the poem of Mallarmé or the music of Debussy. Neither does he pretend to vivacitate the figures on a Grecian vase. What he does do is to use these figures as counters for his own monotonous fancy. What he produces is undoubtedly original, humorous, and at the same time deliberately libidinous. It certainly does not unite the spirit of Debussy's music to the pantomime of "Scheherazade" was in this week's program more successful than it is, before its ridiculous bowdlerization by the police. In short, with the exception of "Petrouchka" and "L'Oiseau de Feu," "Scheherazade" was the most interesting offering of the season. "Petrouchka" was altogether delightful. "L'Oiseau de Feu" would have been so had it possessed the services of a dancer of the first rank. In these two ballets the art of pantomime is carried to a high level, and if pantomime can ever win an intensity of impression those who are produced with the added aid of the human voice as either in opera or in the spoken drama, then in these two works of Stravinsky Mr. Diaghileff

The Week's Performers In Concerts' World

At to-night's "opera concert" Fritz Kreisler, the Austrian violinist, will play. Miss Sophie Braslau and Luca Botta will sing. The orchestra will be directed by Richard Hageman.

Josef Stravinsky has selected Camille Saint-Saens's three most popular symphonic poems, "Phaeton," "Le Rouet d'Orphée," and "Danse Macabre," as features of the programme at this afternoon's concert of the Philharmonic Society in Carnegie Hall. The other orchestral offerings will include Goldmark's overture, "Spring," and a manuscript performance of the American composer Seth Bingham's Orchestral Fantasy, Beatrice Harrison, the young English violinist, who appeared with the Philharmonic two years ago, is to be the assisting artist. She will play the Dvorak Concerto.

On Thursday evening and Friday afternoon Julia Culp will make her annual appearance with the Philharmonic Society at Carnegie Hall. She will sing two "Symphonic Songs" by Joseph Stravinsky, accompanied by the orchestra, and a group of songs composed by Contrad V. Bos. The same programme will be given at both these concerts, the orchestral numbers being Berlioz's overture, "Benvenuto Cellini," Dukas's "Scherzo," "The Sorcerer's Apprentice," the prelude to Wagner's "Meistersinger," and Tchaikovsky's "Symphony Pathétique."

A musical "America First" programme is the feature of the Hippodrome to-night. Songs will be sung in his own favorite numbers and the assisting artists, Orville Harold, tenor, and Belle Storey, soprano, both Americans, will aid in making this a noteworthy evening. An invitation has been sent to Washington asking the presence of a representative of the administration.

Miss Julia Hill, soprano, will make her debut in a song recital at the Bandbox Theatre Sunday evening, February 6, at 8:30. Her programme includes German Lieder by Hugo Wolf, Erich Wolf, Max Reger, Zemlinsky, Wagner and Strauss, a group of songs in French by Albert, Chausson and Rodolphe, and a group of songs in English by Sinding, Quilter, MacDowell and Rachmaninoff. The accompanist will be Kurt Schindler.

Francis Macmillen and Mme. Germaine Schmitzer will be associated together for the first time, in recital at Carnegie Hall, Monday evening, February 7. Interest has been aroused by the proposed performance by these two distinguished artists of the new C major sonata for violin and piano by Cyril Scott. This young Englishman has occupied an enviable position as an up-and-coming composer for at least ten years, but very little of his music has been heard in this country.

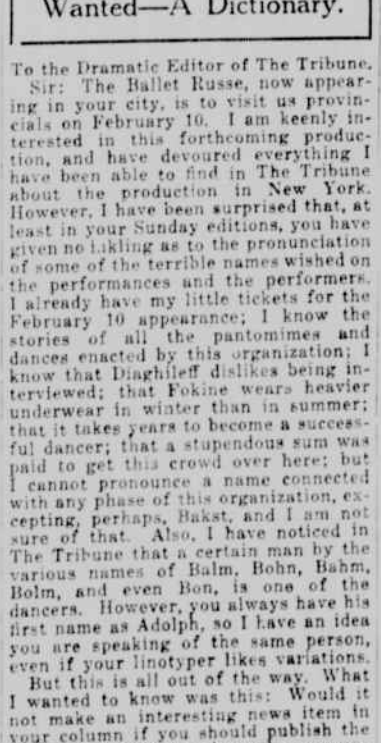
The next meeting of the Music Lovers' Club, auxiliary of the Symphony Society, will be held at the Metropolitan Club, 135 East 40th Street, Monday afternoon, at 3 o'clock, when Walter Damrosch will give an "explanatory talk" at the piano on the symphonic poem "L'Alcazar," by Smetana, and Kallinkov's Symphony in G minor. Both of these compositions will appear on the Symphony Society's programme for the concert to be given in Aeolian Hall Friday afternoon, when Josef Hofmann will be soloist.

A recital of Russian music à capella by the Aeolian Choir, of Brooklyn, assisted by Miss Beatrice Horsburgh, violinist, is to be given Tuesday evening at All Saints' Church, Seventh Avenue and Seventh Street, Brooklyn.

