

ZIEGFELD AND SHAW IN WEEK'S LIMELIGHT



William Faversham Star of 'Getting Married' at the Booth



Dixie Girard of the Show at the Hippodrome



Gypsy O'Brien 'Cheating Cheaters' ELTINGE

Sybil Carmen 'Midnight Frolic' NEW AMSTERDAM ROOF



IN WIGS AND WINGS

The Perplexing Annabelle and What Some Folk Say About Her

By HEYWOOD BROWN.

"GOD GRACIOUS ANNABELLE!" is daff or whimsical. It is filled with delightful nonsense or ardent twaddle. One reviewer found it "a brilliant farce," while another brushed it aside as "plain truck." Still a third, and as a matter of fact no less dogmatic a person than Louis Sherwin, confessed, "I don't know what I think about it."

Clare Kummer's farce perplexes those who would estimate its value not because of any particularly elusive quality, but merely from the fact that a poor plot has been decked out with excellent dialogue. The only danger in considering such a play is to fall into the mistake of thinking that the fun of the piece lies in the fact that it defies the ordinary rules of farce. We haven't a doubt that "Good Gracious Annabelle" would be more amusing if its pace were accelerated and certain incoherent passages cut or clarified.

It is true that a critic who saw something of Lewis Carroll and perhaps a suggestion of Wilde in Miss Kummer's play is inclined to excuse the incoherence of the farce as the more or less natural result of the author's fine feeling for nonsense. But the laws of logic may not be suspended in the name of fantasy or nonsense. The world has known no more passionately logical person than Alice's Red Queen, and all the fun of "The Importance of Being Earnest" lies in the successful invention of plausible reasons for doing preposterous things.

Miss Kummer is often deficient in justifying the mad actions of her characters, and there is every bit as much need for motivation in farce as in more serious dramatic endeavor. Nevertheless and notwithstanding, we laughed a great deal at "Good Gracious Annabelle," and the deuce of it is that we could not find proper motivation for most of the merriment.

We saw "Old Lady 31" for a second time before we found a fitting description for May Calyer, who plays the part of Blossy, and, at that, somebody gave it to us. Blossy is the ingenue inmate of the home for aged and indigent females. For all her years she bounces and she flounces and she wiggles her shoulder blades.

"She acts," said our informant, "like Billie Burke at sixty."

First it was Helen Bond and now "Good Gracious Annabelle." It has been a rough fortnight for those who want to know just why.

"Old Lady 31," in addition to being a delightfully humorous and pleasingly sentimental play, teaches a great moral lesson. It shows that when Pollyannas get old they go to the poorhouse.

Rachel Crothers has not been afraid to test her power to mellow an audience. It is difficult enough to make an audience weep, or even approach that condition, and so if a playwright wishes to tug the heart strings he sneaks up on them ever so gradually. He introduces the man or woman who is to make the appeal, and lets the audience get acquainted with him or her for an act or two. After a certain common cordiality has been established comes the "If you don't want her I want her" scene.

Miss Crothers is much more daring. Abe and Angie come before the audience just as soon as "Old Lady 31" begins. The scene in which they leave their home takes no more than twenty minutes. Here in New York it is interrupted now and again by late comers. It is difficult enough to make an audience weep, or even approach that condition, and so if a playwright wishes to tug the heart strings he sneaks up on them ever so gradually.

When we saw the play for the second time a man came in and stepped on both our feet just at the moment Emma Dunn and Reginald Barlow were watching the smoke still rising from the chimney of the house which they

were not going to see again. We thought of a poem which a free verse anarchist wrote some years ago. It was a fierce blast against the evils of our day, and began "I spit upon a nation made for slaves," but it was the last line which summed up our emotion. "But while I curse I weep."

Probably there are two or three plays in New York of greater technical excellence than "Old Lady 31," but this comedy at the Thirty-ninth Street Theatre is easily the most important event of the season. The importance of the play lies in the fact that Miss Crothers could not have written it simply out of her experience with the theatre. It is not a little of this play and a little of that, with a bit of a new twist for good measure.

The author has been obliged to go out and watch people. A body could hang about the theatres of this town and that for a hundred years and yet he would not be able to write the prologue of "Old Lady 31" as Rachel Crothers has written it.

When we reviewed "Old Lady 31" we said nothing about Mrs. Felix Morris as Mrs. Homans. That doesn't alter the fact that it is an excellent performance.

