A NEW ENGLISH DRAMA TO BE SEEN

A MANY POPULAR PLAYS

ELEANOR PAINTER IN "THE LILAC DOMINO" ©BY MISHKIN.

MR. AND MRS. VERNON CASTLE IN "WATCH YOUR STEP" ©BY IRA L. HILL

INA HAYWARD AT THE COLUMBIA THEATRE.

ROSE QUINN IN "DANCING AROUND"

ALEXANDRA CARLISLE IN "DRIVEN."

THEATRICAL INCIDENTS OF THE WEEK.

MONDAY—Empire Theatre—"Driven," comedy in three acts, by E. Temple Thurston.

Century Lyceum—The French Theatre performs Eugene Brieux's "Blanchette."

WEDNESDAY—Aeolian Hall—Ellen Terry in readings.

THURSDAY—Irving Place Theatre—"Die Spanische Fiege," which is the German original of "The High Cost of Loving."

FRIDAY—Comedy Theatre—Marie Tempest in "The Marriage of Kitty."

SATURDAY—Berkeley Lyceum—Four plays by the Socialist Theatre.

BY LAWRENCE REAMER.

It is regrettable that the first sacrifice to the wartime condition in theatrical affairs should have been a manager of such deals as George Tyler possessed. The group of wealthy and generous gentlemen who formed the New Theatre seriously considered Mr. Tyler at one time as the executive head of that unfortunate institution. He had attracted their favorable attention by the originality and the innately artistic nature of his endeavors. It did not always happen, to be sure, that what Mr. Tyler planned with such high ideals turned out as he hoped. More than once his plans miscarried altogether. But back of them was always an artistic instinct.

One need only read a list of the enterprises fostered by his company to detect an ambition to be responsible for the best in the theatre appearing in all of them. Of what was merely frivolous and ephemeral there is little to be found. On the other hand, the names of Duse, Rejane, Adiss, Simone, Mrs. Patrick Campbell—she might never have come here with the repertoire she was playing but for Mr. Tyler's confidence in her ability—Ermete Novelli and other distinguished foreign actors came to our stage through his activity. Then a long list of notable productions, such as "The Girl in the Garden of Paradise" was owing to his artistic enterprise.

So it is indeed disheartening to have the hardships of war first felt by those who have endeavored to live up to such a high artistic programme. Such a figure as Mr. Tyler has been in the theatrical world, however, since he appeared on the horizon with Vida Allen in "The Christian" is not to be permanently missed. He is needed, and there is little doubt that he and his associates will soon be active again in the same ambitious way that has always distinguished Mr. Tyler's career as a theatre manager. The sooner he is restored to his former field of enterprise the better it will be for the public.

Just what it is possible for a dilettante to accomplish now is to be seen in "The Only Girl," which derives great strength from Henry Blossom's amusing text. It is not made from the hollow old forms of humor which have for years served writers for the stage. There is a fresh and human note about the talk of the various characters who contrasts most favorably with the crackling of thorn under a pot which serves as dialogue in more than one of the musical pieces now in town. Mr. Blossom has proved that even in the fantastic field of musical farce it is possible to still have his men and women speak with a sense of fun which is not the mechanical fun of the exhausted librettist.

Of course in Ludwig Fulda's "Jugendfreunde" the playwright had a fine play as the basis of his work. Although it was carried from Wallack's Theatre up to the Gaiety, it was not possible to interest the public sufficiently in the play to keep it long on view. Evidently it was music which the story needed. The tale of the young composer who collaborated with the youthful poetess is sufficiently out of the ordinary to be capable of musical treatment and not lose its proper values. But certainly Mr. Herbert's music, however well suited it may be to the text, is not what saves "Jugendfreunde" to the theatregoers of the present season. It is rather the witty and binding talk of Mr. Blossom that makes "The Only Girl" so distinguished among the musical plays of the present season.

From the time the curtain rises on "Watch Your Step" and Elisabeth Murray—how grateful she ought to be to Arthur Hammerstein, Otto Hauerbach and "High Jinks" in general—had sung her first minstrel song there was not the slightest doubt that Charles B. Dillingham's new revue was going to be a tremendous success. The audience could not have been more responsive had there been some master hypnotist to work his spell on the spectators. But they found ample grounds for their applause. There could be no better type of a swiftly moving American "show" than the present programme at the New Amsterdam Theatre. This is real vaudeville de luxe, this succession of the most expensive and popular dancers, singers and entertainers. Mr. Dillingham must find himself embarrassed with success having this play and "Chin Chin" on his hands.