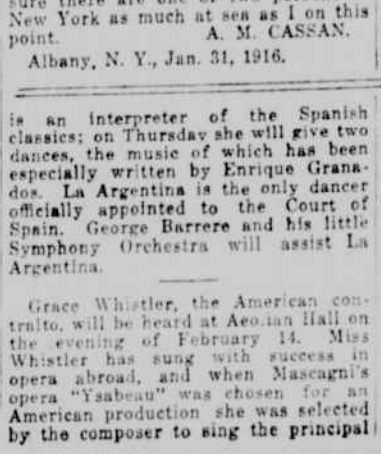
ROSINA GALLI. In "Prince Igor," at the Metropolitan. (Photo by Miskin.)



"LA ARGENTINA." Who is dancing at the Maxine Elliott Theatre. (Photo by Marzetta.)



ENRICO CARUSO. As the Duke, in "Rigoletto." (Photo by Miskin.)



Wanted—A Dictionary.

To the Dramatic Editor of The Tribune. Sir: The Ballet Russe, now appearing in your city, is to visit us providing on February 10, I am keenly interested in this forthcoming production, and have devoured everything I have been able to find in The Tribune and elsewhere. However, I have been surprised that, at least in your Sunday editions, you have given no liking as to the pronunciation of some of the terrible names which are to be performed, and the performers, even if your typewriter wears heavier underwear in winter than in summer; that it takes years to become a successful dancer; that a stupendous sum was paid to get this crowd over here; that I cannot pronounce a name connected with any phase of this organization, excepting, perhaps, Bakst, and I am not sure that "Also, I have not noted in The Tribune that a certain man by the name of Balin, Bohn, Balm, Bohn, Balm, and even Bon, is one of the dancers. However, you always have his first name as Adolph, so I have an idea even if your typewriter likes variations. But this is all out of the way. What I wanted to know was this: Would it not make an interesting news item in your column if you should publish the names and opposite them the pronunciations of the various persons of interest in connection with this truly remarkable troupe of pantomime? I am sure there are one or two persons in New York as much as two in a point. A. M. CASSAN. Albany, N. Y., Jan. 31, 1916.

Left—Marguerite Volavy, piano recital at Aeolian Hall, Thursday evening. Right—Minnie Eugener, in "Rigoletto," at the Metropolitan Opera House.

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Concert Programmes for the Coming Week

SUNDAY. Concert by the Symphony Society, with Maxine Van Lierseer, assisting soprano, at Aeolian Hall, 3 p. m. Provide by "The Forest of Cape Cod." Soloists: Mrs. Van Lierseer, "The Forest of Cape Cod"; Mrs. Van Lierseer, "The Forest of Cape Cod"; Mrs. Van Lierseer, "The Forest of Cape Cod." Concert by the Philharmonic Orchestra, with Beatrice Harrison, violinist, assisting artist, at Carnegie Hall, 2:30 p. m. Concert by the Aeolian Choir, at Aeolian Hall, 8:15 p. m. MONDAY. Piano recital by Carl Friedberg at Aeolian Hall, 3 p. m. TUESDAY. Concert by George Copeland and Nina Varva at Princess Theatre, 8:45 p. m. WEDNESDAY. Concert by the Philharmonic Society, with Mrs. Julia Culp, at Carnegie Hall, 8:15 p. m. THURSDAY. Piano recital by Marguerite Volavy, at Aeolian Hall, 8:15 p. m. FRIDAY. Lecture recital by Reginald Street, at Princess Theatre, 8 p. m. SATURDAY. Concert by the Symphony Society, with Josef Hofmann, at Aeolian Hall, 3 p. m. CALENDAR OF THE CURRENT WEEK. SUNDAY—Metropolitan Opera House, 8:30 p. m., concert; Aeolian Hall, 3 p. m., concert by Symphony Society; Carnegie Hall, 2:30 p. m., concert by Philharmonic Orchestra; Bandbox Theatre, 8:30 p. m., song recital by Julia Hill. MONDAY—Metropolitan Opera House, 8 p. m., German opera, "Die Meistersinger"; Aeolian Hall, 3 p. m., piano recital by Carl Friedberg; Aeolian Hall, 8:15 p. m., a capella choir, by Germaine Schmitzer and Francis Macmillen. TUESDAY—Aeolian Hall, 8:15 p. m., concert by the Kneisel Quartet; Princess Theatre, 8:45 p. m., concert by George Copeland and Nina Varva. WEDNESDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Manon Lescaut"; Aeolian Hall, 3 p. m., joint recital by Kathleen Farrow and Ernest Hutcheson. THURSDAY—Metropolitan Opera House, 1:30 p. m., German opera, "Die Walkure"; second of the afternoon Ring Cycle performances; 8 p. m., German opera, "Hansel and Gretel"; and Spanish opera, "Goyescas"; Aeolian Hall, 3 p. m., piano recital by Louise MacPherson; 8:15 p. m., piano recital by Marguerite Volavy; Carnegie Hall, 8:15 p. m., concert by Philharmonic Society, with Mme. Julia Culp, soloist. FRIDAY—Metropolitan Opera House, 8 p. m., Italian opera, "Rigoletto"; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society, with Mme. Julia Culp; Princess Theatre, 8:45 p. m., a lecture recital by Reginald Street; Aeolian Hall, 3 p. m., concert by Symphony Society, with Josef Hofmann. SATURDAY—Metropolitan Opera House, 2 p. m., Russian opera, "Prince Igor"; 8 p. m., German opera, "Tristan and Isolde"; Carnegie Hall, 2:30 p. m., violin recital by Mischa Elman.

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