

# MANHATTAN BOARDS AND THOSE WHO TROD THEM



Laurette Taylor "The Harp of Life" GLOBE



Anna Held in "Follow Me" CASINO



Helen Lowell and William Sampson in "Mile-a-Minute Kendall" LYCEUM



Gregory Kelly, an important factor in the Portmanteau productions

Katherine La Salle in "The 13th Chair" 48th ST

## IN WIGS AND WINGS

Seems To Be a Suffrage Year as Far as Acting Goes

By HEYWOOD BROWN

THE best actors this season seem to be actresses. Of the men, only John Drew, in "Pendennis," and Reginald Barlow, in "Old Lady 31," have done notable work.

There is more in common between Hughes and Bryan than most people believe. Both have seen "Major Pendennis."

"The Call" is angry because it says Fifth Avenue folk gobble up the best seats at the Neighborhood Playhouse.

The question of morality in plays is puzzling. In "Bushido" a school teacher murders one of his pupils in order to save the life of a young noble entrusted to his care.

A local critic of the drama takes great credit to himself because he won a bet from us on Monday night by picking the guilty person in "The 13th Chair" immediately after the first act.

William Hodge, who knows something about American types, wastes his time on absurd figures like John Otis, of "Fixing Sister," instead of weaving a sentimental story about that pleasing plebeian, William Jennings Bryan.

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## SAYS BAYARD VEILLER

"IT'S approximately this way," began the Earnest Reporter, chancing upon Bayard Veiller, playwright: "If you have a stray notion about the drama in your head and will kindly sit down and pound it out on a typewriter—why, The Tribune will be glad to run it free of charge on the drama page next Sunday, and you will also have the satisfaction of knowing that you have saved somebody else the trouble of writing."

At this point Mr. Veiller's left eye emitted a cold stare. Pressed for an explanation of the frigidity, he issued the following statement: "No!"

"Well!"

"I have just written three last acts for 'The 13th Chair.' During the month to come I am not even going to write my name, except upon receipts for royalties. But it so happens that there is something I want to say, and I am willing, even eager, to talk."

"Pull up a chair."

"I shall proceed on the theory that you are familiar with the universal complaint that there is nothing new in the theatre, that you know of the fruitless search for novelty which goes on and on and on. And yet I say unto you that there is nothing so difficult as to introduce an unacknowledged character into a play. I have been assailed here and there for my inspector in the play. He has been branded impossible and ridiculous and various other things. And yet Harrison Hunter played him exactly as I wrote him, and I wrote him exactly as God made him!"

"With due deference to critical opinion, professional and otherwise, I insist that my inspector is real. I know he is real, because I know him. I spent seven years as a reporter at

Police Headquarters, so I got to know him well. In all my acquaintance with him I never saw him in attire other than evening dress after 6 o'clock, and then she went abroad. She stayed for several seasons, and then she came back. There was a motion picture, a vaudeville tour. And now back to musical comedy.

There are three acts. Leo Ascher and Sigmund Romberg wrote the music; Robert B. Smith built the rest around the original work of Felix Doermann and Mr. Ascher. The plot doesn't matter in the least. Felix Doermann and Mr. Ascher. The plot doesn't matter in the least. Felix Doermann and Mr. Ascher.

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## The Week's Grist

"THE GODS OF THE MOUNTAIN" and other plays, to-morrow afternoon at the Thirty-ninth Street Theatre. Stuart Walker's interesting device, the Portmanteau Theatre, will be set up on the stage of a New York playhouse for the first time.

The engagement of the Portmanteau at the Thirty-ninth Street is for a number of weeks, and matinees will be given on Mondays, Tuesdays, Thursdays and Fridays at 3 o'clock (a Thursday morning performance at 10:30 to be substituted for the holiday matinee this week).

The most prominent play on the first week's bill, "The Gods of the Mountain," is a three-act piece by Lord Dunsany, and will be augmented by "Nevertheless," an interlude before the curtain, and Stuart Walker's own playlet, "Six Who Pass While the Lentils Boil." A children's performance on Thursday morning, which will be repeated on Saturday morning, will consist of "Trimplets," a dream play; "Nevertheless" and "Six Who Pass While the Lentils Boil."

