

MORE NOVELTIES for the THEATRE PUBLIC



JOHN BARRYMORE
17 "REDEMPTION"



FRANCINE LARRIMORE
17 "SOMETIME"



KHYRA ST ALBANS
17 "THE AWAKENING"



JANE COWL
17 "INFORMATION, PLEASE"



IRENE BORDONI
17 "SLEEPING PARTNERS"



CYRIL MAUDE
17 "THE SAVING GRACE"

By LAWRENCE REAMER.

UNDENIABLY the interest of the spectators who sit in the shadow of "The Unknown Purple" at the Lyric Theatre is centered on its mysterious hero because he is successfully pursuing a course of revenge for a wrong which he has suffered. By degrees he punishes those who have wronged him. The process in play writing has rarely failed. The drama from Alexandre Dumas's famous romance is the classic example of this formula in the theatre. But "Monte Cristo" did not find its success easily. Nor could *Mary Turner* in one of the most successful of the modern plays founded on this theme have won admirers all over the world if her search for revenge had not been attended with other emotions which ameliorated in the minds of the spectators her own bitter pursuit.

The important element in such a case is of course the establishment of sympathy with the hero. No mere shrieking Nemesis with eyes ablaze is going to hold the affection of spectators who have not faith in the injuries which such a person before their eyes has suffered. It is this feeling of the spectators for the sufferings of their hero that reconciles them to his continuous search for vengeance. This indispensable feature of the formula has been admirably arranged by Roland West and Carlyle Moore.

They have shown with every possible emphasis the persecution of a loving husband and a dutiful father by the conscienceless wife and her paramour. So every point that he scores on them carries in its wake more than the triumph of an avenger. The deeper sympathy of a wronged husband and father has its weight in determining the emotions of the audience. There could never have been for "The Unknown Purple" anything like its present popularity but for the satisfaction the spectators feel in watching the accumulating fate of the man and

woman who have grossly injured an innocent father and husband.

There is always amusement for the superman at the first night performance, however the man who has come in from the street may bore himself by the proceedings. Mr. Corbin called attention the other day to the comedy within a comedy which plays in "The Walk-Offs." This, of course, a source of infinitely more fun to the initiated than the comic genius of the Hattons will ever provide for those who seek diversion in the new play.

A drama of fashionable New York life is being unfolded in the most life-like sketches of fashionable life in the metropolis that ever came to the stage. He may not have seen character with the force and picturesque quality of the Hattons, but he did keep closer to the life seen in this city's so-called upper circles. Even he probably would not have been ashamed of the young divorced husband, for that couple in their tergiversations of emotion supply most of the fun in the new play. More to the point is the woman who models from an unofficial source that the leading characters in "The Walk-Offs" are portraits of New Yorkers well known in the circles the Hattons have striven to make safe for the world. The judge, the man of wealth who if the model was pretty and complaisant painted the woman who had succeeded in sculpture—all these figures are said to be the reproduction of well known New Yorkers. There is probably no reason for any apprehension as to the disclosure of these names. When it is so difficult for the world at large to recognize them even as human beings in "The Walk-Offs" their special identity stands in no danger of being revealed.

So why hint who the judge is even if he does pose as an expert in the modern drama when not on the bench, or name even faintly the society millionaire who keeps a studio on the West Side and fills it impartially with the beauties of art and nature when he feels the call of either or both? Or even tell who is the young diplomat who leaves his wife, only to discover that he is heartbroken without her, since nobody supplies him so freely and so unhesitatingly with money? These secrets could not be revealed, as that would so easily lead to a breach of confidence concerning the ladies—the Hattons ladies, that is. Who is the girl that, like *Lily Barth*, trifles with the country lover and who moreover is the fascinating woman who models so successfully in clay as well as the fearful divorcee? Of course the disclosure of such points is out of the question. It would be especially ungracious to reveal them, now that nobody could possibly consider them as dwelling in any town nearer the metropolis than Grand Rapids.

Does the exact, one might almost say relentless, relation between the material profits of a play and its obedience to certain of the laws of the theatre ever occur to the managers who so freely risk their money on one futile experiment after another? The disappearance last night of a comedy which had been liberally touted in cer-

tain high quarters adds another to the list of plays built on this popular during recent years which must have cost the theatre impresarios thousands of dollars.

The delusion which they have followed so slavishly swam into their vision some four or five years ago when a drama which in the long run enjoyed no more than moderate success attracted widespread attention through the so-called novelty of its framework. A man supposed to be a crook in search of a pearl necklace "turned out" in the end to be a detective or some other righteous person in the employ of the Government. There was a tremendous amount of eackle over the thrilling novelty of this episode. Indeed, the managers have been talking about the blinding originality of the expedient for so long that half of them have never realized yet how much the plan has cost them.

