

SPRINGTIME IN THE THEATRES

Heroines of the Current Successes



FOLLIE FAULKNER
IN
"THE WHIRL
OF THE WORLD"



GRACE GEORGE IN
"THE TRUTH"



ADELE ROWLAND
IN
"THE RED
CANARY"



FLORENCE REED
IN
"THE YELLOW
TICKET"

NEW PLAYS OF THE WEEK

Novelties to be Seen in the Theatres

MONDAY — Metropolitan Opera House, special performance of "Oedipus Rex" by the company of the Irving Place Theatre, with Rudolf Christians and Agathe Barrescu in the leading roles.

Forty-eighth Street Theatre, special matinee of four plays: "Lonesome Like" by Harold Brighouse, "Uncle Sam's Money" by I. K. Friedman, "The Worth of a Man" by Vere Campbell, "The Last Toast" by Forbes Phillips.

Royal Theatre, "The Traffic" by Rachel Marshall; Western study of the white slave question.

WEDNESDAY — Wallack's Theatre, "Vik," a historical play dealing with the early years of Switzerland by an unnamed author.

ought to be a public for the works of these two playwrights in our own theatre.

But there has been no such verification of what might be expected. "Le Mariage de Mlle. Beulemans," adapted for Billie Burke, proved to be one of the most trying experiences that young woman ever imposed on the New York public. It was then said that adaptation might have made the rose colored sentiment of the drama less out of sympathy with our taste. Haddon Chambers, the Australian playwright, had indeed translated the play, but it scene remained the same as its authors had planned. So when "La Demoiselle du Marais" fell into the hands of Henry M. Savage he decided that the play should be transferred to a native milieu. And extremely well done was this process. Holman Day naturally selected the New England he knows so well, and the Maine types, while undeniably broad, were nevertheless racy and true to type. They were of course more interesting

country, although it was also acted as "The Runaway," by the popular Miss Burke.

The German Plays.

Rudolf Christians has every reason to feel proud that within two years he has again succeeded in making the Irving Place Theatre a live temple of the German drama instead of the desolate resort it had been for several years. It has often been said that the theatre had to be conducted at a loss, which always seemed incomprehensible to those aware that the beginnings of the Corried fortune were made there. There seems to have been the usual difficulty in finding out what the public wanted. It did not want indelicate French farce alternating with poor representations of the classics, nor did it want the French adaptations of more than a score of years ago. It is a singular fact that so many recent directors of the Irving Place Theatre ignored for several seasons the best plays of the contemporaneous German theatre. All that the managers seemed to consider suited to the taste of their patrons was prudent farce.

It took Mr. Christians to discover the changed taste of the German public in New York. He found ample support for the best of the contemporaneous German playwrights, for the works that have been sent into Germany by well known playwrights of other countries, and for—in a word—what is worthy and dignified in the contemporaneous theatre of Germany. Here was another illustration, and from an unusual quarter, that the public sometimes wants a better quality than the managers sometimes are ready to supply. The future activity of the Irving Place Theatre seems likely to be affected, however, by the fortune of the manager in selecting plays. It may be that a second season will not bring forth a piece destined for such popularity as "Kasernenluft." But Mr. Christians will have the good wishes of the public, to which he certainly seems entitled. The difficulties of conducting a German theatre in this country are said to increase every year. Assuredly Mr. Christians showed himself during the season just past more prepared to struggle with these questions than some of his predecessors.

to do with their continued success. Even theatre managers, little as they may believe in a taste for something better than the lowest they may offer the public, are likely to become interested once there are large financial rewards to any theatre undertaking. It happened, however, that Miss Anglin, who thought of reviving the Wilde comedy, and Cyril Maude, who accepted "Grumpy," are actors, not managers.

LOTTIE COLLINS'S PEDIGREE.

Descent of the Young Woman Now at the Shubert Theatre.

Eight years ago two little English girls were engaged by George Edwards to act as bridesmaids in "A Chinese Honey-moon" in London. Neither of the two, one eighteen and the other sixteen years old, had ever appeared before the footlights. They were sisters and they could sing. Now both sisters have been added to the roll of New York musical comedy favorites. Lottie Collins was in "The Merry Countess" during its long run last season at the Casino and in "The Follies." Lottie Collins, Jr., has just appeared in "The Belle of Bond Street."

Up until a short time ago Lottie Collins, Jr., was unknown in New York. Her mother came into fame years ago by singing "Ta-ra-ra-ra, boom-de-ay!"

