

# TRILBY TO BE ACTED AGAIN



LYDIA LOPOKOVA AND TYLER BROOKE IN "FADS AND FANCIES"

**NOVELTIES OF THE WEEK.**  
MONDAY—Century Lyceum—"Sapho," by Alphonse Daudet, to be played by the Theatre Francaise.  
THURSDAY—Lyceum Theatre—Emanuel Reicher in "John Gabriel Borkman."  
Maxine Elliott's Theatre—"The Revolt," by Edward Locke.  
SATURDAY—Shubert Theatre—"Trilby" revived by Joseph Brooks with a cast described as all star.

**By LAWRENCE REAMER.**  
THE objection to so-called "repertoire" on the part of American theatre managers leans heavily on the fatigue of the business man, mental and physical, and moreover involves his sister, his cousins and aunts as well as other female relatives. The public becomes confused when there is a change of programme, has not the intelligence to read the newspapers nor the billboards and stays at home.  
Of course there have been most profitable engagements played when there have been frequent changes of bill. Mrs. Patrick Campbell never knew so prosperous a season here as this in which she appeared in a different drama almost every other night. Sarah Bernhardt did the same thing frequently and so did Henry Irving in his golden days with Ellen Terry. Managers always have excuses, however, for whatever they want to explain. It is interesting to hear their accounts of the failure of their plays. Anybody may be blamed from the star to the press agent and even the carriage starter in front of the building.  
In their wisdom they settled the question of the repertoire long ago. Granville Barker is just now testing their infallibility on this point. He will have three plays in performance during the rest of his stay at Wallack's Theatre. His plan in producing "Androcles and the Lion," "The Doctor's Dilemma" and "A Midsummer Night's Dream" concurrently without confusing the public is to put the same play on the same evening throughout the week until the end of the season. Thus "Androcles and the

Lion" and "The Man Who Married a Dumb Wife" will be acted on Monday, Tuesday, Thursday and Saturday nights for the rest of the season. Wednesday afternoon and evening and Friday will be dedicated for the same period to "The Doctor's Dilemma," while "A Midsummer Night's Dream" will be given at every Saturday matinee.  
Thus the tired business man and his family need not do nearly so much thinking as they might have to in order to see the play they want to.  
Justus Miles Forman's play "The Hypphen" promises to be the most interesting of the springtime plays. It is not of course the first of the war plays for there have already been "The White Feather" and "Inside the Lines." But Mr. Forman is a newcomer in the theatre. He is well known as an author and the master of a finished and graceful style. One of his stories, "The Garden of Lies," was dramatized for George Alexander by Sydney Grundy.  
Mr. Forman must have written with unusual dramatic facility for an inexperienced playwright, since Charles Frohman took the play after a single reading. Within a few hours after he had seen the play in manuscript the actors were engaged. Mr. Forman will not therefore be able to complain of the lack of appreciation of the dramatist. He has been rarely successful in gaining a hearing. W. D. Howells had a play made from "The Rise of Siaz Lapham" in his possession for years. None of his other plays were ever acted. Few novelists have been so promptly appreciated as Mr. Forman.



HELEN HOLMES IN "THE NATURAL LAW"

Of course there was the timeliness of his theme to insure prompt action. "The Hypphen" deals with the present war. Its characters are a family that comes from a race addicted to the hypphen in describing its loyalty to home and its American nature. There is a spy, and the side which the play takes is of course the side popular in this country at the present time.  
Mr. Forman may prove the contention of Arnold Bennett that it is a more difficult matter to write a story than a play in spite of the assertions of the mandarins to the contrary. Yet for the sake of the author, of Mr. Frohman and of all concerned we rather hope it is not that sort of play.  
None of the revivals of recent years will be nearly so interesting as that of "Trilby" which will be seen at the Shubert Theatre on next Saturday. De Maurier's novel had its wonderful vogue. It won the world of the English speaking and when the first fire of its popularity had burned out there was the play which Paul M. Potter wrote to keep the name of the book and its author alive for a still longer time. George du Maurier gave all credit for the dramatic version to Mr. Potter and to him it is attributed in the Encyclopedia Britannica in the pages relating to the author of the novel.  
Before the play was acted there were some days of great suspense.