"THE HARP OF LIFE," to-morrow evening at the Globe Theatre. Laurette Taylor, who was well and favorably known in these parts even before "My Heart" established her position beyond all doubt, will come back to town in this play after an absence of three or four seasons.

"The Harp of Life," it goes without saying, is the work of J. Hartley Manners, otherwise known as Miss Taylor's husband. Breaking away from roles of the Peg variety, Miss Taylor will in this play portray a woman of thirty-six. The piece is a drama—a saint's blast her if it isn't!—and deals with the attempt of a wicked woman to win Laurette Taylor's nineteen-year-old son away from her. Of course, she doesn't.

In the supporting company will be Gail Kane, Philip Merivale, Frank Kemble Cooper, Ffoliot Paget, Dion Titheradge and Lynn Fontaine. Some time before the end of the season, if "The Harp of Life" is not too huge a boxoffice success, Miss Taylor will regale the town with two other productions.

"LE MAITRE DE FORGE" to-morrow evening at the Garrick Theatre. The third of the season's productions by the Theatre Francaise. Gilda Darday will make her American debut in the leading role.

"MILE-A-MINUTE KENDALL," Tuesday evening at the Lyceum. Owen Davis, who has not been represented hereabouts since "Any House" flourished for a week last season, is the author of a comedy this time. It is said to be quite unlike anything Mr. Davis has hitherto written.

The central character is young Jack Kendall, son of a wealthy broker, a youth who whoops things up at a high clip and then spends several acts recovering from the effects. There are three acts, and the scenes are laid in and around an old hotel on the Boston Post Road.

In the cast will be Tom Powers, whose work in "Mr. Lazarus" earned appreciative comment earlier in the season; Joseph Kilgour, Adele Brodie, Edith Lyle, William H. Sampson, Helen Lowell, Burr McIntosh, John Flood, Beatrice Noyes, Olive Oliver, Hobart Kavanagh, Fred Dekum and Jack Ellis.

"FOLLOW ME," Wednesday evening at the Casino. Lo and behold! here is Anna Held. Time was when Miss Held was an important figure in the lives of those who support the country's musical entertainments, and then she went abroad. She stayed for several seasons, and then she came back. There was a motion picture, a vaudeville tour. And now back to musical comedy.

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"Nuxated iron enabled him to throw away his crutches." "Anything that I am I feel that I owe to De Wolf Hopper. It was he who put me on my feet." "Didn't I tell you he was using crutches?" "Since the Gilbert & Sullivan productions I really have found my path considerably easier. And I am grateful, because I don't know anything that I could do if it weren't for the theatre. I could not, for example—bus, of glancing at Mr. Hazard—write 'Go to It.'" Silence from Mr. Hazard. "Only one thing more, Mr. MacFarlane. How old are you?" "THIRTY-SEVEN!" Further silence from Mr. Hazard. All of which means that George MacFarlane is an excellent barytone and entitled to the peak that he has scaled.

## NOW ON THE BOARDS

DRAMA—48TH STREET....."The 13th Chair," MANHATTAN....."Ben-Hur," PUNCH AND JUDY, "Treasure Island," PLAYHOUSE, "The Man Who Came Back."

COMEDY PRINCESS....."Such Is Life," BOOTH....."Getting Married," THIRTY-NINTH STREET, "Old Lady 31," EMPIRE....."The Baskin," COHAN....."Come Out of the Kitchen," KNICKERBOCKER, "The Music Master," ASTOR....."His Majesty Bunker Bean," MAXINE ELLIOTT....."Fixing Sister," FULTON....."Arms and the Girl," COURT....."Upstairs and Down," GALEY....."Turn to the Right," HUDSON....."Pollyanna."

FARCE HARRIS....."Our Little Wife," COHAN AND HARRIS, "Captain Kidd, Jr."

REPUBLIC, "Good Gracious Annabelle," LONGACRE, "Nothing but the Truth," ELLING, "Cheating Cheaters," BELASCO....."Seven Chances."