We don't want to give the impression that "Old Lady 31" is flawless, and yet we do not care to pick out an actress in a minor part for particular censure. However, we think that one performance in the play is the worst we have seen this season. Something should fall upon an actress and crush her after she has smiled consecutively for more than fifteen minutes.

Miss Crothers in her delightful foray away from the theatre into life has not forgotten the effectiveness of a stage trick or two along with the rest. There is that third act bit, where Angie recognizes Abe by his snore, although he is completely hidden on the sofa under a blanket. George Cohan could have devised nothing neater.

"THE YELLOW JACKET"

"The Yellow Jacket" will return to New York on Thursday, at which time it will play the first of ten matinees at the Cort Theatre, so spaced as to not interfere with the run of "Upstairs and Down." Mr. and Mrs. Charles D. Coburn, who have had considerable success with "The Yellow Jacket" on tour, are making the present production, and have recruited many of the original players. Arthur Shaw will again be the Property Man and Schuyler Ladd the Daffodil. Others in the cast will be Mr. and Mrs. Coburn, Howard Kyle and Albert Bruning. The play, first produced here four years ago, follows the Chinese conventions in the story and the manner of its telling. George C. Hareton and Harry J. Benrime are the authors.

Irving Place and Bandbox

"Wie Einst in Mai" will continue at the Bandbox during the coming week, but will play the two Election Day performances at the Irving Place. "Der Gatte des Frauleins" will play the Tuesday performances at the Bandbox, and on Monday, Wednesday and Thursday evenings at the Irving Place. On Friday evening, in honor of the birthday of Schiller, there will be a performance of "Wilhelm Tell," which will be repeated on Saturday night. On Saturday afternoon Tolstol's "Der Lebende Leichnam" will be played.

"Pierrot" at the Little

"Pierrot the Prodigal," the pantomime which has been at the Booth since the beginning of the season, will move to Winthrop Ames's Little Theatre to-morrow evening to continue its run.

Bronx Opera House

Eugene Walter's melodrama, "Just a Woman," will begin a week's engagement at the Bronx Opera House to-morrow evening.

Standard Theatre

"The Silent Witness," Otto Hauerbach's interesting play, will be the week's attraction at the Standard. Henry Kolker continues in the leading role.

Margaret Peterson and Margot Kelly in "Pierrot the Prodigal" moving to the LITTLE THEATRE

The Week's Grist

"GETTING MARRIED," to-morrow evening, at the Booth. To present this comedy of Shaw's William Faversham has gathered an exceptionally fine cast. In addition to Mr. Faversham, who will appear as the Bishop, the company will include Henrietta Crossman, Charles Cherry, Hilda Spong, Lumsden Hare, John Harwood, Virginia Fox Brooks, Arleen Hackett, Mrs. Edmund Gurney, George Fitzgerald, Hugh Dillman, Edwin Cushman and Herbert Belmonte.

The play, as is presumably well known, deals with the various phases of the marriage problem.

"THE CENTURY GIRL," to-morrow evening, at the Century. Finally we have the long anticipated reopening of the Century Theatre by the two managers in all the world who are most famed for a certain type of entertainment. Attempts to put the costly Century Theatre upon a profitable basis have been various, and the outcome of the newest experiment is certain to be watched with the greatest care.

Since the days of Ned Weyburn the theatre has undergone elaborate redecorating and even reconstruction, and the atmosphere at Central Park West and Sixty-second Street is unmistakably that of a new and industrious regime.

The new entertainment, called "The Century Girl," is being presented by Florence Ziegfeld and Charles Dillingham. Victor Herbert and Irving Berlin have furnished the music, the book is by no one in particular, and the company embraces a staggering list of well known entertainers, among whom are half a dozen real stars. The personnel is as follows: Elsie Janis, Sam Bernard, Marie Dressler, Hazel Dawn, Frank Tinney, Leon Errol, Irving Fisher, Harry Kelly, Doyle and Dixon, Maurice and Walton, Harry Langdon, Van and Schenk, Gertrude Rutland, the Barr Twins, Myles McCarty, Gus Minton, Joe Sparks, Al Stuart, Arthur Cunningham, John Slavin, Louis Harrison, Jack Roche, Billie Fisher, Catherine Rowe Palmer, Arthur Hill, Billie Allen, Yvonne Shelton, Vera Maxwell and Simone d'Herly.