THEY ARE, LEFT TO RIGHT, BRANDON TYNAN, TAYLOR HOLMES, BURR MEINTOSH, PHYLLIS NEILSON-TERRY, WILTON LACKAYE, LEC DITRICHSTEIN, GEORGE MACFARLANE, AND ROSE COGHLIN.

The man who at that time had spelled "Trilby" by making a bad play out of it would have seemed to deserve any fate. He might have been hung to the nearest lamp post. Nobody would have cared what his fate might have been.  
But instead of meeting any such fate "Trilby" made Mr. Potter the most successful playwright of his day. The popularity of the piece has made the word "revival" seem singularly inappropriate as a description of what may be witnessed next Saturday at the Shubert Theatre. There has scarcely been a time since the play was first written that it has not been before the public somewhere. It has always proved a tower of strength to the stock companies. Beerholm Tree has made several revivals of the work in London. Wilton Lackaye made his fame in it here, and Virginia Harned, although never a physical realization of the heroine, was at the zenith of her career when she acted the part. Only a year ago Miss Harned refused Daniel Frohman's invitation to take part in a moving picture version of the play, on the ground that she wanted to be remembered as the *Trilby* of her first days and not immortalized as the later incarnation of the heroine.  
It was nearly a score of years ago that "Trilby" delighted the theatrical public of New York. What its effect will be on the present generation it is not possible to say. But "Trilby" will rank among the book plays with such celebrated specimens of that kind as "Camille," "East Lynne" and the best of them.

Land at the Forty-eighth Street Theatre; "The White Feather" at the Comedy Theatre; "The Song of Songs" at the Eltinge Theatre; "The Lie" at the Harris Theatre; "On Trial" at the Candler Theatre; "The Show Shop" at the Hudson Theatre; "Experience" at the Casino; "Twin Beds" at the Fulton Theatre; "The Blue Bird" at the Manhattan Opera House; "Sinners" at the Playhouse; "Polygamy" at the Park Theatre; Granville Barker season at Wallack's Theatre; "The Clever Ones" at the Punch and Judy Theatre; "A Pair of Silk Stockings" at the Little Theatre; "Alice in Wonderland" at the Booth Theatre; "It Pays to Advertise" at the Cohan Theatre; "Daddy Long-Legs" at the Gaiety Theatre; "Marionette" at the Belasco Theatre; "Under Cover" at the Cort Theatre.  
The musical plays are "The Only Girl" at the Lyric Theatre; "The Pious Girl" at the Forty-fourth Street Theatre; "Fads and Fancies" at the Knickerbocker Theatre; "Hello Broadway" at the Astor Theatre; "Chair Chin" at the Globe Theatre; "Watch Your Step" at the New Amsterdam Theatre; and "Mad in America" at the Winter Garden.

## "QUI S'EXCUSE" & C.

Is That What Mr. Tellegen Is Doing About His New Play?

"One of the best answers to the British critics who cannot make any

too clever and too astute a man to fall in love with any woman, especially where she might jeopardize his plans for the robbery or his escape afterward. No, *De Laster*, as you say here in America, is only kidding *Mme. Blaugon*. He enters her room for a twofold purpose. It is, first, simply to compromise her by his presence only, and secondly, to secure the evidence to convince her husband, the Minister of Police, that he was there in order that his silence might be purchased.  
"I try to act the scene with in-

geniousness. *Mme. Blaugon* is a weak, foolish woman with the mind of a child. She never realizes fully the seriousness of her position. Therefore, I, as the *Comte de Laster*, pay with her as a child. There is really not an indelicate remark in this scene. Many have construed the dropping of the curtain during this scene, which is done to represent a lapse of time, as a timely screening of an unimpeachable scene. That is a Wrong interpretation. It is necessary for the *Comte* to spend a certain number of hours in the room; to do this he

must invent stories to keep *Mme. Blaugon's* interest aroused and to keep her from dwelling on the improbability of the situation. To tell all these stories to the audience would become an insupportable bore, to say which the curtain is dropped at the end of the second story and raised again on the beginning of the seventh and last. The *Comte de Laster*, subtle enough to evade the police of a dozen cities, would not incriminate himself with a foolish woman, thereby risking not only his liberty but his life. It is a preposterous inference."

