

ALL PLAYS AND NO WORK THE ORDER OF THE DAY



Fayette Perry
"Broadway and Buttermilk"
Maxine Elliott

Louise Rutler
"Turn to the Right"
Gaiety

Marjorie Rameau and
Edouard Durand
"Cheating Cheaters" Eltinge

Audrey Maple
"Katinka"
Lyric

Ann Murdock "Please Help Emily"
Lyceum

IN WIGS AND WINGS

Almost Any Audience Can Learn to Enjoy Being Fooled by Play.

By HEYWOOD BROWN.

EVERYBODY in town was seriously annoyed when first the young man called "Wolf" and there was no wolf. But when the trick was repeated folk began to see the funny side of the prank and until his sudden and somewhat tragic death the young man was held in high esteem as a practical joker.

Just so, it is dangerous for a playwright to fool his audience once, but he can gain forgiveness by fooling his audience twice. Haven't we read some place or other that when anybody freezes he is revived by being rubbed with snow, and that two wrongs make a right? No audience will leave "Cheating Cheaters" in a spirit of anger because it has been fooled. The author wisely goes about his deception frankly. Having fooled his audience completely in the second act, when the revelation is made that the Palmer family is a gang of crooks, he gives promise of having still another surprise in the identity of Ferris, the great detective.

By this time the audience is willing to accept the play in the spirit in which it is meant. It realizes that it has been invited to take part in a guessing game. No matter which way the audience guesses, the author cannot lose. The man who discerns in advance that Nan is the detective is pleased by his own perception, and the woman who thinks that Tom will prove to be Ferris has a surprise in store for her.

One objection may be raised against Marcin's campaign of deception. He does not play the game fairly at all times. "Cheating Cheaters" will not stand the test which may be applied to the play of perfect construction. It cannot be played backwards, for there is at least one scene in which the heroine is deliberately instructed to deceive the audience. Nan Carey is a detective, and yet, in a scene in which she is alone with a character who knows her neither as crook or detective, she simulates fear at the mention of the name of Ferris and in other ways acts out of her character for the benefit of the audience. Also the Palmer crowd keep up their pretence of well bred respectability in a scene in which they are left to their own devices.

These points are not likely to count heavily against "Cheating Cheaters," but they are not altogether trivial. It must be remembered that the longer a trick play runs the more exacting grows the audience. Three months from now at least half the persons in the Eltinge Theatre will know the secrets of the play before the curtain goes up on the first act. Armed with this foresight, they may be piqued by such bits of deception as are not legitimate.

On the other hand, we think the play will amuse the man who knows how it is coming out, because a number of the surprising developments of the play are carefully and minutely prepared for, and the recognition of these touches should prove pleasing to the omniscient auditor. After all, there is almost as much fun in watching the rabbit come out of the conjurer's sleeve as seeing it for the first time when it emerges from the bottom of the silk hat.

We hold that in farce and in melodrama the actor should in a measure take the audience into his confidence. The villain, we think, should be on winking terms with the folk down front. It is well that the anxiety of the audience should not centre on the question of whether or not things will turn out all right in the end, but merely as to how the happy ending is to be achieved.

MARJORIE RAMBEAU plays Nan, of "Cheating Cheaters," in the

A New One Every Day

"PLEASE HELP EMILY," to-morrow evening at the Lyceum. Ann Murdock becomes a star in this piece, which is a farcical comedy by H. M. Harwood, of London and thereabouts, and which has been having huge success across the water. The cast, it should be remarked right about here, includes Charles Cherry and Ferdinand Gottschalk.

This will be Miss Murdock's first appearance on the New York stage since her appearance in the "all-star" cast of "A Celebrated Case"—and it is the Frohman announcement that quotes "all-star." The piece is described as a flirtation in three acts, and describes the manner in which the heroine acquires a husband (or so they say). The scenes are laid in a bachelor apartment and a hotel in Ostend.

Some of the others in the cast are Jeffreys Lewis, Alice John, John Harwood, Hubert Druce, Kenyon Musgrave, Jules Raucourt, Sydney Blair, J. J. Horwitz, Maud Milton, Alice Hale and Joseph Allenton.

"BROADWAY AND BUTTERMILK," Tuesday evening at the Maxine Elliott. Announced for last week, this comedy by Willard Mack was postponed because of the heat. Blanche Ring is the star.