Possibly it is extraneous to add that the stage settings have been done by Joseph Urban. They are sixteen in number, and Mr. Urban is authority for the statement that in the Century Theatre he has been offered full scope for his art for the first time.

Messrs. Ziegfeld and Dillingham believe that a long felt metropolitan want is "a thoroughly cosmopolitan piece of amusement." In the Century they will endeavor to supply it.

"CATHERINE," Saturday evening at the Garrick. This production marks the beginning of the season of the Theatre Francais, again under the direction of Lucien Bonheur. The play is a comedy by Henri Lavedan. Favorites of last season who continue in the company are Yvonne Garrick, Lillian Greuze, Mme. Diska, Claude Benedict, Edgar Becman, Emile Detramont, George Saulon, Pierre Mindaist and Paul Ceram. Additions to the company are Jeanne Provost, Gilda Darthy, Yvonne Mirval, Paulette Leloux, Mile Dione, Jeanne Rolle, Robert Tournour, Marc Lomon, Andre Chotin, Edouard Cassin, Bernard Rossellet, Gerard Viterbo and Andre Bellon.

NOW ON THE BOARDS

- DRAMA**
- PUNCH AND JUDY, "Treasure Island." HARRIS, "Under Sentence." 48TH ST., "Rich Man, Poor Man." FORTY-FOURTH ST., "The Flame." PLAYHOUSE, "The Man Who Came Back." LYCEUM, "Backfire."
- COMEDY**
- THIRTY-NINTH STREET, "Old Lady 31." EMPIRE, "The Basker." COHAN, "Come Out of the Kitchen." KNICKERBOCKER, "The Music Master." ASTOR, "His Majesty Bunker Bean." MAXINE ELLIOTT, "Fixing Sister." FULTON, "Arms and the Girl." CORT, "Upstairs and Down." HUDSON, "Pollyanna." GAUITY, "Turn to the Right."
- FARCE**
- REPUBLIC, "Good Gracious Annabelle." COHAN & HARRIS, "Oblect Matrimony." LONGACRE, "Nothing but the Truth." ELTINGE, "Cheating Cheaters." BELASCO, "Seven Chances."
- ONE-ACT PLAYS**
- COMEDY, Washington Square Players.
- PANTOMIME**
- LITTLE, "Pierrot the Prodigal."
- MUSICAL**
- PRINCESS, "Go To It." WINTER GARDEN, "Show of Wonders." SHUBERT, "So Long Letty." GLOBE, "Betty." NEW AMSTERDAM, "Miss Springtime." CASINO, "Flora Bella." HIPPODROME, "The Big Show." BANDBOX, "Wie Einst in Mai." YORKVILLE, "Die Tolle Dolly." ATOP NEW AMSTERDAM, "Midnight Frolic."

IN VAUDEVILLE

- PALACE**—Nan Halperin; William H. Thompson in "The Interview"; Beatrice Herford, Montgomery and Perry, Gus Edwards & Co., Bert French and Alice Eis, Hale and Patterson, Plicer and Douglas, Lovenberg Sisters and Neary Brothers, Libonita.
- COLONIAL**—Cecil Cunningham, Whiting and Burt, in "A Little Speculation"; William L. Gibson and Texas Guinan, in a Willard Mack sketch entitled "Honk! Honk! Maybel"; William Gaston, in "Kisses"; Rae Eleanor Hall, Misses Young and Dupree.
- ALHAMBRA**—Eddie Foy and the other Foy's; Mrs. Gene Hughes, in "Gowns"; Mignon, Dong Fong Gue and Harry Gao, Al Fields & Co., Three Rianos, Gene and Delia Muller.
- ROYAL**—Harry Green, in "The Cherry Tree"; Norton & Lee, Haydn and Haydn, Sutton, McIntyre and Sutton; Briere & King, John Le Claire.
- BROOKLYN DRAMA**
- ORPHEUM—Louise Dresser, Robert T. Haines, in "Enter a Stranger"; Laurie and Bronson, Shannon and Annie, Dugan and Raymond, Charles Ahearn, J. C. Nugent & Co., King and Harvey; Page, Hack and Mack.
- BUSHWICK—Jack Norworth, Morton and Moore, Kathryn Dahl; Eva Taylor, Lawrence Grattan & Co.; Joe Cook, Will Ward, Lew Wilson, Paul Gordon.
- MAJESTIC—"The Cinderella Man." Edward Child Carpenter's comedy, With Phoebe Foster, Shelley Hull, Frank Bacon and original cast.
- MONTAUK—"Hit-the-Trail Holiday," with Fred Niblo.
- TELLER'S SHUBERT—"The Blue Paradise."
- Dwight Elmendorf**
- Dwight Elmendorf will talk on "Mexico and the Mexicans" at Carnegie Hall to-night and to-morrow afternoon.

