

# THE PLAYS of the WINTER



Cypsy O'Brien in "BUNNY"



Eleanor Painter in "PRINCESS EIT"

PHOTO © BY IRA L. MILL

## NEW PLAYS OF A WEEK.

**Two Revivals and a Musical Comedy Occupy the Stages.**

**MONDAY**—Liberty Theatre—Julia Sanderson, Donald Brian and Joseph Cawthorn will be seen in a new comedy with music called "Sybil," by Harry Graham and Harry B. Smith, with music by Victor Jacoby.

Booth Theatre—E. H. Sothern will revive his father's famous play "David Garrick" and will enact the title role for the first time in his career.

Theatre Francaise—"La Gamine" will be presented by Mr. Bonheur's French company with a cast including Yvonne Kersac as the leading member.

Bandbox Theatre—The Washington Square Players will give their third programme of the present season by enacting four one act plays of original composition.

**TUESDAY**—Empire Theatre—Maude Adams will be seen in a revival of Sir James M. Barrie's play "The Little Minister."

Maxine Elliott's Theatre—Robert Hilliard will appear in "The Pride of Race," by Michael L. Landman. The play is based on a familiar story by Wallace Irwin. It is written in a prologue and three acts.

Manhattan Opera House—A testimonial vaudeville performance will be given for M. B. Leavitt at which nearly a hundred prominent stars will take part.

### By LAWRENCE REAMER.

**C**HIEF among the musical offerings which will be presented for the edification of theatregoers this week is the reappearance of that happy trio known as Julia Sanderson, Donald Brian and Joseph Cawthorn. They have ended a long and completely successful engagement in "The Girl From Utah," and now come back to Broadway with a new vehicle by different authors called "Sybil," which will be seen at the Liberty Theatre to-morrow evening. It is the composite work of Harry Graham and the prolific Harry B. Smith, who have succeeded in adapting it from the original of Max Brody and Frank Marples. The music is by Victor Jacoby. Arent the story of the play an announcement says:

"The story of 'Sybil' has to do with Sybil, a prima donna who has been forced to leave Moscow on account of her love for a young Russian officer. She is pursued by her sweetheart, who deserts from his regiment on her account. The deserting officer overtakes Sybil at a hotel in a small Russian city, where preparations are being made for the entertainment of a Grand Duchess. When the young officer is arrested for desertion Sybil passes as the Grand Duchess, whose arrival is delayed. She demands the release of the young officer, and her command is obeyed. But to carry out the imposture successfully she is forced to attend the reception given in the Duchess's honor. Here she is confronted by the Grand Duke, who

unexpectedly arrives and who is not averse to a flirtation with a new wife. But the real Duchess appears on the scene, intent on repaying the Duke in his own coin. Through the plot there drifts the delightful personality of Julia Sanderson, romantic Donald Brian and comic Joseph Cawthorn—the latter a vaillant improviser."

On the same evening, at the Booth Theatre, although there appears to be reason that this date will be changed, Mr. Sothern, as already announced, will undertake a second revival, he having been encouraged with the results of his engagement in "Lord Dandery." This piece, postponed from last Thursday, is "David Garrick" and was once a famous vehicle for Mr. Sothern's father, the late E. A. Sothern. It is a dramatic offering which bids fair to interest many, and not all of them will be those who are exclusively interested in Mr. Sothern's activities.

Maude Adams will reappear at the Empire Theatre next Tuesday night as *Lady Babbie* in "The Little Minister," her first performance of this part hereabout in ten years. But many performances of "The Little Minister" have already been given this season by Miss Adams and her company throughout the country.

The company is in many respects different from the first group of people that played it. Its text has been refurbished by its author, but only slightly so; it was always a thing for all time. The part is just as dear to Miss Adams and apparently to her public as ever.

Since "The Little Minister" was first acted ten years ago, it may be well to retell the story of this first and most famous of all Barrie whimsicalities. The story of the play begins in Caddam Wood. There the little minister meets *Babbie*, the gypsy girl. She induces him to blow the horn and arouse the town. When the redcoats come she has hooded and cloaked herself and, by silent permission, introduces herself as the minister's wife. In the second act he meets her at *Nannie's* cottage and there is tea drinking and disclosures of the minister's heart and mind to *Babbie* and the audience. In the second scene the minister, instead of going to prayer meeting, follows the gypsy, who has learned the congregation's prejudices and fled. In the third the scene is at *Lord Rintoul's* castle. The minister has followed the gypsy there, but finds *Lady Babbie*. They declare their love, but the father and his choice for his daughter intervene. However, in Scotland it is said when a man acknowledges a woman as his wife before witnesses it is a legal marriage. *Babbie* insists that the minister be kept to his acknowledgment of the night in Caddam Wood. In the last act he does, and, to the surprise of all, claims *Lady Babbie* as his own.