NOVELTIES TO BE PRESENTED AT THE THEATRES THIS WEEK

There can be no complaint that the New York theatres this week lack in the element of cosmopolitanism. Charles Frohman will on Monday present an English comedy, while plays in French and German will be seen during the week. Then there is the accustomed supply of dramas from varied sources always to be seen.

Concerning the new play at the Empire Theatre, there is the following communication from the chancellery of the theatre:

Charles Frohman will bring out E. Temple Thurston's four act comedy "Driven" at the Empire Theatre tomorrow night. It will be the first metropolitan performance of this piece in this country. "Driven" last season was one of the outstanding successes in London, where at the Haymarket Theatre it was well played, well produced and consequently very well liked. Alexandra Carlisle had the chief female part in "Driven" on the other side, as she will at the Empire Theatre. To Charles Bryant falls the corresponding chief male role. Mr. Frohman has got together some other good actors for the remaining parts—notably Leslie Faber, Lumsden Hare, Haidee Wright, T. W. Percyval, Arthur Greenaway, Rita Gray and Fred Goodwins.

E. Temple Thurston, who wrote "Driven," is better known in this country as a novelist than as a playwright. In London has seen several plays written by him. Partly much of the movement in his latest play, "Driven," rises from the startling diagnosis of a fashionable London physician. *Sir William Redfroth* gives *Duane Stafforth* two years at the most to live. Promptly he resolves to live with all possible concentration her remaining span. Out of this theme Mr. Thurston has made a play. *Mrs. Stafforth* has a good deal of excuse for wanting "life." Her husband is a sodgy fellow who cannot see beyond and thinks only of keeping himself warm and well. He is so afraid of a cold that he does not tell her the death sentence. But in the opening scene of the play she discovers the secret. Her husband has kept his wife's decision to live for "life." *Mrs. Stafforth* comes to *Cap Furness* for assistance in her new career. *Cap Furness*, knowing nothing of *Mrs. Stafforth's* story, induces her to run away with him. A plunge into the whirl of life from sheer impulse—a huge adventure without premeditation—is *Mrs. Stafforth's* longing. But the Captain plans. He counts upon *Mrs. Stafforth* rather too openly and shrewdly. The unexpected happens and he is confronted with her husband. In the conflict that ensues Mr. Thurston displays his best ingenuity.

The interesting performances given by the Theatre Francais on the roof of the Century Theatre in the so-called Century Lyceum, have attracted many lovers of the drama. This week Eugene Brieux's famous play "Blanchette" will be acted. Mme. Yorska and Jose Ruben will have the leading roles. On Friday afternoon scenes from "Le Chemineau" will be acted. These student matinees attract large audiences. The hours are such that students from out of town schools are able to attend. "La Dame aux Camelias" and "Divorcons" are plays soon to be seen.

"Die Spanische Fiege" was the original German comedy from which "The High Cost of Loving" was adapted. Lew Fields's role in the performance of the play in German at the Irving Place Theatre on Thursday will be played by Heinrich Matthaes. The whole company will be engaged in the performance.

"A little more than twenty years ago," said Miss Ellen Terry yesterday, "I wrote in my diary: 'I am not yet 40 years old and I am already pretty well worn out.'

"Now I am twenty years older and I am not a bit worn out. I keep young associating with *Portia, Imogen, Beatrice* and all those other splendid friends given to me by Shakespeare. It is these friends who will be with me on the stage at Aeolian Hall next Wednesday and Friday evenings. To me they remain ever wonderful, and I know that my New York acquaintances will agree with me in my estimate of them."

Miss Terry is giving her only New York performances for the benefit of the Legal Aid Society, and not only is a great success already assured to the society in a financial sense, but to Miss Terry is to come the gratification of knowing that her New York public holds her in the same high esteem that it did when, a few years ago, she was a co-star with the late Henry Irving.

A PLAYWRIGHT AND ACTOR

Cyril Harcourt and His Funny Farce at the Little Theatre.

Cyril Harcourt, author of "A Pair of Silk Stockings," at the Little Theatre, appears in it himself. "It is all very well for people to say that I have turned out a creditable work," he told THE SUN reporter, "but if I said so myself human nature would call me egregiously conceited. Nevertheless I have all right to be. As the comedy used for Lewis Waller in every effort to have it justify his confidence. With me playwriting is no mechanical or complex exploit. It is simply the result of intuition. And this is entirely true of 'A Pair of Silk Stockings.'