PANTOMIME LITTLE....."Pierrot the Prodigal," ONE-ACT PLAYS COMEDY, Washington Square Players, MUSICAL CENTURY....."The Century Girl," WINTER GARDEN, "Show of Wonders," SHUBERT....."So Long Letty," NEW AMSTERDAM, "Miss Springtime," FIFTH-FOURTH ST., "Flora Bella," HIPPODROME....."The Big Show," YORKVILLE....."Die Tolle Dolly," ATOP NEW AMSTERDAM, "Midnight Frolic."

## IN VAUDEVILLE

PALACE—Maud Allan; Digby Bell in "Mind Your Own Business," by Winchell Smith and John L. Golden; William Rock and Frances White, Cecil Cunningham, Cecile Weston and company, Kanawawa Brothers, Laurie and Bronson, Moran and Weiser, Diana's models.

COLONIAL—Eddie Foy; Enmet Devoy in "The Call of Childhood"; Eddie Cantor, Halligan and Sykes, Muriel Window, Diamond and Grant, Will Oakland, Hollister and Stevens, Cycling Brunettes.

ALHAMBRA—Chic Sale, Laura Burt in "Lady Goss"; Gibson and Guinan, Smith and Austin, Leah Nora, Travers and Douglas, Lady Alice's pets, Weiser family.

ROYAL—Alexander Carr, William Hanlon, Doran Frank Grummit, Kennedy and Burke.

## Brooklyn Drama

MAJESTIC—"Katinka," the Hauerbach-Friml musical play. MONTAUK—Potash and Perlmutter in "Society." TELLER'S SHUBERT—"The Flame." BUSHWICK—Nan Halperin, Avon Company Four, Carmela and Rosa Ponzillo.

ORPHEUM—Stella Mayhew and Billie Taylor, Sam and Kitty Morton, Harry Greer, in "The Cherry Tree"; Harry and Eva Puck, Toots Paka and the Langdons.

## Neighborhood Playhouse

"Great Catherine," "The Inca of Peru," "The Queen's Enemies" will be given from Tuesday to Sunday evenings, inclusive, at the Neighborhood Playhouse and on Saturday afternoon. On December 9 and 10 the Neighborhood Players will be seen in a three act comedy by C. E. Fernald, "The Married Woman."

## BROADWAY AND ELSEWHERE

By GEORGE S. KAUFMAN

EVERY one of the town's most indefatigable first-nighters, but rumor has it that he is attending this year's plays solely for purposes of entertainment, not for business. In other words, there is beginning to be real doubt as to whether the third of the series of Cohan revues will be forthcoming this year. Certain it is that no steps have been taken in that direction as yet, and the revue, if produced at all, will be delayed until spring. The previous entertainments have opened during the holidays.

The price of white paper continues to go up and up, and managers who build new theatres weekly and establish permanent repertoire companies every few days are beginning to feel the expense.

There was another case of things breaking just right for the press agent last week. Winchell Smith stood around in front of the Gaiety Theatre after the Wednesday matinee (you will please imagine a string of sics scattered through this narrative), and a genial stranger scraped his acquaintance and explained to him that the pocket picking incident in "Turn to the Right" is all wrong. Further, he enlightened Mr. Smith on the way in which it should be done, illustrating his talk with a practical example. After the stranger had departed Mr. Smith missed his watch, but it was then too late. The press agent already had the story.

The phenomenal popular strength of "The Music Master," while not unexpected, nevertheless continues to be marvelled at by theatrical folk. In the course of the remodeling of the Knickerbocker about 200 seats were added, and the capacity of the lower floor now takes rank with that of any playhouse in the city. It is hardly too much to say that there have not been more than 100 vacant seats at the theatre since the beginning of Mr. Warfield's engagement, and the box office receipts have been in the vicinity of \$18,000 weekly.

A theatrical manager who witnessed a rehearsal of "The 13th Chair" sought out William Harris at the end of the first act and told him who had committed the murder. "How did you know?" asked Harris. "Simplicity itself," was the reply. "I picked out the man getting the largest salary."

"Is that so?" rejoined the producer. "Well, nobody else is going to guess it. And forthwith he changed all the actors in the minor roles.

At all events, it's a good story. The lack of space at the Punch and Judy, so the tale runs, compels several "Treasure Island" pirates to dress across the street in the Hotel Cortland. Nightly they get into their costumes and then run for the stage entrance. The other evening they made the dash just as a gentleman slightly under the weather was making his way along the avenue. Observing a gang of murderous

rudians bearing down upon him—well, you must admit it makes a good story.