To the Washington Square Players goes the credit for producing the first play in connection with the Shakespeare tercentenary celebration. On

## Julia Sanderson in "SYBIL"



their third bill of the season to be presented to-morrow night at the Bandbox Theatre will be a play by Philip Moeller entitled "The Roadhouse in Arcady." It is designated as a whimsicality for the tercentenary. The characters are Mr. Hamlet, *Mistress Cleopatra Hamlet*, *Robin Goodfellow Hamlet*, *Mistress Immortality* and "two literary men from London," *William S.* and *Francis B.*

The other plays will be "The Clod," by Lewis Beach, and "The Tenor," by Wedekind, translated by Andre Tridon. The fourth number will be a marionette pantomime, "The Red Cloak," by Josephine A. Meyer and Lawrence Langner.

The testimonial to be given to M. B. Leavitt by representative managers of America takes place on Tuesday evening at the Manhattan Opera House. Part of the programme, it is announced, includes the following: Nat Goodwin, Bessie Wynn, Amelia Summerville, James T. Powers, Carroll Johnson, Pauline Hall, Tom Lee, Pauline Donald, Josephine Sabel, John W. Ransome, Julius Steger, Virginia Fox Brooks, Loney Haskell, Robert Hilliard, Joseph Herbert, Adeline Leitzbach, Sydney Drew, Clara Kimball Young, Buffalo Bill, James J. Corbett, Houdini, Grace Field, Maggie Cline, Milton Lockaye, Grace La Rue, Ruth St. Denis, James Leonard, Victor Herbert, Edna Mae Royal, Mizzi Hajos, James O'Neil, Emily Ann Wellman and others.

Edward E. Rice plays a new march, "U. S. Boy Scouts," and 100 Boy Scouts of the First Naval Battalion will assist in the demonstration on the stage in evolutions. The New York Lodge of Elks, in honor of Mr. Leavitt, is arranging a large theatre party.

The next play to be given at the Theatre Francaise is "La Gamine," which was so successful in Paris and for which a number of pretty young women have been brought over from Paris. Among them are Mlle. Yvonne Kersac, Mme. Simone Maubourget, Maxime Verande, Blanche Defresnay and Mlle. Yvonne. These new artists will support Mlle. Lillian Greuze, who will play the part of *La Gamine*, for which she is eminently fitted. Renee Burkel played the same part in Paris. "La Gamine" cannot be accurately characterized as a "moral" play, but risqué situations are cleverly carried off, thanks to an unusual dose of Parisian wit.

Robert Hilliard's return to New York after a season or two from Broadway takes on added interest from the char-

## Alice Dovey in "VERY GOOD EDDIE"



acter of the play in which he is to appear. It is called "The Pride of Race," by Michael L. Landman, will be presented at the Maxine Elliott Theatre on Tuesday evening. Founded



Margaret Nardara in "ALONE AT LAST"

upon a short story recently written by Wallace Irwin, the play deals with a daring theme and it will be a question of much interest to see how metropolitan theatregoers will take it.

## SHE TREATS SHAW LIGHTLY

The statement having been made that Grace George played the title role of Bernard Shaw's comedy "Major Barbara" for "sympathy," that she was serious throughout, perhaps a bit too serious, Miss George was given an opportunity to state her conception of the role.

At once she said that she was not playing with such intense seriousness now. She explained: "I was serious on the first night. I admit that. I knew Mr. Shaw didn't think I could play *Barbara*, and from his letters I gathered that he was prepared for the failure of the play, and ready to place the burden of the failure on the shoulders of the good Grace who made a bad *Barbara*."

"Then, the part was so different from anything I had done. Of late I've been in high comedy almost all together, and when I went into it I tried to change my methods. I didn't want anybody to say, 'Oh, that's just Grace George dressed in a Salvation Army costume.' In trying to be different, I became very serious, deliberately. Then I was specially nervous at that opening. With two plays to the credit of the Playhouse

## Ernest Truex's Ambitions.

Ernest Truex is at last to quit the "old regular" profession of "Very Good Eddie" and to take to the stage as a comedian. He has been on the stage for more than twenty-two years.

During this time Truex has played more than sixty roles, but his present part of *Eddie Kettle* is the first that has ever permitted him to wear "long pants" and a pair of perfectly good suspenders. First time too he has ever worn a mustache, drank a cocktail and tasted a feminine kiss of the XXX brand. And first time, after all these years, he has ever been married, or—sounded.

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### Vaudeville and Burlesque.

**PALACE THEATRE**—Marie Tempest will make her first appearance in vaudeville at the Palace this week. Melville Ellis will support her at the piano and Miss Tempest is to sing a number of songs. Spanish dancers will be James and Bonnie Thornton, Bonnie Glass, Sophie Tucker, Flanagan and Edwards, the Arnaud Brothers, "The Highest Bidder," a sketch; Adelaide Herrmann and others.

