

IN THE APRIL PLAYS



OLIVE THOMAS IN THE ZIEGFELD MIDNIGHT FROLIC.

BY LAWRENCE REAMER.

To doubt once more in the perennial practice of trusting to memory, did not the schoolmaster in "Billie Taylor" complain in song that he was such an unfortunate villain, a Borgia born out of time that there was never a plan for some poor wicked man to commit a crime? There could be no such complaint from Billie, U. S. A. and orderly to Col. Bannard, stationed at Laredo, Tex. He was a villain such as the contemporary stage has rarely seen. Then he has every possible opportunity for the execution of his purposes.

This villain in the first act of "Rio Grande" leered at his Colonel's daughter and joked about her bathing suit—calling it "our bathing suit." It was not until the third act, however, that he came with the added acidity that the knowledge of her guilt gave him. He did not accomplish all that he sought her out for. It was in the last act that he met his fate through a bullet from his officer's pistol. He might have been killed before by the young lieutenant who was also in love with the Colonel's wife had not his friends urged that scandal would follow. But the Colonel took no heed of that possibility.

History repeats itself. After the reporter had forced himself into her room in the deserted barracks house-

hold the heroine fainted. She spent the next act with her hand to her head wondering what had happened. Who has forgotten Viola Allen passing through exactly the same emotional crisis in "The Conquerors" when Paul Potter's famous play was given at the Empire Theatre? She also wondered what had happened. So after more than twenty years this same scene is repeated on the stage of the same theatre. Thus do the cycles of the drama repeat!

But even twenty years ago the play at the Empire Theatre contained no such villain as the saturnine and vicious orderly, who is really a striking and vivid if somewhat reactionary figure in the play. It is a little difficult to reconcile him with the theatre of the present day. It is difficult for that matter to reconcile much in "Rio Grande" with the latest developments of the theatre in any country. There are few of the laws that Mr. Thomas has not played so far as their letter is concerned. It may be that he has gone contrary to the wishes of the audience in making his heroine cling to her oldish husband. Does the public desire to see her mated to the young lieutenant rather than restored to the man she has married under a mistaken interpretation of her dying father's words?

It may be that the playwright has erred in this point, but there is assuredly no other precaution that has been neglected. In order to excuse the sudden death of the Colonel we are made to realize that the first aid kits are useless in almost every case on account of the inferior quality sent by the Government. So when the Greaser slips his knife into the Colonel's midriff it is plausible that he should die, since there is no immediate help that his associates are able to administer. The insolence—the incomprehensible insolence—of the orderly in the first act prepares the audience for his more heinous crime later. Throughout the play there seems to be nothing that the mandarins recommend which has not been supplied by the careful author.

Everything is there that the author could supply but a sense of vitality and actuality. The emotional quality of the drama is singularly dry. There are in spite of all the careful observations of the rules few minutes of emotional stir. Have the formulas been worked out? Taken in consideration with the great success of "Justice," which is filling the Cadillac Theatre to overflowing and yet violates every rule of playmaking, there seems to have been a change of some character in the public mood.

There is nothing in the play at the Empire Theatre so entertaining as the married couple. Mr. Thomas has drawn with engaging humor the characters of the devoted husband and wife who jar in the accustomed way and mingle their affection and asperity in a style conventionally supposed to be common to all married couples. Not only has the author sketched these two characters with delightfully



JULIA SANDERSON IN "SYBIL"

that the good parts for actors are made, although they never seem to realize it. Mr. Trevor might have declaimed for hours and gone through all the frenzies possible without creating in the audience anything like the interest which was aroused by his ignorance of the actual events in the presence of the knowledge of the other characters. Out of such careful building up of scenes are good parts made for actors, not out of words nor of deeds unless they are placed with the same respect to their values.



MISS GEORGE SHAW.

"Shaw plays are taken so seriously nowadays," said Grace George yesterday to a reporter from THE SUN, "that when one gives an original interpretation it is immediately challenged. That means discussion, documentary proofs and all the rest of it, almost as if one were playing Shakespeare. I put on 'Captain Brassbound's Conversion' a gay little comedy by Mr. Shaw—he calls it 'a play of adventure'—about a year from yesterday, and he has been ever since just a picnic at evening's entertainment. Then because I play 'Lady Cicely' in a way different from that of Ellen Terry some people ask why. They've a perfect right to ask, of course. I'm glad they do, for the more seriously they take the theatre the better it is for the theatre. And being a woman, I'm very glad to get into the discussion myself, particularly when it relates so closely to me.