Of course there was nothing novel in the idea nor was it the revolutionary climax that so many impresarios were made to believe. It never was a principle of experienced playwrights to put the audience at once in possession

successful tour of Australia. In "The Saving Grace," the action of which takes place in the autumn of 1914, he will be seen as Billie Corbett, a genial, irresponsible "waster," whose fortunes are at their very lowest ebb when his luck changes. The play tells how and why.

"The Saving Grace," which ran all last season in London, is the first new play by Mr. Chambers to be produced in New York since his "Passers-By" was presented here by Charles Frohman. Mr. Chambers will also be recalled by New York theatregoers as the author of "Captain Swift," "The Fatal Card," "The Tyranny of Tears" and the English version of "The Thief" done here.

Laura Hope Crews will have a leading part in the play, and other important roles will be played by Catherine Nesbitt, Charlotte Granville, Annie Hughes, Edward Douglas and William Devereaux.

Mr. Chambers himself has directed the rehearsals of his play, having come to America especially for that purpose.

An interesting cast has been assembled by George H. Brennan to appear in "The Awakening" by Ruth Sawyer, which will be presented for the first time on any stage at the Criterion Theatre on Tuesday evening. Wilton Lackaye will appear as a Russian Prince, *Dimitroff*, a character reminiscent of his *Swallow* in "The Birth of a Nation," will return to the speaking stage, which he deserted seven years ago. Khyra St Albans will enact the leading feminine role of *Tamar*. The other players include Olga Varel, Laura Bart, Leonard Willey, Oscar Briggs, Howard Bouden, Shirley Carter and Bennett Kilpatrick.

The seven scenes of the play are laid in Paris and Russia. The story

of all the facts concerning a certain state of affairs of which the other actors were ignorant, important truths must of course be within the knowledge of the spectator who would not be puzzled, bored or altogether dumfounded. But it is nearly as fatal to a maintenance of interest to make him aware of everything as it is to leave him in the dark. The dramatic version of "The Moonstone" was expected to thrill the spectators gathered to witness the play equally as much as the book had set the blood of its readers in rapid motion. But nothing of the kind happened.

Wilkie Collins and whoever helped him transfer the book to the stage had gone so far in the right direction that they had wandered into the wrong road altogether. The thieves of the gem had been revealed to the audience in the first act. There was no mystery left for them. The remaining acts were without interest for them, since there was nothing left for them to learn. The mistake had to be placed that at once in the possession of so much which they ought to have acquired by degrees.

So the principle has always been that an audience should not be kept in ignorance, although the knowledge necessary to its understanding should be gradually imparted. Perhaps the manner in which it should be done is as important as the fact that the air must be cleared. The detective posing as a crook was nothing new. But the managers thought he was, and they wanted every second character in a play somebody he did not seem to be and somebody that the audience was altogether ignorant about. How much that misapprehension must have cost them! And to judge by the fate of "The Luxe Annie" and "Another Man's Shoes" it is still costing the managers who think that the only 1918 model of a play is still that one in which the public is either kept in ignorance or deceived. Yet it may be that all of them after a while will have lost money enough to change their views and wander in some other field of delusion for a change.

THE NEW PLAYS.

THE regular season of the Empire Theatre will be opened tomorrow evening by Cyril Maude in "The Saving Grace," a new three-act comedy of character by C. Hudson Chambers. At the same time David Belasco's association with Charles Frohman, Inc. in the management of the Empire will be inaugurated. This will be Mr. Maude's first appearance in New York since his very

loved by a large lounge, where as a distinct novelty men and women will be permitted to enjoy their cigarette cigarettes together. On the Forty-third street side the theatre has double walls with an air cushion between. The interior is done in Italian renaissance and the prevailing color scheme is Italian blue.

John Barrymore will make his first appearance in Tolstoy's drama, "Redemption," Thursday night at the Plymouth Theatre. The play has been staged by Arthur Hopkins under whose direction it will be presented. "Redemption" is known to students of the drama as "The Living Corpse," but the literal translation was thought misleading. Since its first presentation in Moscow in 1911, after Tolstoy's death, the play has been one of the most popular in continental repertoire. It was given many performances at Stanislavski's Art Theatre in Moscow, and Reinhardt made a notable production of it at his Deutsches Theatre. Its only performances here have been a few in Yiddish and German. When Rudolf Christians presented it in German two years ago it created such an impression that it was retained in the repertoire of the Irving Place Theatre.