**COLONIAL THEATRE**—Elizabeth Murray and Howard Stabrook will be the particular attraction. The supporting programme includes Herbert Clifton, Hugh Herbert, Morris Cronin, Charles Ahern and his troupe, Robbie Gordone, Lady Sen Mei, Chinese prima donna, and Paul Gordon.

**ALHAMBRA THEATRE**—"The Forest Fire," Wyatt's "Scotch Lads," Andy Rice, the Victoria Four, the Werner and Amora Troupe, Will Morrissey, Julia Curtis, Samayoa, a Spanish dancer, and a Pathe news pictorial. Concerts will be given this afternoon and evening as usual.

**COLUMBIA THEATRE**—Another new two act burlesque, called "The Tourists," will be presented at the Columbia Theatre this week. In the company are Leo Stevens, Ben Pierce, Eleanor Fisher, Mlle. Babette, Charles Raymond, Waldo Whipple, Blanche Benton and Francis Ross.

**YORKVILLE THEATRE**—Snitz Moore and George B. Scanlon will bring their burlesque organization, called "The Winners," here this week, presenting one of the popular acts at present on the Columbia circuit.

wig of long, silky curls, brown, red, black or yellow as the property room yielded a bare frilled petticoat and a white pinafuro, and I was the nicest little girl that ever made tating on the stage, or straggled a drunken father out of a midnight saloon, or redeemed an erring mother.

"I should probably still be doing that sort of thing if at the age of 14 my voice hadn't begun to sound like a foghorn. From that time on only boy parts were expected of me. For some reason or other until I came under the management of the Marbury-Comstock Company nobody could possibly see me in anything save junior roles. I've always wanted a chance to do juvenile parts, but it seemed no manager could possibly see me in long trousers.

"Here Mr. Truex looked down admiringly at the gray fringed garment which Melville Ellis has seen fit to dedicate to this auspicious event. He had now finished his makeup and was refilling his big bowled pipe from a pouch of tobacco on the dressing table. "I don't mind telling you," and his voice dropped into a confidential tone. "I don't mind telling you that so far as I'm concerned personally I'd just as lief have gone on playing kid parts to the end. But I had my wife and family to consider."

"Family? You married?"

"There you are!" cried Mr. Truex, throwing up his hands in despair. "Family! Married! Of course. Why not? Here's how it happened.

"I was walking down Broadway one day several years ago looking for a job which would at least pay me on my wearing long pants. I got simply sick of knickerbockers and schoolboy jackets. I ran into Fred Thompson.

"Hello, Ernest," he said in those days nobody ever slipped me on the back of addressed envelopes as to being "married"—it was a joke.

"Hello, Ernest—I'm putting on a new show—with a good catchy name, 'Girles'—and Thompson repeated the famous subtitle of the production; 'sixty of them.' None of them twenty, and none of them married. I've nice little part for you if you will drop in my office and let me sign you up."

"Sixty girls—none of them twenty and none of them married?" "Say, old show!" I replied, "that sounds like some show!" and in less than fifteen minutes I had a contract, a pocket to play my several hundredth small boy part in "Girles."

"It was there I met and got engaged to the seventeen-year-old girl who is now Mrs. Truex and the mother of my two sons.

"But that wasn't what I started to tell you. It was about my two young sons. They are not pleased at their selection of an actor for a father. It is the regret of their young lives (Philip is 5 and James is 3) that I am admitted a member of a policeman or the proprietor of a grocery store. If I were a big husky sort of a fellow and could be cast for villain roles they would not mind so much, perhaps. As it is I'm only a feeble 3 inches, which is admittedly a somewhat short of a father of two regular boys such as my kids are. With a careful selection of clothes I can of course get the effect of another inch in stature, which I always do off stage.

"But the moral effect of that extra inch is nullified every time my children or any of their young friends see me on the stage dressed in knicker or 'short pants.' Last summer Philip, the oldest boy, had his first real fling encounter because one of the boys at school had told him that I was a father and another boy anybody a liar, which as time went on I found was seriously impairing my discipline with them.

"They came the other day to the matinee to see me as *Eddie Kettle*. Now, admitting the *Eddie* part this time and his silly views of life and women is not very much of a man's man judge the sex, he is a man for a' that. At least he wears long trousers turned up at the hem, gay silk socks, a mustache and a stand up collar—all the conventional symbols of a man, and the boys were mightily pleased with me."

"Mr. Truex now knocked the ashes out of his pipe and rose with an outstretched hand. "There's my cue now. Guess I've told you nearly everything that's fit to print about myself except that Mrs. Truex, who is not only a mother but a sister, is a regular wife that checks up the odds and keeps track of my life insurance policies, as they fall due, and my boys, who are children when they need it, are