"First of all, I'm told that 'Lady Cicely' has been played in motherly fashion, that is the traditional method. My account of making her attractive, and I answer, why not make her attractive, provided the part allows for that? You must remember, for one thing, that a younger actress is going to take advantage of her youth just as long as she can, and I am considerably younger than the two ladies who have played this part before. Motherly fashions were becoming to them. I can, and I do, try other methods.

—Here is the description Mr. Shaw gives: 'The lady is between 30 and 40, tall, very good looking, elegant, poetic, intelligent, tender and humorous, dressed with cunning simplicity, not as a businesslike, tailor made, gartered tourist, but as if she lived at the next cottage and had dropped in for tea in blouse and flowered hat.' Who said that?

"You know the more I see of 'Lady Cicely'—and, by the way, this is one comedy I should like to have played at least a month before introducing it to New York, because I see new little feminine ways in her at every performance—the more I feel that she had some virtues of the American woman. To begin with, she knew how to dress. And she liked to have her own way. But that, you will say, is characteristic of most women. Yes, of course it is; especially with attractive women who can make men do just what they like, women who are womanly and maternal. Need I say more?"



LILY CAHILL IN THE LILY OF YOUTH.

natural humor but they are well played by the two actors who have these roles. In fact there is little about the play at the Empire Theatre that does not seem to be skilfully contrived. There is plenty of method about it, but precious little illusion of life.

There has been nothing on the local stage so brilliant as the acting of Marie Tempest in the unfortunate attempt to resurrect Haddon Chambers' "The Idler," which was given under the name of "The Great Pursuit" at the Shubert Theatre. She is surely the greatest comedienne of her day. In the English language she has not her equal assuredly. Then she has the exquisite flash of the most accomplished French actresses with the spontaneity of the English actors of the best method. She bubbles with the most irresistible and piquant fun all during the very delectable scene of the second act, which Mr. Chambers has devised for the actress. She is a woman of fashion with two husbands already out of her life and with the earnest desire to acquire a third who will bring her a financial independence which the two others were unable to assure her. It happens that her old friend, in whose house she is a guest, has been receiving the attentions of a certain desirable if elderly port. The same has been faithfully devoting himself to the widow of two husbands.

So the humor of the scene between the two women develops delightfully when the boasts of the widow around the jealousy of her friend. Miss Tempest's comic horror at the distress of her friend is quite the most delightful acting that the New York stage has witnessed this winter. She holds her audiences in happy thrall during every minute she spends or the stage.

Miss Tempest has not always been happy in her choice of plays. It is as much the misfortune of the public as it is of the actress, since with the appropriate opportunity there can be no more satisfying artist to the connoisseur in good acting than Miss Tempest. Mr. Chambers has written a scene which shows the talent of the actress at its best. Could he not write a play that would have the advantage of displaying the charm and skill of Miss Tempest throughout a whole evening? Some playwright ought to do it.

There is a wonderful character for an actor in "The Co-Respondent." He is the managing editor added to an English manner of speech and frequent changes of dress. Norman Trevor happens to be a skilful actor, but we would like to see the man who

have married practically any of the men around, but did she? No, indeed.

"She conferred a great favor on 'Captain Brassbound' when she let him kiss her hand. All her methods are akin to those of Ann, who hunted down John Tanner in 'Man and Superman'; in other words, her ways are just another variation of the eternal feminine. 'Lady Cicely' was wonderfully successful in getting her own way. Is it any surprise that I make her as attractive as I can?"

"And just by way of passing, I might mention the matter of clothes. One reviewer said I should have worn the matter of fact, useful travelling togs of an English gentlewoman. Horrors! I like English women, but I must say that I do not like their travelling clothes. The only thing more unsightly is their baggage. Yet this gentleman would have me wear such togs. The Lord forbid! Why, Mr. Shaw knew much better than that it was he who wrote that 'Lady Cicely' should be 'dressed with cunning simplicity, not as a businesslike, tailor made, gartered tourist, but as if she lived at the next cottage and had dropped in for tea in blouse and flowered hat.' Who said that?"