The familiar English version, made from the French and German acting versions, proved so unsatisfactory for the present use that a new translation was made from the original Russian. Mr. Hopkins has attempted to preserve as far as possible its Russian flavor. The settings for the eleven scenes into which it is divided were designed by Robert Edmond Jones.

In Mr. Barrymore's support will be Maude Handford, Mona Hangerford, "The Tilters," Russ Wiyat, Tamara Swirskaya, Manart Rippen, Beatrice Moreland, Hubert Druce, Helen Westley, Margaret Farsleigh, E. J. Ballantine and a cast of forty persons.

Arthur Hammerstein will present at the Shubert Theatre on Friday evening his new musical romance "Some- time." The book and lyrics are by Rida Johnson Young, author of "Maytime," and the melodious score is by Rudolph Friml, composer of "Katinka," "High Jinks" and "You're in Love."

Prominent in the cast are such Broadway favorites as Ed Wynn, Francine Larrimore, Frances Cameron, Mae West, Mildred Legue, Harrison Brockbank, John Merksy, DeLaven and Nive, William Dorrian and a chorus of forty girls described as "refreshingly stunning."

At the New Bijou Theatre on Saturday evening John D. Williams will present "Sleeping Partners," from the French of Sacha Guitry, which has attained substantial success in London and Paris. In the happy selection of H. B. Warner and Irene Bordoni Mr. Williams seems to have hit upon a

startling effect in the art of casting. Other important names are those of Guy Fawcett and Arthur Lewis.

Some idea of the circumstances of the play may be gleaned from the captions of the acts: "Act I.—The flat where she hesitated. Act II.—The same flat and the same hesitation. Act III.—The same flat still, but no hesitation."

The London text forms the basis of the present production.

William A. Brady will present Mary Nash and Jose Ruben in "I. O. U.," a new American play by Hector Turnbull and Willard Mack, at the Thirtieth Street Theatre, commencing on Saturday at the Belmont Theatre. "I. O. U." is a dramatization of Mr. Turnbull's motion picture, "The Cheat," and is unique in that for the first time the stage has gone to the screen for a story. "I. O. U.," the product of one of the most successful writers for the screen, Hector Turnbull, and of Willard Mack, author of "Three Roses" and numerous other successes, has already

been successfully tried out. The play opened a preliminary out of town engagement at Atlantic City last week.

The company supporting Miss Nash and Mr. Ruben includes Frederick Truesdell, Kenneth Hill, Andrew Higginson, Emily Fitzroy, Martha McGraw, Helen Finmore, George Riddell, Florence Flynn, Lynn B. Hammond and Nat Johnson.

WILLIAM A. BRADY returned to the stage last Monday as an actor in one of his own Broadway productions. What's more important he made a hit. Just before curtain time at the Central Theatre there came a telegram Monday night to Frederick Manatt, who plays Tom Lovell, coach of the Harvard crew, with Alice Brady, the producer's daughter, in "Forever After." Mr. Brady happened to be in the theatre and Manatt immediately went to him. In that telegram was word that Manatt's mother was dying in Kansas City and wanted to see her son. Mr. Brady read the wire, and told Manatt to catch the first train. The stage manager for "Forever After," J. Paul Jones, was promptly told to move up from the part he was playing and go on in Manatt's place. That was easy enough, but there remained the part of *McNabb*, a doctor of the Red Cross, to be filled, and the curtain was being held.

"That's all right, but who the Sam Hill can we get to play *McNabb*?" was the excited question sent from back stage. That message reached Mr. Brady.

"I'll play *McNabb*," he said. "Give me the part." He got it, and reading it quickly discovered that the last line was, "There's always a chance for a man who can cuss like that."

When the curtain rose those in the audience who had seen "Forever After" before may have found *McNabb* a trifle heavier in figure and voice than he was when last seen, but this was a performance that stuck out like the proverbial sore thumb, for William A. Brady had returned to the field in which he first won fame, and he had returned as one of the company supporting his daughter in one of his own productions, which ought to be enough for any one man.

"Freedom," the spectacular patriotic production which Julie Opp Faversham and Lee Shubert will present at one of the largest New York theatres next month, was first conceived as a pageant by C. Lewis Hind, who came to this country to represent the Association for Assisting Disabled Naval and Military Officers of the English Speaking Peoples. When he discussed the proposition with E. Lyral Sweete, the prominent stage producer, Sweete told him the idea was a play not a pageant; so together they developed "Freedom" into a huge drama of thirty-seven scenes, embracing a thousand characters in its action.