"HIS BRIDAL NIGHT," Wednesday evening at the Republic. Heigh-ho! the Dolly sisters are acting! Lawrence Rising first put "His Bridal Night" together, and Margaret Mayo did the rest. It is "a dainty and amusing play especially adapted to the unique personalities and talents of the famous sisters," which probably means that they do a lot of dancing. The story, as you might imagine, is concerned with a young man who marries one of the sisters and can't tell her from the other one.

The cast includes Lucile Watson, John Westley, Pedro de Cordoba, Jessie Ralph and Harry Lillford.

"TURN TO THE RIGHT," Thursday evening at the Gaiety. This is a play by Winchell Smith and Jack Hazard, and the announcement has it that the title was selected after much thought. It tells the story of a boy who stands at the forks of the road, and then—turns to the right.

In the company will be Forrester Winant, the ever-remembered doxy youth of "Kick In"; Edgar Nelson, who was the fat boy in "The Fortune Hunter"; Ruth Chester, Roy Fairchild, Sam Reed, Louise Rutter, William E. Meehan, Frank Nelson, Harry Humphrey, Lucy Cotton, Alice Hastings, Justine Adams, Abraham Sineoff and George Spelvin.

"THE GUILTY MAN," Friday evening at the Astor. This is the most important production of the week. The play is of the strong variety so popular with Manager A. H. Woods, and is made doubly interesting because it is the last work of the late Charles Klein. It was originally written by Ruth Helen Davis, from a short story by some one whose name is not mentioned in the announcement, and was then rewritten by Mr. Klein. It is described as "a story about the sufferings of three people—a man who lived selfishly, a woman who loved unwisely and the innocent child whose life bore the brunt of their error."

The company numbers Irene Fenwick, Lowell Sherman, Gareth Hughes, William Devereaux, Emily Ann Wellman, Clarence Handysides, Austin Webb, Samuel Edwards and others.

Where Plays Continue

DRAMA.	
LONGACRE.....	"The Silent Witness"
COMEDY AND FARCE.	
ELTINGE.....	"Cheating Cheaters"
GEORGE M. COHAN'S.....	"Seven Chances"
CORT.....	"Coat-Tales"
HARRIS.....	"Fair and Warmer"
BELASCO.....	"The Boomerang"
MUSICAL.	
THIRTY-NINTH STREET.....	"Yvette"
NEW AMSTERDAM.....	"Ziegfeld Follies"
WINTER GARDEN.....	"The Passing Show of 1916"
CASINO.....	"Very Good Eddie"
NEW AMSTERDAM ROOF.....	"Ziegfeld Midnight Frolic"
LYRIC.....	"Katinka"

IN THE VAUDEVILLE HOUSES

A TRIO of stars—a prima donna, a comedian and a dancer—will head the week's bill at the Palace. Miss Franklin this week will sing a number of her latest compositions. These, it is announced, were to have been used on a long vaudeville tour, which has now been set aside for the starring engagement. The comedienne will supplement these with a number of her old favorites. The World Dancers, headed by Tom Dingle and Emilie Lea, recently seen at the Palace, are to make their appearance. Harry Cooper, comedian of the Empire City Quartette, assisted by A. Ross Robertson, is to offer "The Mail Carrier," while others on the programme are Camilla and Rosa Ponzillo, George McKay and Otis Ardic, Rector Brothers and Alderman Francis P. Bent.

"The Midsummer Carnival Bill" will be continued all week at Henderson's Music Hall, Coney Island. The latest edition will be headed by Stella Mayhew and Billee Taylor, and others who will take part are Billy Gibson and Texas Guinan, Johnny Dooley and Yvette Bugel, Mullen and Coogan, Stan Stanley and company, Ernie and Ernie and the Three Alexes.

Homer Miles, in his sketch "The Innocent Bystander," will be the headliner at the Prospect the first three days of the week. Kirk and Fogarty will present "Odd Nonsense." Beginning Thursday, Harry Gerard, "The Man at the Piano," will be the feature.

A NEW VIEW OF WALLIE EDDINGER.



Miss Ethel Taylor catches him feet first at "The Boomerang."

STRICTLY PERSONAL

LO AND BEHOLD! Whitford Kane is writing a play. Mr. Kane's play is not of the sort generally written by actors—the sort, in brief, that exists solely in the mind of the publicity agent. Mr. Kane—you remember him as Willie Mossop in "Hobson's Choice"—confirmed the play rumor in a non-press agent conversation held in a northbound subway express. It is a comedy of Irish life, with scenes laid in America in the '80s, and is being written in collaboration with somebody whose name was drowned by the roar of a passing train.