"Of method of work there is very little to say. It doesn't matter much whether a man rises at 6 and works till noon, or sleeps till noon and writes till dusk. He is achieving a particular effect in a way peculiar to himself, and what is his method is very likely, in the words of the old adage, to be another's poison. Who can anticipate the work of the theatre? You think you know what is coming, but you don't. Nothing is more uncertain than the progression of thoughts that later become formulated in his manuscript. There is such a thing as writing a play backward and forward from the central situation, also such a thing as writing first and last acts last, but it doesn't necessarily follow that all plays must be so composed. I even [illegible] the dramatist follows not exactly the same procedure in writing two plays.

"All I can remark about the selection of themes for comedy is that they must be human. Laughter is one of the most natural of emotions and what excites it must be the same. And upon how the dramatist treats his theme depends the success of his play. For the theme alone, however good it may be, will not carry him through. Suspense and surprise are his two guiding stars in developing the theme into a play that will carry. Then the dramatist must remember that he is not merely telling a story. He is molding the present moment as interesting as what has happened and what is yet to come.

"But why say more upon a subject that has been discussed by authorities until it is stale in the face? Writing a play is but a small part of [illegible] A play is to be produced."

THE PRINCESS'S NEW STAR

The [illegible] of the young [illegible] who played Edgar Lauriemant in E. M. Davis's unusual Princess play, "Across the Rubicon," caused a general rushing of programmes at the opening of the lights at its first performance. The name of the young Miss Powell is not quite unknown at the first performance of "The Gamble" is [illegible] of this role, this, however, [illegible] with [illegible] Mr. Fox, [illegible] has [illegible] [illegible] Your [illegible] and [illegible] [illegible] very convincing.

Miss Powell was born in Scotland. Mr. Powell is a Welshman. His Scotch lass was an accident of travel. He is of Welsh and [illegible] and was reared in Wales. He does not come of a stage family, his father being once an inventor. He now turned into a manufacturer of steel.

He went on this stage at 19 and has been playing not quite ten years. This is far from being his Am[illegible] debut. In fact, his professional life was if anything been more American than English. His first appearance in New York was seven years ago, at the Empire Theatre, where he played in "Captain Brassbound's Conversion," with Ellen Terry, and that Dutch adaptation, "The Good Hope." Returning to England he played in the provinces with Fred Terry, in a piece called "Henry of Lancaster," which never reached London. In London he played *Sergius* in "Arms and the Man" and appeared also in "Man and Superman." He came to America again with Sir Johnstone Forbes-Robertson and afterwards in a season at the Maxine Elliott and on four dominions in the United States playing Gaspard in "The Passing of the Third Floor Back." He also understudied the [illegible] in the [illegible] time of the American presentation never had an essay at Robertson's splendid role. Following this he made a brief vaudeville tour with William Faversham. On January 19, 1913, he appeared in an important part in "The Yellow Jacket." This he played for some time, then returning to London.

The Saturday is opening for a West End comedy in "Romance," engaged Powell to play the role created by William Courtenay, but the engagement did not eventuate for this company and he was let out.

During the past season Mr. Powell was leading man of Jessie Bonstelle's stock company in Massachusetts, playing an unusual number and variety of parts. He attained great personal success in this municipality supported "Northampton Players." Mr. Powell's stage debut took place in Lemaitre, where in Beerbohm Tree's company he played the walking role of a physician in Tree's production of Deen's "An Enemy of the People." He played this part but four nights and then received a small speaking part.

MUSIC AT THE WALDORF

New Entertainment to Be Given There.

[illegible] side of Monday's Mardi Gras [illegible] Dances Mascarade [illegible] "Bessiques," an entertainment under the patronage of many artists of the Metropolitan Opera House will be given at the Waldorf this afternoon. There will be forty minutes of music, followed by professional dancing, with general dancing to close the evening.

This afternoon the music will be provided by Carl Joern, Lucy Gates, Vera Barstow and Paolo Martucci. There will be an orchestra under Fernando [illegible] as well as music by the Russian Balalaika Orchestra.

Among the artists of the Metropolitan Opera House who have subscribed for boxes are Mines. Destinn, Alda Homer, Gerville, Homer and Bori, and MM. Caruso, Scotti, Didur, Joern and De Segurola.

MANY JOYS IN STORE FOR NEW YORK'S THEATREGOERS

Rehearsals for the opening [illegible] comedy, "Poor Little Thing," which will be the opening attraction of the Harris Theatre, in East Forty-seventh street, started last week with Monsieur Dufresne, Douglas J. Wood [illegible] The immediate success of the piece, in fact the attention of Edward Elsner, the scenery for the new production [illegible] by Joseph Physioc, who will make all the scenic decorations for the new piece.