The drama and its production has a twofold object. One is to raise funds for carrying on the work of the Association for Assisting Officers and the other is to show the birth and growth of Freedom from the time of Alfred the Great to the present day. The main events in the history of the

Anglo-Saxon race struggling for freedom are pictured. Each event is presented in dramatic and not in pageant form. Carrying the connecting links of these episodes is the character of *Freedom*.

When "Freedom" was completed the authors realized the gigantic problem of getting the play produced. Julie Opp Faversham heard the play and immediately undertook the task of securing the necessary financial support. Lee Shubert volunteered to put up half the cost of production provided Mrs. Faversham could raise the other half. Through her efforts Mr. and Mrs. Arthur Curtis James, Mr. and Mrs. W. K. Vanderbilt, Mrs. Otto Kahn, Clarence H. Mackay, Mrs. Elizabeth Anderson, Mr. and Mrs. H. P. Davison, Mrs. Robert Bacon, Mr. and Mrs. George Armsby, Mrs. James Cressman, A. W. Mellon and Mr. and Mrs. C. Lewis Hind subscribed the necessary money to take the balance of the stupendous cost, and the profits go to the funds of the Association for Assisting Disabled Officers.

HERMIONE ON VIEW.

A character frequently met with in everyday life, but strange to say entirely new to the stage, has been created by George S. Kaufman, who re-wrote "Some One in the House," the "melodramatic comedy" now current at the Knickerbocker. She has been fittingly called the Perfect Bromide Lady. She is first cousin to Hermione, who purts sweetly about the Cosmic Urge and other transcendental things in the *Evening Sun*, and own sister to P. P. A.'s Dulcinea, whose letters from Bromideville will be remembered by newspaper readers.

Nearly every one has a friend whose conversation consists entirely of stereotyped phrases and "wise saws" hoary with age. Usually they are perfect bores into the bargain, but Mrs. Percy Gladwin's "Some One in the House" is so sprightly and so vivacious that she is quite the life of the house party over which she presides as hostess.

She begins on her first entrance. "Hello, everybody," she says. "Well, two is company and three is a crowd. How was the weather in the city? Hot, I suppose. Nice and cool here. You know if there's any breeze going we're sure to get it. Would you believe—we sleep under blankets every night. Percy's coming right in. He's working terribly hard. I always wonder if he's appreciated. After all, a person can work so hard in this world, and what does it amount to? Life's so short, you know, we should really get all there is out of it."

Hear her a little later discoursing on the country. "Don't you just love the country? I always say people were never intended to live in cities—crowded together like animals. As a matter of fact, I got out in the open—really close to nature. I think it makes a finer race than you. The ideal way is to live in the country about nine months a year and then go to the city for three months in the winter. You know, five in a hotel and see the best plays."

When her playwright husband suggests a fake story for publicity purposes *Hermione* runs true to form. "I think it's a wonderful idea," she says, "and so simple. But then, you know, they say all really great things are simple."

And so she chatters on. Almost as the final curtain is falling she emits her final bromide. "After all," she says, "the world is a small place, isn't it?" Mrs. Percy Gladwin's is all about us, but no one ever thought of putting her on the stage before.

A PLAY FROM ABROAD.

There has been much speculation as to the meaning of the title "The Better Ole," which was selected by Capt. Bruce Balfour, the soldier-artist, for his first play, which he wrote in collaboration with Capt. Arthur Elliott and which is to be presented on October 19 at the Greenwich Village Theatre by Mr. and Mrs. Fawcett. But it is made clear by William Allen White in his recently published book "The Martial Adventures of Henry and Me." Mr. White saw the play in London, where it is still running, by the way, and here is how he describes it: "The *Better Ole*," a farce comedy with a few musical bits in it, staged entirely at the front, could be put on in any American town and the fun would raise the roof. "A soldier comes sprawling down the trench. His comrade cries, 'Say, Alf, take your muddy feet out of the only water we got to sleep in. Again a soldier squats shivering with fear in a shell hole while the bombs are crashing over him and dirt spatters to every limb. A comrade looks in and to his captious remarks the squawking soldier answers: 'If you knowa there's a better 'ole, go to it!' Thereupon a comrade on a plum limb box during a terrific bombardment. Trees are falling, buildings crumbling, the landscape heaving, and Bert says: 'Alf, well miss this old war when it's over!'"