BROADWAY AND ELSEWHERE

ON the afternoon of November 4, 1912, "The Yellow Jacket" was given its first performance on any stage at the Fulton Theatre. This week—again on the eve of a national election—"The Yellow Jacket" returns to New York. In the interim it has been acted in the German, Russian, Swedish, Spanish, Polish and Magyar languages, and a French production was prevented only by the outbreak of the war.

Edgar Selwyn and the younger William Harris were the original producers of the play. The piece was rehearsed for eight stormy weeks, during which it was entirely rewritten and during which nearly everybody connected with it abandoned all hope. One of the most important characters, the Daffodil, did not appear in the original version.

Numerous managers were invited to the dress rehearsal, a custom which is not unusual among producers who desire an immediate and presumably expert verdict. The managerial verdict on "The Yellow Jacket" was unfavorable. In this case the effect of the verdict was more than moral, for Messrs. Selwyn and Harris did not wield the financial power that is theirs to-day. At this point—music for the hero—came forward A. L. Erlanger. Mr. Erlanger pledged the influence of his firm and backed up the pledge with credit.

The original run of the piece at the Fulton was five months.

American managers are now alive to the existence of a healthy German drama in this city, as well as to its possibilities. The German productions are being closely watched, and those which are above the average stand an excellent chance of being duplicated on the English stage. As matters now stand, no less than four of the productions made at the German theatres this season are to be played here in English sooner or later. Charles Dillingham has acquired the English rights to "Wie Einst in Mai," and the musical piece at the Yorkville, "Die Tolle Dolly," is to be seen here in English before the season ends. Most important of all, Tolstol's "The Living Corpse," done in German under the name of "Der Lebende Leichnam," is being adapted by Edward Sheldon for John Barrymore's use. Still further, "Der Gatte des Frauleins," a pleasant little farce, is now in the hands of Henry W. Savage.

But of course you never can tell. The greatest success of several German seasons, "Hohet Tanzl Walzer," was Anglicized by Andreas Dippel last season and never did get beyond Newark.

The rarest thing on Broadway to-day is a ticket to the first night at the Century. There are people who would pay almost any amount, but there is none to be had. None has gone out through the regular channels; many persons close to the management have been unable to buy seats. A prominent publisher, who wanted to purchase a block of twenty-four, was informed that his application would be considered in its proper order.

The management, in explaining the disposition of the tickets, says that they have gone to the public rather than to the confirmed first-nighters. The answer will be forthcoming to-morrow night, when the biased Broadwayite looks around the audience and says for himself just who is there.

A new dramatic publication, "The Theatre Arts Magazine," will make its first appearance this month. The fields covered, according to the prospectus, "will include staging, acting, dramatic poetry, scene and costume designing, aesthetic dancing and theatre architecture." The magazine will be edited by Sheldon Cheney, and contributing editors will be Winthrop Ames, Maurice Browne, Walter Prichard Eaton, Clayton Hamilton, Frank Cheney Hersey, Sam Hume, Charles Bann Kennedy, Percy Mackaye, Hiram Kelly Mederwell, Ruth St. Denis and Thomas Wood Stevens.

Marse Henry Watterson came to town the other day, and thereby Henry Hull was considerably embarrassed. Colonel Watterson went to "The Man Who Came Back." Henry Hull is the hero of "The Man Who Came Back." Also, Henry Hull is from Louisville, and the Colonel's own town, and he is the

son of one of the Colonel's good friends, and his whole name is Henry Watterson Hull. The Colonel rushed back stage and wanted to know why his full name was not on the programme. "Are you ashamed of it?" he asked.

Hull explained that an actor should have a short and snappy name, so that it will stick in the public memory, but Colonel Watterson was not satisfied. So hereafter, in the interests of Louisville and peace, Henry Hull's name will be Henry Watterson Hull.