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Mrs. Joseph Woods Cushman, chairman of the neighborhood association's festival committee, has secured a prominent group of patrons and patronesses for the performances. Mayor John Purroy Mitchel and Mrs. Mitchell and Borough President Marcus M. Marks and Mrs. Marks are serving as patrons, as well as Mrs. Hermann M. Biggs, William Sloane Coffin, Mr. and Mrs. Clarkson Cowley, Mr. and Mrs. Joseph Woods Cushman, Mrs. J. Henry Dick, Dr. I. Wyman Drummond, Knowlton Durham, Mr. and Mrs. Haley Fiske, Dr. and Mrs. Alfred J. Hart, Mr. and Mrs. William Horvick, Mr. and Mrs. Charles R. Lamb, Mr. and Mrs. Frederick S. Lamb, Mrs. Daniel S. Lamont, Dr. and Mrs. Albert R. Ledoux, Mr. Leonard G. McAneny, Mrs. William A. Perry, Percy S. Straus, Dr. and Mrs. Brandreth Symonds, Mrs. Charles A. Walcott, Mrs. J. E. John, Mrs. L. M. Van Bickelen, Mr. and Mrs. Frank Prestrey, Mrs. Cornelius N. Bliss, Jr., Mr. and Mrs. Harvey Wiley Corbett, Mr. and Mrs. James Stewart Cushman, Mr. and Mrs. Rudolph C. Falter, George Frank Spencer, John Sloan, Miss Mary Ellen Wood, Mrs. Oscar Feiffer and Mr. and Mrs. James R. Taylor.

George W. Winn, recently with John Kellard's Shakespearean company, will play the King of France, and Justus Donnelly, a Dartmouth graduate, one of the increasing number of college men entering the field of serious dramatic endeavor, will act the part of the Duke of Cornwall. James Waller will appear as the Earl of Kent. He is the son of ex-Gov. Walter of Connecticut. Julian Burton, who has spent a lifetime in the profession and is well known in stock companies and on the road, will portray the Earl of Gloster. Edgar, the son of Gloster, will be given by Philip Tongue, who is a member of Sir Henry Irving's company and has played the part of Hamlet. Sir Johnston Forbes-Robertson, Sir Herbert Tree and the F. R. Benson Shakespearean Company. Since he has left the English stage, in this country under the management of George Tyler, Tongue created the part of 'Freddy' in "The Highway of Life" and 'Bob' in the war play "Midnight." He has also appeared with the Ben Greiss and this season played Paris in the "Romeo and Juliet" production. For two seasons past Brandon Peters, who will play the role of Edmund, son of Gloster, has been with Margaret Anglin, and he has also appeared in Shakespearean parts with John Kellard and the "F. R. Benson" company.

Reilly Bradley, the 'Eddie' has been connected with numerous Broadway productions under the Selwyn and Shubert managements, his last appearance being in "The Salamander." He has also played with the Drama Players, Edith Wynne Matthison and Joseph K. Hackett.

Those who will play the women's parts in the cast are Lillian Beaudant, formerly a member of Sir Henry Irving's company, and since her departure from the English stage under George Tyler's management, who will appear as 'Constance,' while 'Diana' will be played by Louise Walker, who recently has played in Guy Lattin's "Omar the Tentmaker" and "The Winthrop Ames's 'Snow White'."

Gertrude Hopworth will play the role of 'Cordelia.' She has only been in America for a year, and is well known in the European capitals as a classical dancer. The cast also includes Nelson Gardner, Albert Matthison, Raoul King, Roland Holt, Malcolm McKenna, George Fitzpatrick, J. H. Barnes, Samuel Eiland, Lawrence Blondhe, Lydia Burnand and Anna Stoppenbach.

Mr. Macdonald is directing the Chelsea Players, who will be assisted by the Art Drama Players. The latter are under the management of J. Theodore Helme.