When Lottie, Jr., was a little girl she received most of her early education at the Notre Dame Convent at Bourne-mouth. Like all other convent girls she learned French and German among the necessary branches of academic study. But Lottie was imbued with other ideas. During spare moments she memorized long passages from Shakespeare and then delivered them enthusiastically to the bare walls of her room.

So it happened that she began her stage career in "A Chinese Honey-moon" very much against her mother's wishes. Since the first time she walked timidly across the stage in the small role of bridesmaid she has been leaving rung after rung of the ladder of success behind her. Vaudeville followed her work in musical comedy, and after Lottie Collins, Sr., died nearly four years ago, Lottie, Jr., took upon herself the task of perpetuating her mother's greatness by giving her impersonations. Her success was decidedly favorable, and in March the Messrs. Shubert engaged her as one of the principals in "The Belle of Bond Street."

Miss Collins, Jr., not only possesses a clear and distinct voice, but she is a clever eccentric and specialty dancer.

WHERE TO DANCE.

And See Others Occupied in the Same Way.

Joan Sawyer still dances with Quentin Tod at the Persian Garden and audiences are larger now than ever since society dances have decreased in number. Miss Sawyer will soon start on a tour to the West.

The Jardin de Danse is the name of a new dance hall to be opened on May 5 at Broadway, Forty-seventh street and Seventh avenue. The floor will comprise more than 10,000 square feet of dancing space. There will be tables at which the dancers may rest and a balcony for spectators. Arthur Pryor's band will supply the music.

OLD PLAYS ON NEW STAGES.

Combination Theatre During This Week in New York.

Julia Sanderson, who is about the most sunshiny young woman we know anything about, is coming to the Grand Opera House next week in "The Sunshine Girl" in which she has been scattering gladness over this country for the past year. It will be her last performance here. This play, Joseph Caithorn, Alan Maudslayi, Cassar and Fred Leslie are among the actors to appear with her.

Corse Payton will bring his stock company to the West End Theatre this week in "The Rainbows" which A. E. Thomas wrote for Henry Miller will be the first play to be acted. Mr. Payton has associated with him some of the most popular actors of his previous organizations. There will be a matinee to-morrow afternoon.

Louise Gunning is to be this week's star at the Academy of Music, where "Forty-five Minutes From Broadway" is to be given this week. This will be the first appearance of the stock company in a musical play.

"Everywoman" with the same company that Henry M. Savage has been presenting in the principal cities of the country will be back at the Bronx Opera House this week.

BABY DESLAYS IN THE BELLE OF BOND STREET.

By LAWRENCE REAMER.

ONE of the wise obiter dicta of that shrewd showman Oscar Hammerstein crystallized the truth that vaudeville is local. This means that the audiences which gather to enjoy performances of variety actors must be collected in the immediate quarter. Nobody travels up town to the Alhambra, for instance, to see the programme any more than a spectator journeys to Longacre Square to observe any particular performer. The actors come to the audience in all parts of the town; thus it is perhaps more true of vaudeville than any other form of amusement that everything comes to him who waits. This particular lesson of his business was impressed on Mr. Hammerstein by his failure to convert the Manhattan Opera House into a successful variety theatre. There was no public in the immediate neighborhood to support it.

It seems as if the public that supports the stock company theatre must always be local. It is customary to hear the stock company praised out of all proportion to its real merit. There may be such organizations that deserve praise. Many of them are on the other hand but capable of hurried and more or less inefficient performances. The method of acting twice a day is often destructive of all adequate preparation and any measure interpretation. It is a fact that the number of young actors who annually come into notice from the stock theatres is not increasing.

Such a stock as Augustin Daly or Lester Wallack or A. M. Palmer controlled was just as certain to be a splendid training school for actors as Daniel Frohman's Lyceum Theatre was at a later date. But the discipline of these institutions and the roving play factories that are scattered all over the country is not in the least the same. There seems an injustice in the discrimination of certain of those wise men known as "Broadway managers" against the actors who have served their time in the stock companies. It is to be said in their behalf, however, that the stock actor is coming to stand in a class apart

from the other members of his profession. It is not, moreover, the highest class.

But the stock actors are not able to impress themselves on the especially devoted public that goes to see them with sufficient force to compete with other attractions. The three stock companies that had existed for several years in the northern part of the city were thought to be well established. One in particular had prospered for nearly a decade and members of the company were such favorites with their audiences that nobody ever suspected they would encounter sudden eclipse.

It took, however, only the opening of two theatres playing weekly the so-called "combinations" to bring the careers of these three popular stock companies to an end. The competition of newer plays, actors especially engaged for their parts and special scenery proved too much for the stock companies even if they did contain popular actors, and hard hearted commercial managers, confronted every month with the necessity of paying the rent, turned their theatres over to the films. The prosperous stock company at the Academy of Music is only further proof of the truth that stock companies, like all amusements of the cheaper prices, are local. It has no dramatic rival since the theatres on Fourteenth street now confine their offerings to vaudeville and the film plays.

