



VIRGINIA KISSINGER IN "DOING OUR BIT"

WHEN Lou Tellegen reappears on Monday at the Republic Theatre, after an absence of two years, he will be seen in a romantic role of the type which has won him highest favor in the past. Mr. Tellegen is himself partly responsible for its authorship, though he has had the collaboration of Willard Mack.

"Blind Youth" is the title of the new work. It may be described as a comedy-drama. The story concerns a young French artist, played of course by Mr. Tellegen. The action takes place in Paris and New York.

Mr. Tellegen, who this time appears under his own management, has gathered about him a carefully chosen cast including Marie Chambers, Grace Carlyle, Jennie Eustace, Jennie Dumont, Hazel Turney, Mark Smith, William Courtleigh, Jr., Paul Forcast and Howard Lange.



ELEANOR PAINTER IN "ART and OPPORTUNITY"

Katherine Emmet, Roland Young, Robert Cummings and Frank Longfords.

Aside from the interest in the play itself the production will no doubt be followed with considerable curiosity because of an innovation Mr. Hopkins will introduce in conjunction with the engagement. Throughout the run of "The Gipsy Trail" at the Plymouth four popular priced performances will be given each week. These will be the Monday, Tuesday and Wednesday night and Wednesday matinee performances, when the orchestra seats will be sold for \$1.50 and \$1 and those in the balcony for \$1, 75 cents and 50 cents. These prices will obtain for the Christmas night and New Year's eve performances, since these nights happen to fall in the first half of the week. For the latter half of the week the regular \$2 scale will prevail.

Dillingham & Ziegfeld will open their Coconut Grove on the Century Theatre on Thursday, when there will be presented an entertainment to be called "A Night in Spain," which will begin at 11:45 and continue until 1 o'clock. The roof itself will be opened at about 11:30 for dancing and refreshments served at the restaurant, while the dancing music will be furnished by the Blue and White Marimba band of Guatemala. "A Night in Spain" will be interpreted by the entire company of Spanish players now appearing in "The Land of Joy" with a special score written by Quinto Valverde by arrangement with the Messrs. Velasco. None of the American players of "The Land of Joy" will appear in "A Night in Spain," but there will be seen in this entertainment Violetta, who has recently arrived in this country from Spain for this performance, and Marie Marco, Dolorettes, Antonio Bibbo, Luisita Puchol, Ampara Saus, Carmen Lopez, Manuel Villa, Mazantilla and Jesus Navarro. They will be accompanied by an orchestra of twenty musicians, and Raymond Hitchcock will appear in each performance to explain the Spanish plot. Special scenery has been made for this production by the famous Spanish artists, Tarazona Brothers.

Inaugurating their announced policy of following the European custom of adding new features to musical revues from time to time and keeping the theatre open the year round, Dillingham & Ziegfeld yesterday announced the engagement of Elsie Janis to appear in "Miss 1917" at the Century Theatre, beginning next Monday night. Miss Janis was on the point of departing for London to fulfill an engagement in that city, but Dillingham & Ziegfeld persuaded her to remain in New York for this Century Theatre engagement. She will make her first appearance Monday night, and thereafter during the period of her stay at the Century and until her departure for Europe she will appear at the Wednesday and Saturday matinees and at the Sunday night concert. Miss Janis, who is resting this week at her country home at Terrytown on the Hudson, is preparing an entirely new act for her "Miss 1917" debut. She has several new imitations of prominent players in rehearsal and her appearance at the Century is awaited with unusual interest, as it was believed until yesterday that she was leaving America immediately for a protracted stay.

THE WEEK'S PLAYS.

MONDAY—Liberty Theatre: "The Grass Widow," musical farce, by Renold Wolf and Shanning Pollock. Republic Theatre: Lou Tellegen in "Blind Youth," written by him and Willard Mack. Comedy Theatre: The Washington Square Players present their second programme of the season. TUESDAY—Plymouth Theatre: Arthur Hopkins presents "The Gipsy Trail," by Robert Housum.

that all my life I had been looking for one thing—and that was you, you, you. What a strange thing that I should find my life in loneliness, in separation, in the awful devastation of war.

Suzanne—There was one letter of yours—November 9, written from some place beginning with an O—I looked on the map—I couldn't tell whether it was Oeren or Oudecapelle.