A special version of the play has been arranged so as to limit the time of performances to about two hours. Nine scenes have been selected: Scene 1, King Lear's Palace; Scene 2, The Earl of Gloster's Palace; Scene 3, The Duke of Albany's Palace; Scene 4, The Earl of Gloster's Castle; Scene 5, A Heath; Scene 6, Before Albany's Palace; Scene 7, Fields near Dover; Scene 8, A Tent in the French Camp; Scene 9, A British Camp near Dover.

The opening night will be at the Hudson Guild, 426 West Twenty-seventh street, on Monday, April 25, on Tuesday, April 26, the play will be given at Christ Church House, 244 West Thirty-sixth street, on Wednesday, April 27, at Columbia Hall, 353 West Twenty-fifth street, on Thursday at the central branch of the Young Women's

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That is the interpretation one gets at the playhouse.

neighborhood performances of Shakespeare's Tragedy.

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Duncan Macdonald of the New Hedonity Theatre, London, is directing the production and will play the part of the king. A profound student of the Shakespearean drama, he declares that it is quite possible to bring home to the great masses of people the pathos and comedy of "King Lear," and the Chelsea undertaking has been planned to reach thousands who rarely, if ever, have visited the theatre. Four of the five performances are to be presented in settlements and churches west of Eighth avenue, in the heart of the thickly populated West Side. Only 25 cents a seat will be charged, so as to place the performance within reach of all.

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man life. As a matter of fact people don't express themselves in ordinary conversation now as they did thirty years ago. It would be interesting and amusing to illustrate this point fully, but I have neither the time nor the space at my disposal.

"Much evidently had happened to me as a playwright between the late '80s and the late '90s. The change from a purely theatrical method to a method more akin to nature was in the meantime reflected, as far as my own output was concerned, in such works as "The Honorable Herbert" and "John o' Dreams." The first named was never done in this country, but the production of "John o' Dreams," with Henry Miller in the principal part, will be remembered at the Empire Theatre. It was the success of the comedy passages in "John o' Dreams" that encouraged me to write my first pure comedy, "The Tyranny of Tears," to base a play on a theme of which I had considerable knowledge through a personal experience and observation rather than upon a complicated story which I had to invent.

"The experience of revisiting an old play was to me a novel and to some extent an interesting one; but although the event has justified the effort, I don't propose making it a hobby."

RELIEF FOR FRENCH ACTORS.

Albert Carré Writes to T. T. Wells Here.

A letter was received yesterday by T. Tleston Wells, secretary of the Relief Fund for French Theatrical Artists, from Albert Carré, the official head of the Comedie Francaise, who is also the president of the Association of Managers of the Paris Theatres, which reads as follows:

PARIS, March 18, 1916.

Dear Sir: I received your kind letter of February 17 and am commending its contents to the members of our association.

Like you at one of our last meetings we received a visit from Mr. Eschmann, who explained in detail how the New York committee had been organized and that it was adapted to American methods and had been formed in accordance with our association's aims.

Our association thanks Mr. Eschmann for having put us in touch with you and your associates and voted its congratulations and hearty thanks to the American committee, and especially to Messrs. M. Viskar, Gortner, Murray H. Cogan, Shull, Trowbridge and yourself.

Since our meeting we have been busy with the double work of preparing an album of theatrical artists and comedians and of organizing the Comedie Francaise, and the many presidents of which are MM. Henri Lavedan and Maurice Donnay of the French Academy, to give their support, which has been agreed upon.

We further decided to send the Union of Arts, of which the president is Mme. Rachel Boyer of the Comedie Francaise, the album and medals, and to send the Comedie Francaise, and the many presidents of which are MM. Henri Lavedan and Maurice Donnay of the French Academy, to give their support, which has been agreed upon.

I hope that you will be assisted with the progress we have made in preparing the album and medals, and I beg to remain, with the highest respects, yours very truly,

Albert Carré, President.

REWRITING THE PLAY.

Emotions of the Author Who Warns Up an Old Work.

C. Haddon Chambers told a SUN reporter the other day how it felt to warm over an old success just as he was about to take the case of "The Great Patient," which is now a second term of popularity, although it was long enjoyed in its original form as "The Idler."