It is discouraging in a way, since there could be nothing more inartistic than the system which confines actors to the same roles for week after week, that the so-called "combination" should appeal more strongly to the public in this city than any stock company. Even at its decidedly cheaper rates the stock company cannot hold its own once the "combination" theatre is established in competition. The causes for this preference are not always comprehensible, decided as they are. Of course the plays are newer and they are usually good, since only the failures reach the stock theatres early in their existence. Then special actors engaged for their roles, new faces and a mise-en-scene better than that which the usual stock theatre can afford seem too strong an attraction for the stock theatres to compete with. So their definite status seems to

be like that of vaudeville, local, and even then of secondary importance to any combination within easy reach.

Throwing Away Good Money.

The wisdom of the theatre manager is so often expensive it is certain that his awakening must be bitter. One of the familiar methods of proving infallibility is to try the process of keeping a play before the public long enough to make it appear a success even if there be no genuine return for the financial outlay of the manager. One instance of this was to be observed a year ago when a play was acted throughout most of a season at a small theatre on West Forty-second street, was played for two weeks in Boston and then removed forever from the view of the world. Of one play acted here for a long time this season it is reported that the losses have already been sufficient to use all the earnings of its producers from one very profitable source.

Of course this effort to convert a failure into success is incidentally an effort to prove the infallibility of the manager. He will prove that the testimony of some dozen trained judges is worthless. He will not, of course, claim that it is alone his judgment that is right. He will say that the public has decided, which is of course an incidental justification of his own judgment. Of course, nobody is injured by these efforts unless it be the financial rating of the manager or his backers. In nine cases out of ten in which these efforts are made to compel the public to like plays the advice of experienced judgment would save the managers thousands of dollars. In the case of the plays now before the public it was a

foregone conclusion that they could never be converted into a popular success. As nobody suffers by such failures except the manager himself and he is engaged in the altogether personal task of proving the correctness of his judgment, there is no need of sympathizing with him.

Plays From a Likely Source.

It is characteristic of the perversity of popular taste that plays which are intended especially to appeal to a certain public rarely succeed in gaining the interest of the American theatregoers. Tristan Bernard wrote "Le Danseur Inconnu" with the particular idea of pleasing the audiences with simple tastes such as the American theatregoers are supposed to possess. And to this day the drama has never been acted here, although after its long career at L'Athene in Paris it has met with failure from one end of Europe to the other. Charles Frohman holds the American rights and has not yet decided to whom the comedy shall ultimately be given. Charles Hawrysz was a feature of the London shipwreck of the play just as Cyril Maude played the principal role in "The Little Cafe" when that piece which Tristan Bernard also hoped might make a great success here went on the rocks in London. Mr. Maude did not have the wisdom to adapt the play to a musical setting.

Equally well adapted to our taste ought to be the plays of Wicher and Franz. These Belgian writers have delighted Paris after having won the praise of their own countrymen through the innocence of their theme. Studies of bourgeois life in Belgium, which is not in all particulars different from our own, have gained by their freshness and vivacity the praise of Paris. As simplicity and a lack of any sexual complications are qualities supposedly indispensable in our theatre, there

in the first act than in any other, for such is the peculiarity of dialect plays of strongly marked character. Yet the public was not cordial to the play in spite of its innocuous fairy tale character. Is it possible that the American public has grown to find too insipid the kind of a play which foreign judges had come to regard as just the food it was craving for and which has become the model of the plays that foreigners write when they have an eye on the American market? "La Gamine," which Pierre Wolf wrote in Paris for the beautiful Lanteme, is another work designed for the American market, which was never enjoyed to any notable extent in this

Pictures in Film and Screen Theatres

One of the large theatre firms which has been exhibiting films occasionally in its theatres is said to have lost \$10,000 on a certain series of pictures shown in various theatres during a certain week to which the subject was thought appropriate. As the loss was not confined to this city but was distributed among five others in which the pictures were shown, it may be seen that it is also possible to lose money in the picture business.

The Vitagraph continues its popular exhibition of "Mr. Barnes of New York" ("Love, Luck and Gasoline") and the bill which has been seen there for the last two weeks.

The Strand will show this week "Brewster's Millions," with Edward Aches in the leading role. This famous play is shown on the screen in five parts and there are more than 200 scenes in the reels, which cost more than \$20,000.