Louis—Oudecapelle—Just after the battle on the Yser—we had taken Ramscapelle at the point of the bayonet—I had just joined the infantry—

Suzanne—It was only a short letter—didn't say much except that you were tired—but there was something in it that—it was almost like a miracle—suddenly I knew and I could almost feel you close—and I wanted to hold you tight. Oh, I was frightened too—you see, the moment I really knew you were mine I began to fear I'd lose you, that I'd never see you again. (With a smile.) I didn't know our luck.

Louis—My life began to be at Oudecapelle.

Suzanne—Louis!

Louis—One night—one night in Lorraine—I heard two of my comrades talking together—oh, nothing important—just little things—but almost every other word was "My wife this," or "My wife that," and a tenderness

FROM "ELEVATION"

An Important Scene From Bernstein's Play.

"Elevation" ("The Heights"), which Grace George presents with her own company at the Playhouse, is a drama inspired by the war. At least it has been called so by those who write of the theatre, who gave considerable attention to it not only because Miss George produced it but because the author was Henry Bernstein, distinguished French dramatist, and because the play had been running for months at the Comedie Francaise in Paris. Miss George herself considers it as a great play, but she also thinks of it as a great romance. And without wasting words she quotes a scene which speaks for itself. The two characters are Louis de Genois, captain of the Chasseurs, who lies on a bed in the hospital, wounded by shrapnel, and Suzanne, who has hurried to his side from Paris.

Louis—In the bottom of those trenches, knowing that each minute may be your last, you come to know the truth—you can't even lie to yourself. It was there I found you—found myself. You can't realize how clear it all becomes, lying there face to face with death. All the little things you once thought so important go, only the real remains. I saw myself there—and I was disgusted with the cheapness of my whole life. * * * That's why I took every chance—and made every sacrifice. * * * I wanted to cleanse myself—for I realized that such a thing was not for nothing—

Weekly Change Theatres.

BRONX OPERA HOUSE—William A. Brady's play, "The Man Who Came Back," will be seen here a second week. The company, which includes Henry Hull and Laura Walker, is the same which appeared in the production during its run of fifty weeks at the Playhouse.

STANDARD—"Treasure Island," complete with "Long John" Silver, pieces of eight and the other trimmings of Robert Louis Stevenson, will be seen here this week. Jules Eckert Goodman dramatized the story, the action of which is shown in four acts and nine scenes.

LOEW'S SEVENTH AVENUE—"Furs and Frills," the musical comedy from the Casino, will be staged here with the elaborate settings and gorgeous costumes which were displayed on Broadway.

SEE IN EYES OF YOUTH.

Visible Moreover Most Distinctly to the Author of the Play.

A reticent man is Charles Guernon, coauthor with Max Marcin of "Eyes of Youth," one of the season's successes, and the first starring vehicle of the ever popular Marjorie Rambeau, now playing at the Maxine Elliott Theatre. So taciturn in fact that one wonders whether Mr. Guernon is not two personalities—one that writes plays and the other that nullifies the playwright's efforts and refuses to let him talk about himself. Mr. Guernon affirms that the least interesting thing about a play is the playwright—a



ONE OF THE MODELS IN "CHU CHIN CHOW"

PLAYS THAT LAST.

Astor, "The Very Idea"; Belasco, "Polly With a Past"; Bijou, "Odds and Ends"; Booth, "The Masquerader"; Broadhurst, "Her Regiment"; Casino, "Oh, Boy!"; Century, "Miss 1917"; Comedy, Washington Square Players; Cohan & Harris, "A Tailor-Made Man"; Cort, "De Luxe Annie"; Criterion, "Madame Sand"; Eltinge, "Business Before Pleasure"; Empire, "The Three Bears"; Forty-eighth Street, "The Gay Lord Quex"; Fulton, "Broken Threads"; Gaiety, "The Country Cousin"; Globe, "Jack O' Lantern"; Hippodrome, "Cheer Up"; Hudson, "The Pipes of Pan"; Knickerbocker, "Art and Opportunity"; Longacre, "Leave It to Jane"; Liberty, "The Grass Widow"; Lyceum, "Tiger Rose"; 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, "Elevation"; Republic, "Blind Youth"; Plymouth, "The Gipsy Trail"; Raymond Hitchcock, Forty-fourth Street, "Hitchoy-Koo"; Shubert, "Maytime"; Thirty-ninth Street, "What's Your Husband Doing?"; Winter Garden, "Doing Our Bit," and Cohan, "The King."