Mr. Chambers said to the reporter: "Two years ago Charles Frohman invited me to revise 'The Tyranny of Tears' at the Empire Theatre. I approached the task with some trepidation, as the comedy was nearly fifteen years old, and I feared that I might find when I came to rehearse it that it was beginning to show signs of age.

"In this respect, however, I was agreeably disappointed. We found at rehearsals that in thought and expression the comedy was quite as good today, and the judgment was happily endorsed both by the public and the critics when the revival took place. As far as I can remember I found only one passage in the play which I feared might be considered old-fashioned—the dialogue of the last scene in which Dr. Fisher declares his wedding with something in the nature of a homily on the cat and dog life. This I felt wise to rewrite to a considerable extent. With remorseless enthusiasm I carved large chunks out of Barbara's long speech (just a little, if I remember rightly) to the dismay of that fine actor, John Drew, and so forth, and in evolving a dramatic episode that was certainly more human if less dainty than my original scene!

"When, some weeks ago, Joseph Brooks invited me to revise 'The Idler,' I found myself faced by a very different and much more difficult task. 'The Idler' was at least a decade older than 'The Tyranny of Tears,' and I was certainly more human if less dainty than my original scene!

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THE PLAYS THAT LAST.

The plays that continue in New York are "The Fear Market" at the Comedy Theatre, "Ramona" at the Forty-fourth Street Theatre, "Rio Grande" at the Empire Theatre, "The Heart of Wexona" at the Lyceum Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "His Trail Holididay" at the Harris Theatre, "A Woman at the Forty-eighth Street Theatre, "The Cinderella Man" at the Hudson Theatre, "The Bubble" at the Maxine Elliott Theatre, "Captain Brassbound's Conversion" at the Playhouse, "Treasure Island" at the Punch and Judy Theatre, "The Melody of Youth" at the Criterion Theatre, "The Great Lover" at the Longacre Theatre, "The Co-respondent" at the Booth Theatre, "Erstwhile Susan" at the Gaiety Theatre, "Fair and Warmer" at the Eltinge Theatre, "The Blue Envelope" at the Cort Theatre, "Henry VIII." at the New Amsterdam Theatre, "A King of Nowhere" at the Thirtieth Street Theatre and the Washington Square Players at the Bandbox Theatre.

The musical plays are "Very Good Eddie" at the Princess Theatre, "Pom-Pom" at the Cohan Theatre, "Katinka" at the Lyric Theatre, "The Blue Paradise" at the Casino Theatre, "Sybil" at the Liberty Theatre, "The Cohan Revue 1916" at the Astor Theatre and "Robinson Crusoe, Jr." at the Winter Garden.

The Hippodrome is open with Sousa's Band, "Hip Hip Hooray" and "Flirting at St. Moritz," a big spectacular offering.

Grace George as Lady Cicely Waynfelect in "Captain Brassbound's Conversion" at the Playhouse.

quaintance at the point usually attained by English people after thirty years acquaintance when they are capable of reaching it at all. She pounces genially on Drinkwater.

"If a woman must be maternal to fit that description, then I confess that I don't understand English; unless by maternal is meant that all pervasive instinct in any womanly woman that leads her to be friendly toward any human being that isn't too repulsive and the minute she gets an opportunity to take charge of that being's affairs. But a woman doesn't need to be gray haired and sit knitting by the fire to be maternal in that sense. Watch a pretty girl of 16 boss some one who's devoted to her. It's merely feminine instinct to take advantage of sex. She uses that advantage in different ways, according to the person she's managing.

"Lady Cicely," having discovered that by a smile she could make men do what she wanted, decided that Drinkwater, the sailor, must have a bath. She made the captain of a cruiser give the decision she wanted by waiting on him, by complimenting his uniform. And she took Captain Brassbound's coat to sew a rent in the sleeve, while she lectured him on the temper. Beneath her hands-in-arms, you see, Lady Cicely was what sentimental Tommy called 'magnificent,' but she succeeded so well because she was not only tender and humorous but very good looking. And she traded upon her sex in the most conscientious way as nice girls do. The shock wanted to carry her off, and the chances are that if he had she would have made him marry her. She could

A PLAY A WEEK.