The Cines production of "Quo Vadis" which was one of the notable successes

at the Astor Theatre and holds with the Itany pictures the Broadway record for a moving picture, will be seen this week at the Fifth Avenue Theatre. "Loyalty," "Goodness Greecious," "The Dance of Death" and Ethel Barrymore in the kinematograph will be shown after Wednesday.

Annette Kellermann continues in "Neptune's Daughter" at the Globe Theatre. Miss Kellermann displays her physical charms and her ability as a swimmer almost as well in the photographic as in her particular private tank.

"Seated Orders" will be shown during the present week at the New York Theatre. It is a picture of Danish life posed by Danish actors and tells the story of an admiral's son who is suspected of treachery. It is in six screens.

"Should a Woman Tell?" will be the picture play to be seen this week at the Weber Theatre. It is in the new and is an interesting novelty brought here by the Apex Company, since the scene of the play is in Russia and noted actors of that country are employed in its performance.

That an absolutely perfect portrayal of the life of A. J. Innes might be shown in motion pictures, the Thanhouser Film Corporation of New Rochelle has just purchased eight miles of an abandoned railroad in New Jersey to stage a trip to life train holiday, which is one of the most important chapters in the history of the once notorious bandit's occupancy. Mr. Innes' life is recently published in book form. It covers the period from his first association with "Sam" McE through his brilliant gun fights and escapes, his later sentence to the penitentiary and his rise up to the present time, showing him as a candidate for the Governorship of the State that knew most of his exploits. For the last week "movie" actors and a number of specially engaged cowboys with Jennings in the star role and in direct line with the camera's eye, have been going through the first scene of the extraordinary life of Innes some day across this picture will be ready for release about May 3 and will be shown for the first time in the new Broadway Theatre restaurant, which will open within a month as the Broadway Rose Gardens.

Promised Novelties of the Week

Rudolf Christians and the actors of the Irving Place Theatre will move up to the Metropolitan Opera House to-morrow night for a special production of Sophocles' "King Oedipus" in German. Agathe Barrescu is to appear as Jocasta. Heinrich Marlow, Otto Stockel, Heinrich Matthes, Christian Rub, Paul Aicher, Ernest Holzner, Paul Dietz and Ernest Robert will be in the cast.

In order to celebrate the first year of its existence with some serious expression of its purposes, the United Theatrical Association, a club of progressive admirers of the theatre, will hold a matinee at the Forty-eighth Street Theatre to-morrow afternoon and produce four interesting short plays. They are "Lonesome Like," by Harold Brighouse to be played by Whitford Kane, Kate Morgan, Maude Leslie and Alvin

Kaufman; "Uncle Sam's Money," by Alvin Kaufman, to be played by Whitford Kane, Amy Ames, Agnes Dornton and Cecil Butler; "The Worth of a Man," by Vere Campbell, to be played by Bertha Mann, Wallis Clark and W. Gyllen; and "The Last Toast," by Forbes Phillips, with Wallis Clark, Alfred Gray, Shirley Brathwaite, Cecil Butler, Charles Homer and Charles Ausin in the company.

"The Traffic" which will be acted for the week at the Royal Theatre, originated in the West, put a long Chicago run to its credit, and is now to be seen in the East. Nana Bryant, J. C. Livingston, Claire Sinclair, Helen Rafferty, Clifford Thompson, Lois Bolton, John Daly, George Bee and Joseph Dietrick are in the company. Rachel Marshall is the author of the play.

"Vik," a play of life in the ancient empire now known as Switzerland, will be acted on Wednesday night at Wallack's Theatre. The piece was played

at a Stony Wold benefit last year. Lionel Belmore is the stage director, while in the cast will be seen Edwin Mordeant, Catherine Cahoun, Alexander Calvert, Harley Knowles, J. Palmer Collins, F. B. Hermons and J. C. Staley.

Last year the play was given for the benefit of Stony Wold. Such a favorable impression did it create that the present production is being sponsored by an advisory committee of prominent New York people, including Henry W. Taft, Stephen H. Pell, the Rev. Karl Relland, Mrs. Henry Villard, Mrs. Charles Carey Rumsey, Mrs. Reginald De Koven, Mrs. William E. Iselin, Mrs. Robert Schwarzenbach, Mrs. William Rose Proctor, Mrs. Edward R. Biddle, Mrs. John T. Pratt, W. Rhineland Stewart, Jr., H. J. Wright, Dr. Josiah L. Strong, Dr. Francis H. J. Paul.

As the play bears on the history of the birth of the Swiss Republic, the United Swiss Societies of New York are taking an active interest in the opening and have purchased blocks of seats for the first two nights.