

"MISS 1917" TO OPEN CENTURY THEATRE'S SECOND YEAR

By LAWRENCE REAMER.

THE simultaneous disappearance somewhat prematurely of two of the brightest of the comedies of talk that the season has listened to is again suggestive of the wasted time which such efforts cost.

It is not only the heritage of Miss Kummer that has failed to hold the ear of theatregoers. There was some fun in "Romance and Arabella," but not enough to take the public long to enjoy.

With the ability of American playwrights to provide work that is so admirable in parts and so discouragingly unsubstantial in others, it ought to be possible for playwrights even half clever to avoid this waste of effort.

Suppose, for instance, that the skill and experience of Paul Potter were united to the wit and fancy of Clare Kummer. Then might not George Broadhurst, who knows his theatre so well on its technical side, associate profitably with some playwright of originality and inventiveness but less knowledge of the ways and means of the theatre.

The interesting experiment of the Washington Square Players has had three years of trial. It sometimes happens that the young actors put their worst instead of their best foot forward.

But whether this or that separate programme amuses more or less is not the important question in considering the work of these young authors and actors. From the four seasons of their activity there should have resulted some decided quality of one kind or another.

PLAYS THAT LAST.

Astor, "The Very Idea"; Belasco, "Polly With a Past"; Bijou, "The Torch"; Booth, "The Masquerader"; Broadhurst, "Misalliance"; George M. Cohan's, "Here Comes the Bride"; Comedy, Washington Square Players; Cohan & Harris, "A Tallor Made Man"; Cort, "De Luxe Annie"; Criterion, "The Love Drive"; Eltinge, "Business Before Pleasure"; Empire, "Rambler Rose"; Forty-eighth Street, "Peter Ibbotson"; Fulton, "Broken Threads"; Globe, "The Country Cousin"; Globe, "Jack o' Lantern"; Harris, "Romance and Arabella"; Hippodrome, "Cheer Up"; Knickerbocker, "Hamilton"; Longacre, "Leave It to Jane"; Lyceum, "Tigress and Rose"; Lyric, "The Masquerader"; Manhattan Opera House, "Chu Chin Chow"; Maxine Elliott's, "Eyes of Youth"; Morosco, "Lombardi, Ltd."; New Amsterdam, "The Riviera Girl"; Park, "The Land of Joy"; Playhouse, "Eve's Daughters"; Princess, "Oh, Boy!"; Republic, "On With the Dance"; Raymond Hitchcock's, Forty-fourth Street, "Hitchy-Koo"; Shubert, "Maytime"; Thirty-ninth Street, "The Old Country"; Winter Garden, "Doing Our Bit."



MRS. VERNON CASTLE "Miss 1917"



MARGOT KELLY "MISS 1917"

THE WEEK'S PLAYS.

MONDAY—The Century Theatre will be opened by Dillingham & Ziegfeld, with "Miss 1917," a musical spectacle by Guy Bolton, P. G. Wodehouse, Irving Berlin, Victor Herbert and others. Plymouth Theatre: Marie Doro returns to the stage under A. H. Hopkins' management in "Gargara," by Florence Lincoln. TUESDAY—The Hudson Theatre: Selwyn & Co. present "The Pipes of Pan," by E. C. Carpenter, with Janet Beecher and Norman Trevor in the leading roles. WEDNESDAY—The Casino: "Kitty Darlin'," made from David Belasco's "Kitty Bellairs" by Otto Hauerbach, with music by Rudolf Friml. FRIDAY—Liberty Theatre: Laurette Taylor will be seen in "The Wooing of Eve," written for her by Hartley Manners.

pieces as "Blind Alley," which was acted the other night, are no more for the theatre than any merely psychological question which cannot be explained by the medium of the stage.

Among the playwrights who are contributing regularly to the annual output of the American stage there is more steady progress to be observed in the case of the Hattisons than in any others.

It is now obvious, for instance, that they are working on a principle. They realize that the art of the playwright is not a hit or miss affair.