The comedy consists of Fr[illegible] Phyllis Rickett, Frances Carson, Anita Charmont, Amy Dennis, Vera de Cordova, Russell Elliott, Helen Fowler, Jamison Fowler, Marie Jenney, Agnes Kemper, Carrie McKenna, Kate Mayhew, Jack Dale Mason, William Raymond, Otto Rhodenbaugh and Beverly Sitgreaves.

Early in January [illegible] will be produced exclusively by Rita Johnson Young with music by William Schroeder, a composer whose [illegible] in New York will come to the Cohan at the Christmas matinee for its first hearing.

The Cohan leads the cast of "Lady Luxury," and it is said that the producers of the play have [illegible] the best attempt to [illegible] a "Cohan type" to surround [illegible] Harry Conor, Forrest Hall, Arthur Aldo, formerly of "Gypsy Love"; Alice Moffat, an English singer; Frank Andrews, Emily Fitzroy and Frances O'Brien. Arthur Kautzenbach will conduct the orchestra for the production.

"Just Herself" is the new comedy by Ethel Watts Mumford in which Harrison Grey Fiske will present Lydia Lopokova as an English speaking actress at one of the Brady theatres, Forty-eighth street, on the evening of Wednesday, December 23. This is the first of Mrs. Mumford's plays to be produced.

Miss Lopokova has been trained by Mr. and Mrs. Fiske who some time ago became impressed with the dramatic genius of the dancer. Although Miss Lopokova told the Fiskes that she had wanted to be an actress "for years and years" the new star has just turned 20.

It was at the age of 9 that Lydia Wassilievna Lopokova was enrolled as a "premier sujet" at the Imperial Maryinsky Institute of the Dance in Petrograd. Her rise through the various ranks of the ballet was phenomenal. At 15 she was privileged to wear the snow white ballet skirt of the "premiere." "La precoce" the infant prodigy was what Paris called her during that first season of ballet Russe at the Chatelet in 1909. Then Paris proved the real home of the Russian ballet giving to the genius of Leon Bakst scope that was denied him in Petrograd. After her Paris success Miss Lopokova visited Russia for broader fields in America, just as she is now quitting the stage for more freedom in the studios of Miss Hoiseff. Miss Lopokova will be seen as part of the act.

Maude Adams is to continue her charming interpretation of the heroine of "A Kiss for Cinderella" for four evenings this week, but on Friday will be seen in "The Marriage of Kitty," one of her greatest successes, and also in "The Dream and the Reality," by Harold Chapin. Katherine Kaelred has been added to the company for these performances.

An opportunity will be afforded to 600 people to witness four unusual plays at the Berkeley Theatre on Saturday afternoon next. The Socialist Press Club will present four one act plays. Rodney's Christmas war play, by Alfred Noyes, the English poet; "A Pioneer of the Species," by B. Russell Herts, one of the editors of the *International* and a member of the Socialist Press Club; "Pippa," by the late Stanley Houghton, the author of "Hindle Wakes," and "Charity," by Philip Moeller, a member of the Socialist Press Club and author of other plays. The Socialist Press Club in presenting plays from time to time wishes to aid in developing new writing talent and to give the public an opportunity to witness plays to which the commercial theatre is usually closed.

VARIETY IN BROOKLYN.

What Is Going to Be Offered Across the Bridges.

Fanny Brice is at the Prospect Theatre this week and is naturally at the top of the programme. Homer Miles and Helen Hayes in "An Innocent Bystander," while the other players on the programme are Fay and Florence Courtney, Clarkson and Edwards, Bert Errol, Dan and Jay Dagg, Ada Ellen [illegible]

Dorothy Hendrick and Alice McCann [illegible] Bushwick Theatre for the week, and some of the composer's most popular songs will be heard. George Walling and Sallie Burt, Toby Claude, Ann Haven, Vivian Rosel, Eddie Ross, Will Ward and others are to be seen there.

Dorothy Jarvis will be the star at the Orpheum all this week, starting off with an all the same programme that was [illegible] James Hussey and Jack Dwyer, the Chase Jane, Nan Halperin, Ina Claire and Shal[illegible]

The Star Theatre will have as its burlesque company this week "The Tempters." This is one of the best of the burlesque companies, and there will be two bouts on Thursday evening under the direction of George Bothner.