PEOPLE YOU READ ABOUT

WALTER C. KELLY, the Virginia Judge, turned actor because they wouldn't let him be a politician. Down in Newport News, in 1898, Mr. Kelly ran for Congress. That is, he ran for the Democratic nomination—in Virginia it is merely a matter of who gets the Democratic nomination. Mr. Kelly had the satisfaction of deadlocking the convention for twenty-nine hours, and the further satisfaction of losing by only 16 votes. But he lost.

If he couldn't be a politician he determined to be the next best thing, so he became an actor. In his boyhood days he had been accustomed to peep into the windows of the county court-room, and in parlor entertainments he occasionally imitated the mannerisms of the presiding judge. He was six years on the stage, however, before he had opportunity to utilize his talent for this sort of thing. One day in 1904, at the Circle Theatre, he was scheduled to appear with Marie Dressler in a vaudeville sketch. Miss Dressler caught cold and lost her voice, and that cold has been worth thousands upon thousands of dollars to Walter C. Kelly. He went on alone, did his Virginia court bit, and scored the success of a lifetime. He was immediately given a long route, and in the last twelve years he has done nothing but the Virginia Judge.

His work has led him twice around the world, and he is as well known in Kimberley and Rangoon as he is in New York. The turning wheel has brought him once more to the Winter Garden, where he now shines as the brightest of all the stars of "The Show of Wonders."

REGINALD BARLOW, who has the title role—yes, the title role—in "Old Lady 31," has played every kind of part that there is in the theatre. Forty years ago, at the age of nine, he began as a minstrel with his father's troupe. His father was Milt G. Barlow, one of the most famous of all minstrels, and the first man who sang "Old Black Joe." The younger Barlow has been circus clown and travelling medicine man. He has played old parts, middle-aged and young; he has been dashing juvenile, hectic lover, terrible villain and doddering octogenarian; he has run the gamut of minstrelsy, stock, burlesque, melodrama, farce, tragedy, comedy and drama. Mr. Barlow is that strange thing, an actor who can act anything. He is not a specialist, and he has no admiration for the specialist. He says that being a specialist is one thing, and being an actor is something else again.

Mr. Barlow played in the entire repertory of the New Theatre, appearing in about forty productions in the course of the three years, and playing everything from a black man in "The Nigger" to Daddy Tyl in "The Blue Bird," and from a Roman centurion in Shakespeare to a Nonconformist minister in "Don." Two seasons ago he was the sinister Nathan Buell in "Children of Earth"; last year he was the rather characterless father in "Cock the Walk." To-day, for the first time, he is playing a comedy role on Broadway. For twelve years he has been insisting that he could play comedy, but until recently no manager believed him. And now, he supposes, every manager in the world will want to cast him in old comedies.

And Reginald Barlow is certain to resist any such endeavor. He will fight sincerely and to the last ditch any tempt to make of him a type actor. He takes pride in the fact that he has presented the same physical appearance in any two of his roles, and that he has not permitted mannerisms and characteristics of speech and gesture to carry over from one role to another. Every summer, for the purpose of ridding himself of possible mannerisms, he cleanses himself in water. There he plays three or four widely varying parts, and comes out clean again—a regular actor.

ALISON SKIPWORTH, The Duke of "Major Pennicott," is known in England as a singer, not an actress. She sang there in light opera, and even in grand opera—with David Bispham's "Adelaide." Nearly twenty years ago she went for a stroll down Piccadilly—a stroll that changed the entire course of her career. Daniel Frohman, who was then recruiting players for the Lyceum stock company, saw in her the embodiment of one of the characters in a play that he expected to produce. He did not know her, and he had no particular reason to believe that she was an actress.

But he followed her, feeling that she was an actress, she would meet or later nod to some one whom she knew. It was three miles before the expected happened—Miss Skipworth stopped to chat with an English actor of Mr. Frohman's acquaintance. The rest was comparatively easy. Not only did the incident change Miss Skipworth from singer to actress, but it brought her from England to America, where she has spent fifteen of the intervening eighteen years.

The Perennial "Ben-Hur" "Ben-Hur," which already has had seventeen or eighteen prosperous seasons, will begin still another tomorrow evening at the Manhattan Opera House. There will be more than 350 people in the production.

HIGH LIGHTS OF "SO LONG LETTY"



Charlotte Greenwood and Walter Catlett, who carry off the honors of the entertainment at the Shubert.