CISSIE SEWELL IN "HER REGIMENT"

very rich old suitor whom her father favors because of his own straitened circumstances; she can choose a musical career and go to Paris to study, or she can remain at home and take the place of a mother to her younger brother and sister.

"In this dilemma a Hindu peddler comes to the house and is acquainted with the situation. Through him the future is revealed to her in a crystal and she is enabled to make the right choice—to marry the man she loves.

"In the original manuscript I did not have the crystal and the Hindu was a Swami, introduced to Gina by her wealthy suitor in the hope that he would amuse her. Instead of that he discussed the problem before her and by means of his philosophy created the atmosphere that enabled Gina to project her soul into the future and learn the truth. But the director of the first producing firm to whom I submitted the play told me that while such a thing might go in Scandinavia, arguments and discussions had no place in the American theatre. So I introduced the crystal—which simply makes tangible the girl's state of mind that enables her to see the future as it is revealed in the truth.

"While we were playing in Atlantic City I had many discussions with my collaborator, Max Marcin, regarding the play's chances of success. Mr. Marcin contended that if the play went it would be because of the popular quality of the episodes in which Gina is revealed. I maintained that it would appeal because it drove home a truth that all religions taught and with which all men and women were familiar—that the only successful life was the sincere life. The Hindu in the play expresses it when he says: 'Learn to aspire in the spirit and not in the flesh.' Gina loves one man in the play, and the only sincere thing she could therefore do, and by which she could hope to win happiness, was to marry this man. No matter how noble and unselfish the motive that prompted her to do something else, that something else could not be sincere and therefore not successful. And by successful I mean spiritually not materially successful.

"I do not mean to say that 'Eyes of Youth' will make anybody better. I believe, however, that it has been successful because those who see it recognize the familiar truth in it. And I

should like to add, in conclusion, because of the splendid work of Marjorie Rambeau."

To Janet Becher, acting Valentine, who heads "The Pipes of Pan" in Edward Childs Carpenter's comedy by that name at the Hudson Theatre, has come the following:

To Janet,
As Master Herrick might have written on an off day,
Janet, sweet and all divine,
Playing radiant Valentine,
Think you that your Pipes of Pan
Pipe but to a single man?
Nay, my dear, thy breath of Spring
Sets all hearts a-wandering.

Janet, sweet and all divine,
Is thy magic Valentine
Wisdom's self in Folly's dress
'Spite of all her coynesses.
Ah, my dear, thy gay disguise
Blinds a man who would be wise.

Lady fair, thy art may fit
Any part that comes to it;
But thy laughter, light as leech,
Joyousness and dainty grace,
Whisper in this heart of mine
"Janet sweet is Valentine."

Violet Zell, the diminutive dancer in "Jack O' Lantern," is worried over the discovery that she is two pounds under weight. In the dance with Fred Stone Miss Zell is such a slip of air and thrown about in such a way that a decided change in her weight might cause a change in balance and prove dangerous. During rehearsal she tipped the scales at eighty-five pounds and it was to this weight the dance was rehearsed. Now that she has lost two pounds, despite her effort to keep to eighty-five, she is seeking suggestions as to the surest method of regaining her lost pounds of flesh.

William Faversham is hoping to arrange a big Shakespearean festival enlisting the services of the foremost American and English actors. He wants to do this next spring, if he can arrange it and can secure the various players he feels are necessary to the successful outcome of such an undertaking. But whether he does the next spring or next fall, it is certain that sooner or later Faversham will give a season of Shakespearean drama in New York and the larger Eastern cities.

"One Shakespearean play I have long wanted to produce is 'Hamlet.' I don't hardly say this, as it is of course the ambition, a legitimate one, it seems to me, of every actor to play the role," says Mr. Faversham. "It is one of Shakespeare's most popular tragedies and I have what I think are some new ideas in regard to the staging of the play. I also want to revive certain features that were in the Fechter production of 'Hamlet.'"

Perhaps the most interesting feature of the Faversham production of 'Hamlet' is the actor's serious consideration not only of playing the role himself but of giving other actors the opportunity of playing it.



PHOEBE FOSTER IN "THE GIPSY TRAIL"



MARJORIE VONNEGUT OF THE WASHINGTON SQUARE PLAYERS AT THE COMEDY THEATRE