

# NEW PLAYS OF THE WEEK



Kathlene MacDonell in "JUST OUTSIDE THE DOOR" Gaiety Theatre



Mary Ryan in "THE HOUSE OF GLASS" Candler Theatre



Marie Carroll in "ROLLING STONES" Harris Theatre



Gertrude Hoffmann Palace Theatre

THE forthcoming week shows the theatrical season for 1915-16 well under way. No less than four plays are to be seen. Three of them are entirely new and one has already proved its merit by a two year tour. All of them are of the comedy variety, one being chiefly written as a farce.

Miriam Collins in "THE ROAD TO HAPPINESS" Shubert Theatre

## FOUR NEW PLAYS THIS WEEK.

Shubert, Gaiety, Candler and Eltinge Theatres Are Reopening for the New Season.

MONDAY—Gaiety Theatre—"Just Outside the Door," a comedy by Jules Eckert Goodman, presented by Henry Miller in association with Klaw & Erlanger. Prominent in the company will be Kathlene MacDonell, Ottola Nesmith, Lizzie Hudson Collier, Julia Mills, Ernest Truex, Elliott Dexter, Frank Kemble Cooper, David Glassford, Frank Losee and William Norton.

Shubert Theatre—William Hodge will be seen in "The Road to Happiness," presented by the Messrs. Shubert after a tour of two years throughout the country. "The Road to Happiness" is a comedy in four acts by Lawrence Whitman. The company includes besides Mr. Hodge, Scott Cooper, George Lund, Sydney Riggs, Taylor Carroll, Howard Morgan, Miriam Collins and others.

WEDNESDAY—Candler Theatre—"The House of Glass," a new play by Max Marcin, presented by Cohan and Harris. The cast includes Mary Ryan, Ada Gilman, Lila Rhodes, Florence Walcott, Frederick Burt, Harry C. Browne, Thomas Findlay, James C. Marlowe, William Walcott, Frank Young, Sam Meyers, John Fenton, E. J. McGuire, Frank Thomas and others.

THURSDAY—Eltinge Theatre—"See My Lawyer," a farcical comedy in three acts by Max Marcin, presented by A. H. Woods. T. Roy Barnes has the leading role, and others in the company are Margot Williams, Hal Russell, Inez Buck, Gus Weinberg, Walter Horton, John Flood, Harry Lilford, Amy Sumers and others.

The central figure is an exuberant young promoter, whose visionary scheme of wealth involves him in perplexing difficulties. He is compelled to resort to unusual means to extricate himself from his dilemma. In the end his dreams prove less than they seemed and everything ends properly and happily.

With Mr. Barnes will be associated Margot Williams, Hal Russell, Inez Buck, Gus Weinberg, Walter Horton, John Flood, Harry Lilford, Sydney Booth, John Daly Murphy, Frank Monroe, Conrad Cantzen, Richard Lyle, Jules Ferraro and Amy Sumers.

## TELLS ABOUT 'COMMON CLAY'

"Common Clay" would never have been written if I had listened to the advice of persons who know all about plays," says Cleves Kinkaid, the author of this piece, which opened at the Republic Theatre last Thursday evening. "The best thing a playwright can do is to keep away from the places where his fellow workers most congregate. The single thread of an idea can never be given any direction when it is weaved into a patchwork by different minds. While I was working on the manuscript of 'Common Clay' there were many who warned me that I was writing a sociological tract rather than a play, but when the manuscript was completed they began to fear that I was writing a melodrama given over to 'wallpops' and 'punch.' What I tried to do was to mingle thought and action, plot and theme, in such a way that those who saw it could not think of it without being bored.

"The only advice that is of any value to a playwright comes from the audience, and that advice may at times come too late. When 'Common Clay' ran for such a long time in Boston it gave me hope that it would meet with success in New York. I believe that people are pretty much alike the world over.

"Of course I want to write another play, but I don't believe that one

should be in too great a hurry to grind them out. Plays should be built on an idea, and that idea should be something strong enough to 'eat' on the author for quite a while before he begins actual work on the manuscript, and by all means he should keep away from the wise ones who want to advise him. Broadway is the place to produce plays and not the place to write them.

"A knowledge of technique may be a hindrance or it may be a help. The point is not to confuse one's own technique with what others have accepted as technique. Nothing should be accepted as the only way, and I think that the criterion by which a play manuscript should be judged is whether or not it holds the interest in the reading.

"None of the things that happen in the plot of 'Common Clay' were personal experiences, but the whole idea of the themes of the play, the essential sameness of human traits through the varying strata of society, came to me while I was serving as a member of the Kentucky Legislature. I was very young when I went to the Legislature and consequently very impressionable, and I was startled by one seemed to take toward legislation. What was good for that particular individual was that particular individual's idea of what should be embodied in the laws. That was the purport of

a speech which I put into the mouth of Judge Wilson in the second act, when the Judge explains during an interview in his office that he learned in Congress that every man's idea of right or wrong was largely influenced by his self-interest. Of course all this has nothing to do with the plot, but it helped to make a trend of mind out of which grew the characterization and the theme.