When it comes to the chorus girl, began the casual caller from The Secs "Sh!" interrupted Librettist Glen MacDonough, "that term is no longer used. The unloveliest goddesses and empresses on a vacation who kill their evenings by flogging through our musical numbers do not care to be described as chorus girls. With this enterprise we refer to them as young ladies of the ensemble or the vocal auxiliaries."  
"Isn't such extreme consideration for their feelings something new?"  
"Yes," responded the author, "but conditions have made it necessary. The great changes in recent years in musical entertainment have given the chorus girl the young lady of the ensemble—both power and prominence, and in company with this advancement has come acute sensitiveness.  
"At one thoughtful frown, one ill-considered word, she is likely to swoon right out of our theatre and open a roof garden in her own name or marry the first Cincinnati brewer she meets."  
"Couldn't the loss be remedied?"  
"No. Without her we would lose the *Tired Business Man* and without him it would soon be over the hills to the storehouse."  
It was at an afternoon rehearsal of "Fads and Fancies" at the Knickerbocker Theatre that the casual caller found Mr. MacDonough, and at this point an incident occurred on the stage which corroborated that gentleman's foregoing remarks.  
Facing Stage Manager Julian Mitchell stood a sextet of vocal auxiliaries arrayed in what are known professionally as "practice clothes." In point of costume they resembled nothing but the female survivors of an unusually sudden shipwreck. Bating, suits, muddy bouffes, fur jackets and skating caps were some of the things they wore. And as Mr. Mitchell gazed upon them his ever present smile grew dim. Three consecutive times had the careless sextet started an exit dance with the wrong foot and three times had the troubled stage manager stopped them with Chesterfield protest. The moment had evidently arrived for a withering rebuke.  
"Ladies," said Mr. Mitchell, "it hurts me as much to say this as it will wound you to hear it, but if you make that mistake again I shall be forced to pronounce you inexorably negligent."  
The shaft struck home and six perfect figures grew dim with indignation.  
"May I add," said composer Raymond Hubbell, appearing suddenly from behind the piano and a five inch perfect, "that your exit dance is a can can and

distinction between the vulgar and the clever in art was made by a friend of mine after we had witnessed a play of which the moral tone had been much discussed" said Lou-Tellegen, who is at present appearing in "Taking Chances" at the Thirty-ninth Street Theatre. "It is not the actors or the dramatist or the producer who should be arrested," said my young friend, "but the critics who have prurient minds."  
"I would not care to apply this surcharge to the large audiences that have attended 'Taking Chances,' although it might apply to many individuals. They have laughed too heartily during the bedroom scene, whereas had they been a purer minded they would have smirked and leered or else left the theatre in indignation. In fact, I much prefer the person who leaves the theatre. He at least has the courage of his convictions, but the one who remains to enjoy and to be amused by that which he afterward condemns is a hypocrite, dangerous to the morals of the community."  
"About the most inane criticism that can be levelled at a scene of a play is that it is suggestive. It is the whole art of the theatre to suggest, not to photograph the realities of life. If it is done crudely, then it is vulgar. If it is done with skill and delicacy, then it is art. Recall the greatest scenes in the greatest dramas of history, from *Antony and Cleopatra* to *Hamlet*, and you will find that the most dramatic and powerful scenes are those of the more intimate relations of social life. There are some coarse minded people who will never learn to distinguish between the naked and the nude."  
"I should never have accepted the part of the *Comte de Laster* in 'Trilby' if I had not felt that it rested for my merit purely upon the vulgar appeal that it might make to a coarse minded audience. The trouble is that the people do not fully understand the character of the *Comte* or quite appreciate his ultimate aim in coming to the bedroom of *Mme. Blaugon* at 2 o'clock in the morning. Don't think for one moment that the *Comte* is actually in love with her. He is

## Sad Story of a Good Electrician

Ambitious actors who complain that they cannot get a chance on Broadway should read the sad story of what recently happened to Charles Hinz, former electrician's assistant with "Experience" at the Casino Theatre at 112 West No. 42, and now playing the role of *Incorruptible* in the dope scene of "Experience."  
"I was happy plugging switches and handling the electric lights in this show," said the unhappy Mr. Hinz mournfully last week. "I got \$12 a week, I had my union card, I went over to the rooms of the association every night and had my glass of beer and a cheese sandwich and I lived with one of the property men in a rooming house on Thirty-ninth street."  
Then suddenly Morris St. decided to make an actor. He gave me a week's initiation of the chap who was playing *Incorruptible* in the dope scene and a few weeks later that chap happened to leave and he sent for me.  
"Charlie," he says kindly, "you've been such a good electrician that I'm going to make an actor out of you."  
"Well, it took me by surprise of course, but I said nothing."  
"Yes, sir," he went on, "you look good enough to be an actor; you talk