The Standard Theatre will show "Under Fire," the war play by R. C. Meguire which William Courtenay acted so long at the Hudson Theatre earlier in the season. Violet Heming is still the leading actress. There will be a benefit to-morrow night for the staff of the theatre.

There will be no end to the extent of society which "Potash and Perlmutter in Society" will cover. After spending a week on the upper West Side at the Standard Theatre they have this week moved up and over to the Bronx Opera House. Glass's amusing farce will be seen there this week.

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George W. Winn, recently with John Kellard's Shakespearean company, will play the King of France, and Justus Donnelly, a Dartmouth graduate, one of the increasing number of college men entering the field of serious dramatic endeavor, will act the part of the Duke of Cornwall. James Waller will appear as the Earl of Kent. He is the son of ex-Gov. Walter of Connecticut. Julian Burton, who has spent a lifetime in the profession and is well known in stock companies and on the road, will portray the Earl of Gloster. Edgar, the son of Gloster, will be given by Philip Tongue, who is a member of Sir Henry Irving's company and has played the part of Hamlet. Sir Johnston Forbes-Robertson, Sir Herbert Tree and the F. R. Benson Shakespearean Company. Since he has left the English stage, in this country under the management of George Tyler, Tongue created the part of 'Freddy' in "The Highway of Life" and 'Bob' in the war play "Midnight." He has also appeared with the Ben Greiss and this season played Paris in the "Romeo and Juliet" production. For two seasons past Brandon Peters, who will play the role of Edmund, son of Gloster, has been with Margaret Anglin, and he has also appeared in Shakespearean parts with John Kellard and the "F. R. Benson" company.

Reilly Bradley, the 'Eddie' has been connected with numerous Broadway productions under the Selwyn and Shubert managements, his last appearance being in "The Salamander." He has also played with the Drama Players, Edith Wynne Matthison and Joseph K. Hackett.

Those who will play the women's parts in the cast are Lillian Beaudant, formerly a member of Sir Henry Irving's company, and since her departure from the English stage under George Tyler's management, who will appear as 'Constance,' while 'Diana' will be played by Louise Walker, who recently has played in Guy Lattin's "Omar the Tentmaker" and "The Winthrop Ames's 'Snow White'."

Gertrude Hopworth will play the role of 'Cordelia.' She has only been in America for a year, and is well known in the European capitals as a classical dancer. The cast also includes Nelson Gardner, Albert Matthison, Raoul King, Roland Holt, Malcolm McKenna, George Fitzpatrick, J. H. Barnes, Samuel Eiland, Lawrence Blondhe, Lydia Burnand and Anna Stoppenbach.

Mr. Macdonald is directing the Chelsea Players, who will be assisted by the Art Drama Players. The latter are under the management of J. Theodore Helme.

A special version of the play has been arranged so as to limit the time of performances to about two hours. Nine scenes have been selected: Scene 1, King Lear's Palace; Scene 2, The Earl of Gloster's Palace; Scene 3, The Duke of Albany's Palace; Scene 4, The Earl of Gloster's Castle; Scene 5, A Heath; Scene 6, Before Albany's Palace; Scene 7, Fields near Dover; Scene 8, A Tent in the French Camp; Scene 9, A British Camp near Dover.

The opening night will be at the Hudson Guild, 426 West Twenty-seventh street, on Monday, April 25, on Tuesday, April 26, the play will be given at Christ Church House, 244 West Thirty-sixth street, on Wednesday, April 27, at Columbia Hall, 353 West Twenty-fifth street, on Thursday at the central branch of the Young Women's

man life. As a matter of fact people don't express themselves in ordinary conversation now as they did thirty years ago. It would be interesting and amusing to illustrate this point fully, but I have neither the time nor the space at my disposal.

"Much evidently had happened to me as a playwright between the late '80s and the late '90s. The change from a purely theatrical method to a method more akin to nature was in the meantime reflected, as far as my own output was concerned, in such works as "The Honorable Herbert" and "John o' Dreams." The first named was never done in this country, but the production of "John o' Dreams," with Henry Miller in the principal part, will be remembered at the Empire Theatre. It was the success of the comedy passages in "John o' Dreams" that encouraged me to write my first pure comedy, "The Tyranny of Tears," to base a play on a theme of which I had considerable knowledge through a personal experience and observation rather than upon a complicated story which I had to invent.