And this is not usually the course of the original aid to writing a good play may be whether it is a natural gift or not, the success of the native playwright at this stage of his career is in the majority of cases the only success he ever knows.

Phillip Moeller, who wrote "Helen's Husbands" several years ago, has done nothing better, while Lawrence Langner, with "Another Way Out," is perhaps second to him the most promising of the young playwrights who have had their opportunities here.

The famous sermon prepared by Prexy Worm for the opening ceremony of the Shubert's Trained Group of Playwrights has not yet been heard and rests in his coat pocket. But it will be delivered in chapel on the opening day of the school term.

which is situated temporarily at the first table to the left as you enter Claridge's restaurant. During these three hours, which happen to be those devoted by Prexy Worm to lunch, students are received. These questions of instruction are discussed and plans are formed by which every student shall receive just the sort of attention she—or he—requires.

Looking at his watch, Prexy Worm led the class to the opening exercise in Justice Johnstone's Little Club. The next meeting of the life class will be held at the offices of the Fuller Construction Company as a part of its course in Plots That Will Stand Up.

William Faversham might have done more things as the hero of "In the Old Country" than he undertook to display on Tuesday night, and some of them might have added to the strength of his performance as a study of character.

"The play that has just been here," he said, "closed up the theatre almost without warning. And just at

the most prosperous time of the season. I have brought you down here, young ladies and gentlemen, I mean three hours, which happen to be those devoted by Prexy Worm to lunch, students are received.

Then any effort to add vraisemblance to "In the Old Country" would be vain. It is an actor's play if ever there was one. The restoration of his family honor by revenging himself on all who had treated his mother with cruelty could have been the plan of nobly but a plebeian.

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And it is doubtful if any gain to

be would have abhorred such an idea and must have cherished a sneaking contempt for the son who conceived it. So there is no reason to complain that Mr. Faversham elects to remain himself rather than the character that Mr. Calthorpe drew; drew moreover for England and not for this country.

NEW PLAYS THIS WEEK. Marie Doro will be presented by Arthur Hopkins in a new play entitled "Barbara," at his new Plymouth Theatre in West Forty-fifth street on Monday afternoon.

The cast of principals reads like the roster of some entertainment for a huge charity or patriotic benefit, as among the names are those of Lew Fields, of Weber and Fields memory; Cecil Lean, Irene Castle, Bessie McCoy Davis, Tortola Valencia with her gypsy dances and her Spanish costumes brought here from Madrid; Flora Revelles, Elizabeth Bree and Charles King, Cleo Maxwell, Ann Pennington, Sylvia Seal, Marion Davies, Van and Schenck, Harry Kelly, George White and Emma Holk, Andrew Tomber, Bert Savoy and Jay Brennan, Vera Maxwell, Mile, Dolores, Dorothy Klover, Eugene Revere, Joe Sparks, Arthur H. Albertson, Stephen D. Bourke, Herbert Shields, Louis Baum, Stella Dolores, Yvonne Sheldon, Peggy Hopkins, Tot Walters, June Shepard, Simone d'Karys, Lilyan Taubman, Diana Allen, Margaret Morris, Gladys Loftus, Marguerite St. Clair, Gladys Coburn, Peggy Carter, Miss Leslie, Pauline Hill, Albertina, Marjorie, Edith Davis, Kathryn Perry, Peggy March, Elizabeth Morton, Miss Lawrence and Miss Phyllis.

The success which attended the policy of the Century Theatre last season has induced Messrs. Charles Dillingham and Florenz Ziegfeld, Jr., to dedicate this institution as a permanent home of musical comedy entertainment with the result that to-morrow night the Century Theatre will present the annual Dillingham-Ziegfeld revue "Miss 1917" for the first time on any stage. There has been tremendous interest in this event, for the cast is composed of some of the most famous names in the annals of the American and foreign stage, while these stars are to be surrounded by the most beautiful chorus ever gathered together under one roof.