pretty fine. They stick to themselves and they expect the actors to do the same."  
"Well, I was so lonely nights I didn't know what to do. All my old pals in the Casino cut me cold. Then one night Mr. Elliott took pity on me and said, 'Charlie, you seem lonely and you've worked hard. I'll take you up to the Lotts Club and buy you a top of supper.'  
"That was the first time I had ever been in such a swell club and of course I noticed my clothes were not quite the latest fashion. Mr. Elliott treated me fine, but I was glad to get away. Next day I went to the treasurer and arranged to get an advance on salary, so I could buy some clothes worthy of my new position in society."  
"So now I am swell dressed head over heels in debt, won't be able to pay for the clothes until May, all my former associates cut me because they think I'm too swell headed and all I'd really wish for to be perfectly happy is to get back my little old \$12 a week, be reinstated in the union and give up this acting job. I suppose I did just what most actors do—live beyond their incomes. Well, take it from me, electricians don't."

Charles Hinz, Happy White Plugging Switches, Now Suffering from High Cost of Acting "Degradation" in Dope Scene of "Experience."

## THE PLAYS THAT LAST.

Comedies, Tragedy and Music Still on View.

Among the plays still to be seen in New York are Lou-Tellegen in "Taking Chances" at the Thirty-ninth Street Theatre; "The Lie" of the

## The Sensitive Ladies of the Ensemble

Librettist Glen MacDonough. Author of "Fads and Fancies." Tells of the Importance of the Former Chorus Girls.

not a dead march. I trust you will pardon me for drawing your attention to the trifling error."  
Under the fire of twelve indignant eyes Mr. Hubbell hurriedly remembered. Then as the sextet deliberately started with the wrong foot for the fourth time Mr. MacDonough turned to a yellow pencil in the wings and began to gather the blue pencilled fragments of what had once been the manuscript of his play. "The final copy" quipped the caller.  
"Of a present day musical comedy," replied the author, "there is no final copy." It is rewritten as regularly as it is acted and the story of such a work might well be called the parable of the wise and foolish virgins.  
"Is there no established form?"  
"None at present," father and Sullivan's operas were the last to his high upon distinctive and definite lines. They passed forever with the equally fervid public that made them the classics of light English musical entertainment and we in our time shall never look upon their like again."  
"But among our young authors and composers we may have an as yet undiscovered Gilbert and Sullivan."  
"If they should ever suspect that fact about themselves let them go in for plumbing or bricklaying before it is too late. The musical play that succeeds in our theatres rarely must break every law that made 'The Mikado' a success."  
"Is that information or bait?"  
"Information direct from the supreme court of the theatre, the box office. Speaking in the box office language of dollars and cents the musical play is the most successful musical entertainment in this country today. It is a four part mixture of vaudeville, ragtime, burlesque and erudition, without a vestige of story. The critic and idealist may condemn it, the lover of refinement and sanity may avoid it, but the receipts of that particular hedge-podge run into unbelievable thousands and as a sign of the theatrical times it commands consideration. On the other hand dozens of light operas and musical comedies with logical stories and scholarly scores have collapsed in the last eighteen months. The old order is changing with a vengeance. The public seems openly to resent any attempt to tell a story

## Mental Adventures of Emma Dunn

Young Actress Who Portrays Middle-Aged Mothers Tells of Mysterious Tie Existing Between Herself and Her Dead Mother.

Years ago, when a mother experiences all this kind of a thing, she is scared out of her wits during the progress of her pregnancy. I had been ill and my nerves were high, so that I had the vague feeling that something wonderful was about to happen. I was in the third act, when Mrs. Hurler was talking to Bob Hurler at the table in the little home sitting room. In this scene the young man, who is here called Bob, is making experiments in adapting the case to his own mind. I was in a better state than when I was in the third act, when Mrs. Hurler was talking to Bob Hurler at the table in the little home sitting room. In this scene the young man, who is here called Bob, is making experiments in adapting the case to his own mind. I was in a better state than when I was in the third act, when Mrs. Hurler was talking to Bob Hurler at the table in the little home sitting room. In this scene the young man, who is here called Bob, is making experiments in adapting the case to his own mind. 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