"MAKEUP" AS AN ART. Use of the Paint and Powder—More About Actor Folk. "Makeup" in the actor's vocabulary is by no means confined to the use of paint and powder. It has to do also with his costume, his personality and often with his physical appearance. A fat actor must make himself seem lean, a thin actor must be fat, a tall one short, and so on. To achieve such results should be an essential part of the actor's ambition, although in these days of incomplete education for the stage the art of "makeup"

## VAUDEVILLE AND BURLESQUE.

PALACE THEATRE—Gertrude Hoffmann and Richard Ordynski begin the second week of their engagement in Max Reinhardt's production of "Sumurun." Others will be Muriel Worth, assisted by Lew Brice, William Pruette, Charles Orr and company in "A Holland Romance"; Claire Rochester, Henry Lewis, Williams and Wolfus and the Marino Sisters.

COLUMBIA THEATRE—Maids in America burlesque organization presenting "The Girl From Florence." The cast includes Al Hall, Don Barclay, Joe Morris, Florence Talbot, Ruth Curtiss, Carrie Cooper and May Mack. Additional feature will be Mlle. La Bergere and her posing dog novelty.

YORKVILLE THEATRE—Charles Robinson's company will present a burlesque called "Parisian Flirts." In the company besides Mr. Robinson will be Luella Temple, May Bernhardt, Elizabeth M. Cooper, Freda Lehr, Dave Vine and Mark Wooley.

LEXINGTON THEATRE—Opened last night as a "combination" house playing stock. First attraction is A. H. Woods's production of "Potash & Perlmutter," which will remain throughout the present week. Next offering, "Seven Keys to Baldpate."

is frequently a sadly neglected Londoner. Sir Herbert Tree of the London stage is a past master in this branch of his art. There are some among his critics who declare that in disguising himself he is more successful than as an actor. However that may be, it remains the fact that he is quite able to sink his identity so completely that an audience cannot recognize him until he begins to speak.

On the other hand, the late Sir Henry Irving, with his powerful personality, could hardly deceive his audience, no matter what his "makeup" might be or how complete it was. But Richard Mansfield was successful. It may be recalled that one of his most popular impersonations was that of the dual role of "Dr. Jekyll and Mr. Hyde." Practically within sight of his audience Mr. Mansfield would change from one character to another, absolutely dissimilar, with the help only of a bit of paint, a dab of powder, the hitching of a shoulder, the limping of a leg, and one had a complete example of the art of "makeup." Nothing is better calculated to interest an audience than the ability of an actor to puzzle them with what is known as a quick change immediately before their eyes.

None who have ever seen Fred A. Stone's imitable Scarecrow can forget the art that was thereby demonstrated. Since "The Wizard of Oz" days Mr. Stone, who at that time established his incontestable right to recognition as an artist of high rank, has steadily progressed in his skill for "makeup" until in his recent appearance it has not been unusual for him to be half a dozen personalities, different in every essential, such as voice, mannerism and even size, throughout a single evening. To such an extent has he developed this side of his art that if in his appearance with David Montgomery in "Chin-Chin" at the Globe Theatre were he to omit his disguises his audience would feel aggrieved. Mr. Stone, being a modest man, might say that he gets his results in a very simple manner, omitting all reference to the fact that the requisite fundamental qualities are invention, wit, inspiration and no little genius.

Burton Greene was born in Grand Rapids, Mich., where he early helped to support his mother as a "newsie." Later he perfected himself in the iron foundry business, from that drifted into the advertising field and then took up his real profession, music. For years he was the pianist at

apparel as a most delectable breakfast food.

One of Mons. Maurice's dances, the Adorable Tourment waltz, was inspired by Curuso's singing of the air, one of his own compositions.

When in London last year Maurice and Miss Walton attended a concert given by Curuso, where the latter gave as one of his encores his own Adorable Tourment. Maurice turned to Miss Walton and expressed the wish that he might dance to the air. After the concert Mons. Maurice went back to his hotel and designed to congratulate Curuso and himself. Curuso was so impressed with the idea that he invited Mons. Maurice and Miss Walton to his home the next evening, where there were to be several other guests.

The following night, after every one had arrived and all had become rather informal, Curuso sat down to the piano, nodded to Maurice and began the opening chords of his Adorable Tourment. Maurice led Miss Walton to the middle of the room and created the waltz, to the accompaniment of Curuso. The tenor was so delighted that he immediately gave Mons. Maurice the song for his own use.