"Miss 1917" itself is in two acts with fifteen scenes and a score of musical numbers, some of which have been contributed by Victor Herbert and others by Jerome Kern. The book and lyrics are by Guy Bolton and P. G. Wodehouse, and the entire production was staged by Ned Wayburn, general stage director of the Century Theatre, with the exception of the ballet "Arcturion," which was staged by Adolf Bolm of the Metropolitan Opera House and the Diaghileff Russian Ballet. Joseph Urban, the art director of the Century, is responsible for the scenic effects, while the costuming has been personally supervised by Lady Duff Gordon, with such modest contributions as Lucie Arncliffe, Falsby, Elsie Phelps of London, the Schneider-Anderson Company and Bendel.

There will be no matinee Tuesday (election day) but there will be regular Wednesday and Saturday matinees at reduced prices from the evening performances, and Sunday night con-



Left to Right - JACKSON HINES, SIDONIA ESPERO, ALICE NIELSEN and GLEN HALL in "KITTY, DARLIN"

certs will be inaugurated beginning next Sunday evening. Alice Nielsen, who deserted her opera for grand, will return to her first love on Wednesday at the Century Theatre, appearing in the title role of a new musical romance entitled "Kitty Darlin'" under the direction of William Elliot, P. Ray Constock and Morris Gest. The new opera is based upon David Belasco's famous comedy "Sweet Kitty Bellairs." The book and lyrics are by Otto Hauerbach and the music is by Rudolf Friml.

"The Pipes of Pan," a new comedy by Edward Childs Carpenter, author of "The Cinderella Man," will be presented by Selwyn & Co. at the Hudson Theatre on Tuesday night. "It is a modern comedy," the set-wyms say, "animated by the spirit of romance which follows those who refuse to grow old. Pan's music, the author contends, may still be heard by those who are ready to listen, even above the rumble of the city's traffic. The story of the play has to do with the impression which the feeling of spring and its memories makes upon a painter whose inspiration had heretofore been dulled by unfavorable circumstances."

Laurette Taylor will be seen on Friday at the Liberty as Eric Alford in a new comedy by her husband, L. Hartley Manners, entitled "The Wooing of Eve." This will be the third of the series of plays by Manners in which his wife has appeared during the past year. Miss Taylor delights in contrasting roles and has announced her determination to never again appear comedically in similar parts. "Eric Alford," it is said in advance, is a far cry from pathetic little Annie Hadd the Cockney drudge in "Out There." She is described in the preliminary announcements as "a strictly American girl of persuasive charm and gentle feeling who has great depths of feeling below a somewhat lively surface disposition."

LOUNGE LIZARD'S ELEGY. By S. Hoffenstein, poet laureate of "On With the Dance." A. H. Woods has become so wealthy as a manager that he can afford to keep a house poet. The poet went to see "On With the Dance" at the Century Theatre the other night and the play aroused such great feelings in him that they spilled over on paper. Sweet Singer Hoffenstein is said to be the first to emulate Marlowe's motto line over this drama.

The lady was the average clubber. He looked, this same old lizard, a certain sweet but married lady. He had a wife and two children. In places that were gay but dull. The lady was the average clubber. He looked, this same old lizard, a certain sweet but married lady. He had a wife and two children. In places that were gay but dull.

With the approach of the holiday season, Charles Dillingham's forces are opening additional offices to right and left and practically everywhere except in the telephone booths, and yet even this emergency crew can't satisfy the crowds who demand tickets to the Hippodrome spectacle or threaten to complain to the management at once for not getting a seat. What the poor treasurers are going to do on Election and Thanksgiving is keeping them awake nights, and movement is on foot to call on the elephants for their protection. Yet in spite of the constant state of siege in the lobby, the comedians of "Cheer Up!" including Nat Willis, Fred Weston and Bluch Landoff remain strangely calm. And what about the "Hallowe'en" performance the diving girls, under the lead of the Belle Sisters, held a Hallowe'en party in the big pool, just as if they didn't care about the headhach the poor box office men had.