This season Mr. Kane will be seen on tour in "Justice," playing the role of the counsel for the defence. Contrary to the announcements, this was not his role in the original production. Granville Barker found fault with his Irish accent, and the result was that he was cast as Cleary, one of the convicts in the third act. In a later English production of the play, however, he did play the attorney. This year, by way of doing a good evening's work, he will double in the roles, as the lawyer appears only in the second act and Cleary only in the third.

In the kindness of his heart Mr. Kane gave Harold Brighthouse an idea for a new comedy, along about the time that "Hobson's Choice" was getting on its feet, and Mr. Brighthouse wrote it and titled it "Zack." John D. Williams has acquired it, and Richard Bennett is shortly to be seen in it.

WILL ROGERS, cowboy, turned reporter during the recent performances of "The Stampede" and wrote long pieces for Mr. Hearst's publication. Rogers really wrote them—he stopped in at the Astor every evening and dictated them to the stenographer, just like any other reporter. Then he carried copies of the paper around with him until the next day's paper came out.

When his first story was published, a week ago to-day, Rogers proudly showed it to a newspaper man and inquired his opinion. The newspaper man read it and showered praise upon it.

"It's very good, Will," he told him—"very good, indeed. Quite praiseworthy. I know just how it is—I'd probably be an awful joke trying to throw a rope, too."

LOUIS HIRSCH, who wrote "Hello, Frisco," and remembered "Good-bye, My Dear Old Bachelor Days" is a ten-fingered composer. And not only does he use ten fingers, but even the head is brought into play once in a while. Mr. Hirsch is a pupil of Jozseffy's, and was educated to be a concert pianist. When he has accumulated a fortune from popular music he will go back to Berlin and resume his studies—he says so, at all events.

Mr. Hirsch believes that the day of the one-finger composer has passed, and calls attention to the improved quality of popular music. But he does it modestly, and he doesn't believe for a minute that he has been largely responsible for the uplift.

The Portable Portmanteau.
The entire Portmanteau Theatre organization, including players, scenic artists and mechanical staff, left New York last Monday to spend the month of August as the guests of Mrs. Conley Ward at her estate at Wyoming, N. Y. Stuart Walker, the director, has just secured the exclusive American rights to several plays by Lord Dunsany, including "The Golden Doom," "The Gods of the Mountain" and "King Argimenes." These and others to be produced in the Portmanteau Theatre the coming season will be placed in rehearsal during the stay at Wyoming.

The Portmanteau tour, under the direction of Maximilian Elser, Jr., and Russell Janney, will open early in October and will take this interesting portable stage as far west as California. Many of the engagements will be filled outside of regular theatres, the Portmanteau being so constructed that it can be set up and a performance given in any hall, auditorium or hotel ballroom.

The Portmanteau players now at Wyoming include Gertrude Davis, Gregory Kelly, Judith Lowry, Lew Medbury, McKay Morris, Edgar Stehli, Ward Thornton, Willard Webster, Nancy Winston, Gitruda Tristanski, Florence Wollerson, Robert Cook and Edmond Crenshaw.

Loew's American Theatre.
Vigilant Parsifal, an Italian tenor who selected a good name while he was about it, will top the bill at Loew's American Theatre and Roof during the first four days of the week. He will be assisted by Don Mullaly & Co. in "The End of a Perfect Day"; McIntosh and his musical maids, in a revue; Jack Symonds, tramp comedian; Edwin Ford and others. During the latter half of the week the programme will include "On the Nile," a musical comedy; the Chinese Musical Entertainers; Kay, Bush and Robinson, in "The Song Shop"; Billy McDermott and others.

Well! Here Is "Katinka" Again.
After a metropolitan run which included most of last season "Katinka" returns to work at the Lyric Theatre to-morrow evening. The piece will remain there only two weeks, however, as the stars must be cleared for Richard Walton Tully's "The Flame."

Columbia Theatre.
Once more a "burlesque departure" is announced for the Columbia. George Stone and Etta Pillard, supported by a large company, will be seen in an extravaganza entitled "The Rag Doll in Ragland," and a multitude of trick properties will be employed to bring about the dollie illusion.

Luna Park.
At Luna Park the latest sensation is the "human dynamo"—a young woman who is obligingly charged with Edison's electricity and then used as a match. Torches, for example, are lighted by touching them to her body.