## LITERARY MOVIES.

Returning to New York on his first trip back here in more than a year, Cecil B. DeMille, of the Lasky Film Play Company, stated his belief that the photoplay, which he described as picturization of a dramatic theme, was developing into one of the great branches of world literature.

Mr. DeMille, who is a member of a family that has been prominent in the American theatre for three generations and whose brother is William C. DeMille, author of "Warrens of Virginia," "The Woman" and other plays, had direction of Miss Geraldine Farrar in which she appeared this season at the studios of the Lasky company at Hollywood, California.

## THE WORDLESS PLAYS

Novellets of the Week in the Motion Picture Houses.

STRAND THEATRE—Hazel Dawn will be seen in "The Heart of Jennifer," by Edith Bernard Deane, author of "Rags." In addition there will be some colored scenes and a topical review. Katherine Irving and Vernon Dalhart will be the vocal soloists.

VITAPHONE THEATRE—Robert Johnson in "Mortmain," taken from Arthur C. Train's story of the same name and adapted for the screen by Marguerite Berthel. Other pictures will be the first of a series of "Sonny Jim" features, "The Professional Dinner" with Mr. and Mrs. Sydney Drew and others.

LIBERTY THEATRE—D. W. Griffith's spectacle "The Birth of a Nation," after Thomas Dixon's "The Clansman," still holds a center of popular interest. It shows some unusual views of the civil war and the reconstruction period in the South, all of which are instructive and interesting.

The management of the Strand Theatre announces that "Rembrandt" with Mary Pickford will be presented at the Strand during the week of September 5 instead of "The Foundry" which was originally announced. Other feature photoplays to follow are Blanche Sweet in "The Case of Bebe," Marie Doro in "The White Pearl" and Lou Tellegen in "The Explorer."

## FUTELLE ON THE STAGE.

Dead Novelist's Book Dramatized—About His Life.

Some student of biography has turned his attention to the past of Jacques Futelle, the novelist who lost his life in the sinking of the White Star liner Titanic three years ago and whose book, "My Lady's Garter," will be shown in dramatized form as a three act play at the Booth Theatre some time next week.

Mr. Futelle, says this authority, was formerly a newspaper man and like every other journalist he had many ups and downs. When he turned to the writing of fiction he served his time in a school of law as well as the writing game. He always declared he learned to write by correcting the mistakes of others when he was copy reading on a newspaper. He had his own idea of writing a story, which he called "cluttering up" a story with something that had no bearing on it. He never preached. His people always had so much to do that he let them do it; they had no time to sit around and, as he said, "spout about what they thought." He usually had enough material in a novel to make ten.

He was his own hardest critic. His judgment was generally inflexible. This is proved by the fact that he never wrote a story that didn't sell. If he had a fault it was his lack of ego. He was honest with himself.

On one occasion he was writing a story on order and it was promised to the editor on a certain date. The time was up, the story was not in New York the following morning and he felt there was something wrong with it; it stumped. He called in one of the numerous "famous writers" with which his home town, Schenectady, was said to abound and asked him to read the story, which he did.

"If there's anything the matter with that story it gets by me," he said, "and if it gets by me it will get by an editor and if it gets by an editor it will get by a public, because it won't be noticed." He finally found the trouble in the last mail had gone from Schenectady. He copied the story and mailed thirty miles into Boston to get the story on the midnight train to New York.

"Aren't you afraid of running a self out of precedent" an interviewer once asked him. "I'm not," he replied. "I write myself out." Futelle claimed, "There are incidents I have never thought of yet."

WHERE TO DANCE.

Frederic McKay and A. Robert Sloane have completed arrangements whereby they assume the management of Castles in the Air, 404 Forty-fourth Street Theatre, for the season. They will reopen the theatre on Monday, September 14, with a new production, which has been chosen for the summer, on or about September 19. Europe's orchestra, consisting of Castles-in-the-Air, will play.

In the basement of the theatre the grill room is being rearranged into a dancing floor, surrounded by a large space and supper tables. There will be cabaret features as in the past, both on the roof and in the basement.

Ziegfeld's Midnight Frolic, "The Girls," atop the New American Theatre in the Danse de Ballerina, opens on its second week Monday night. The character of the entertainment provided, which is a high standard of excellence, is a previous frolic, again proved to be one of the most popular of the theatre dancing places in the city just now.

## Plan French Revue.

Plans for a benefit performance of the Societe Francaise, which has been about being completed by the Revue of the Theatre Francaise. The programme to be presented is composed of plays and scenes, including such as "Monsieur de Sade," "Les Femmes de Goodenight," "Les Femmes de Galop," "Les Femmes de Galop" and others. The work has been completed and will shortly be presented. The performance is announced. The performance is the opening of the French Revue in New York at the Theatre.