According to Thursday night advice from the Strand Theatre, one Kal Rau was scheduled to start from Columbus Circle in the Strand automobile on Friday morning, and, blindfolded, to drive it according to the thoughts of a medium. This would be a good system for locating the Neighborhood Playhouse or Helen Freeman's Nine o'Clock Theatre.

Speaking of Helen Freeman's Nine o'Clock Theatre, it appears to have excelled even the early season achievement of "Yvette," the show that made Broadway a one-night stand.

It is not every week that one is enabled to put over a new bet on a Sunday page that goes to press on Friday. However, here it is: William Jennings Bryan witnessed "Major Pendennis" on Thursday evening.

To say nothing of the fact that Bayard Veiller, after wearing a mustache as long as the memory of man stretcheth, caused it to be removed on the morning after the premiers of "The 13th Chair."

These be prosperous days for the theatrical managers, and they don't care what they do. Only last week, for example, came the announcement that "The Messrs. Shubert will give a box for Maxine Elliott's Theatre to the first person who guesses correctly the number of people who will see Mr. Williams Hodge in "Fixing Sister" during Thanksgiving week."

The management of the Annette Kellermann film has published a descriptive catalogue of the pictures in the lobby of the Lyric Theatre, which is mentioned in case you happen to be looking for a descriptive catalogue of the pictures in the lobby of the Lyric Theatre.

Hard just before the rise of the curtain at "The Yellow Jacket" (and intended mainly for persons familiar with the works of Michael Morton): "The thing you want to notice in this play is the way she stabs him with her hairpin. Believe me, she gets him good. It's all about a girl in Russia, who has to wear the yellow jacket so as to get to see her dying father, and over there that means that a girl's—well, you know. But just wait till the scene where she stabs him."

Maud Allan may not be the greatest star who has ever appeared at the Palace, but she has been responsible for more and handsomer pamphlets, booklets and folders than have greeted the vaudeville prelude of any other performer.

As part of the Portmanteau programme to-morrow Stuart Walker will offer his own play, "Six Who Pass While the Lentils Boil," thus recalling the story of the actor who began as a super in that piece.

And now are come the wintry days which needs precede the springs. And, oh, the special matinees. And benefits and things!



BEING EDWIN NICANDER Sketched by Lois Fisher, His Co-player in "Good Gracious Annabelle"

## LEFT TO RIGHT—ELSIE AND SAM



Miss Jans and Mr. Bernard, who come close to being the most important elements of the show at the Century

## NOTHING AT ALL ABOUT GEORGE MACFARLANE

IF George MacFarlane didn't happen to share a dressing room with Jack Hazard, this piece might be fairly bristling with information about the career of the former. It would take Mr. MacFarlane up in detail, and in a serious way. It would explain how, born of poor parents, he worked his way up from his humble surroundings until he became what he now is—one of the land's best barytones and a particularly prominent member of the cast of "Miss Springtime." But this is a truthful paper, so it may not be said from what beginnings Mr. MacFarlane arose, because he had no opportunity to tell about them. It was all because of Jack Hazard.

The inquisition started in the manner of all its kind. "Mr. MacFarlane, how long have you been on the stage?" "Well, I started when I—" "Don't let him get around it." This from Mr. Hazard. "Make him tell you how old he is."

"In Kingston, Ontario." "Ask him how old he is." "How old were you when you went on the stage?"

"Well, when I was—" "I'll never forget the first time I saw him. I was wheeled to the theatre in my carriage."

"I joined a choir when I was fifteen."

"What a memory!" "And became a touring minstrel when I was seventeen."

"And touring wasn't any fun in those days. They had to travel by stage coaches."

"For six years I travelled up and down the country with minstrel organizations."

"But later, while Millard Fillmore was President—" "And then what did you do?"

"I spent some more years knocking about the West with dramatic companies."

"Desiring to enlist for the North, he was, unfortunately, over age."

"And when did you come to New York?"

"When Harry Von Tilzer put on—" "He was the man who paid the \$24 to the Ind."

"A piece called 'The Fisher Maidens' at the Victoria Theatre. That was fourteen years ago."