"The experience of revisiting an old play was to me a novel and to some extent an interesting one; but although the event has justified the effort, I don't propose making it a hobby."

RELIEF FOR FRENCH ACTORS.

Albert Carré Writes to T. T. Wells Here.

A letter was received yesterday by T. Tleston Wells, secretary of the Relief Fund for French Theatrical Artists, from Albert Carré, the official head of the Comedie Francaise, who is also the president of the Association of Managers of the Paris Theatres, which reads as follows:

PARIS, March 18, 1916.

Dear Sir: I received your kind letter of February 17 and am commending its contents to the members of our association.

Like you at one of our last meetings we received a visit from Mr. Eschmann, who explained in detail how the New York committee had been organized and that it was adapted to American methods and had been formed in accordance with our association's aims.

Our association thanks Mr. Eschmann for having put us in touch with you and your associates and voted its congratulations and hearty thanks to the American committee, and especially to Messrs. M. Viskar, Gortner, Murray H. Cogan, Shull, Trowbridge and yourself.

Since our meeting we have been busy with the double work of preparing an album of theatrical artists and comedians and of organizing the Comedie Francaise, and the many presidents of which are MM. Henri Lavedan and Maurice Donnay of the French Academy, to give their support, which has been agreed upon.

We further decided to send the Union of Arts, of which the president is Mme. Rachel Boyer of the Comedie Francaise, the album and medals, and to send the Comedie Francaise, and the many presidents of which are MM. Henri Lavedan and Maurice Donnay of the French Academy, to give their support, which has been agreed upon.

I hope that you will be assisted with the progress we have made in preparing the album and medals, and I beg to remain, with the highest respects, yours very truly,

Albert Carré, President.

REWRITING THE PLAY.

Emotions of the Author Who Warns Up an Old Work.

C. Haddon Chambers told a SUN reporter the other day how it felt to warm over an old success just as he was about to take the case of "The Great Patient," which is now a second term of popularity, although it was long enjoyed in its original form as "The Idler."

Mr. Chambers said to the reporter: "Two years ago Charles Frohman invited me to revise 'The Tyranny of Tears' at the Empire Theatre. I approached the task with some trepidation, as the comedy was nearly fifteen years old, and I feared that I might find when I came to rehearse it that it was beginning to show signs of age.

"In this respect, however, I was agreeably disappointed. We found at rehearsals that in thought and expression the comedy was quite as good today, and the judgment was happily endorsed both by the public and the critics when the revival took place. As far as I can remember I found only one passage in the play which I feared might be considered old-fashioned—the dialogue of the last scene in which Dr. Fisher declares his wedding with something in the nature of a homily on the cat and dog life. This I felt wise to rewrite to a considerable extent. With remorseless enthusiasm I carved large chunks out of Barbara's long speech (just a little, if I remember rightly) to the dismay of that fine actor, John Drew, and so forth, and in evolving a dramatic episode that was certainly more human if less dainty than my original scene!

"When, some weeks ago, Joseph Brooks invited me to revise 'The Idler,' I found myself faced by a very different and much more difficult task. 'The Idler' was at least a decade older than 'The Tyranny of Tears,' and I was certainly more human if less dainty than my original scene!

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WHERE TO DANCE.

The Ziegfeld Midnight Frolic still continues to attract people up night, but it can't amuse them, which may compel them to look for the loss of sleep. Will Rogers still provides most of the fun while Olive Thomas may be relied upon to hold up the standard of beauty.

There will be another elaborate cabaret programme to-night at the Standard Theatre, the "The Lord Stivers' Ball" and "The Hawaiian Serenaders" and others will appear and there will be dancing for the diners.

The Hawaiian Room is still crowded every night at Reisenweber's, and "How Are You," the miniature musical play, continues to delight the audience.

"The Midnight Revue" will open at Castles in the Air and Leo Palace on the Forty-fourth Street Theatre next Monday. It promises to be one of the most elaborate midnight entertainments in the city. There will be ten special features. In the cast of principals are Tompat and Sweeney recently of "The Lord Stivers' Ball" and "The Hawaiian Serenaders" and others will appear and there will be dancing for the diners.

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