"As the shells strike nearer and nearer and a great crater yawns at their feet they crawl into it, are all but buried alive by the dirt from another shell, and Bert exclaims: 'Say, Alf, scare me—I got the 'ole!' And so it goes for a whole evening, while Bert, making love to an interminable string of girls at each place where he is billeted at the front, gives away scores of precious lockets with his mother's hair in them, and Alf, forever unavailingly, tries to make his cigarette lighter work and old Bill dreams of his wife at home who keeps a 'pub.'"

"The prohibitionists in America would probably insist that she keep a soda fountain or a woman's exchange; but no other alterations would be needed to get the play over the footlights in any English speaking town on the globe. "The British soldiers crowd the house where 'The Better Ole' is given. The boys in khaki jam the theatre and howl their approval." The authors call their play "a fragment from France in two explosions, seven splinters and a short gas attack."



MARY NASH
17 "I. O. U."

A PLAY A WEEK.

Klaw & Erlanger will give the twentieth annual production of "Ben-Hur" at the Lexington Theatre to-morrow night. The stage setting will have to be larger than ever this year to fit this stage, and the company will be more numerous than before. Robert W. Fraser will play the title role, and Monk, the equine actor, who has been in the company since its beginning, will be in the race scene.

After playing continuously for two years and travelling more than 25,000 miles, Elliott, Comstock & Gest's spectacle of ancient Jerusalem, "The Wanderer," is coming back to the Manhattan Opera House for an engagement beginning Monday night. "Potash & Perlmutter" in Yiddish, which has proved very popular besides being an unusual novelty, will be at the Standard this week. William Le Baron's clever farce, "The Very Idea," will be at the Shubert-Riviera. "Yes or No" is the attraction at Loew's Seventh Avenue Theatre. "Turn to the Right" comes to the Bronx Opera House. "Ten Nights in a Barroom" begins on Monday afternoon at the Third Avenue Theatre.



BEATRICE NICHOLS
17 "LIGHTNIN'"



REGINA WALLACE
17 "FRIENDLY ENEMIES"

commences at the outbreak of the world war, which, however, only figures in the dim background, while the plot of the piece revolves about the love of two dancers, *Tamar* and *Sabinoff*, who have been sweethearts since childhood, but who have been cruelly kept apart through the sinister influences of fate and *Dimitroff*. *Tamar* is wrongfully accused of being a German spy. Public indignation is aroused against her, resulting in an attempt at assassination while she is dancing with *Sabinoff* on the stage of a Paris theatre. She is wounded and while unconscious has a vision of her early childhood, including a tragic circumstance which was the cause of all her misfortune, and which revealed *Dimitroff* in his true light. The action afterward passes to Russia, where several other adventures befall the lovers before their happy union.

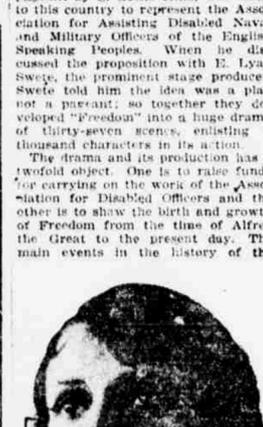
Jane Cowl will open the new Selwyn Theatre on West Forty-second street on Wednesday night in "Information, Please," a comedy written by herself and Jane Murfin. In her support will be seen several members of her companies from previous seasons, including Orme Caldara, Bronkie Yurka, Henry Stevenson, Alan Brooks, Robert Rendle, Viola Compton, Ellen Salinger, Betty Graham and others. "Information, Please!" Miss Cowl will be seen in a role said to be very different from any she has played before, in that it is lighter and more fantastic.

The builders of the theatre have sought to make the auditorium proof against street noises. A deep lobby opening on Forty-second street is fol-



VIRGINIA HOWELL
17 "BEN HUR"

loved by a large lounge, where as a distinct novelty men and women will be permitted to enjoy their cigarette cigarettes together. On the Forty-third street side the theatre has double walls with an air cushion between. The interior is done in Italian renaissance and the prevailing color scheme is Italian blue.



BEATRICE BECKLEY
17 "AN IDEAL HUSBAND"

loved by a large lounge, where as a distinct novelty men and women will be permitted to enjoy their cigarette cigarettes together. On the Forty-third street side the theatre has double walls with an air cushion between. The interior is done in Italian renaissance and the prevailing color scheme is Italian blue.



ADA MEADE
17 "THE GIRL BEHIND THE GUN"

loved by a large lounge, where as a distinct novelty men and women will be permitted to enjoy their cigarette cigarettes together. On the Forty-third street side the theatre has double walls with an air cushion between. The interior is done in Italian renaissance and the prevailing color scheme is Italian blue.