

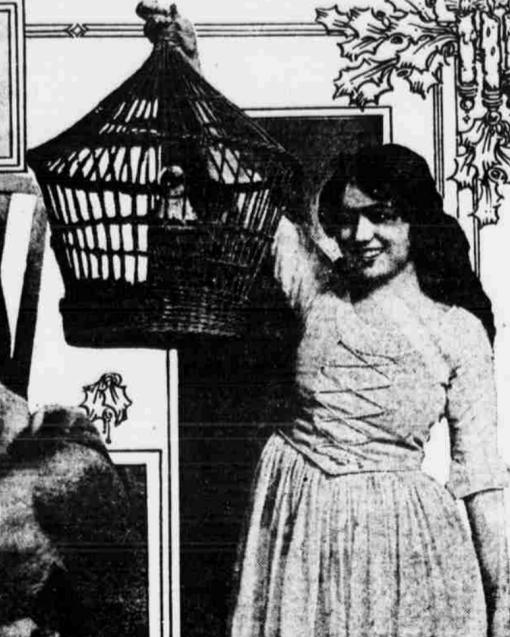
The Year's Last Weeks in the THEATRE



HELEN MAXWELL
IN "LITTLE SIMPLICITY"



LOLA FISHER
and
WILLIAM SAMPSON
IN
"BE CALM
CAMILLA"



SYLVIA FIELD
IN
"THE BETROTHAL"



MARY HARPER
IN "NOTHING BUT LIES"

By LAWRENCE REAMER.
"WELL, I see Cookie is in bad with the bulls. Good old Cookie. She's not a bad sort," and there was real sympathy in Mrs. Warren's voice as she set the glass down carefully to keep the wet rim from further marking the table in the quiet room back of the family entrance. "Lots of 'em worse than Cookie have got away with it. They take dislikes though, the bulls do. Look how they picked on me at first. I hadn't a chance to open my mouth. Then the people got tired and nobody's paid much attention to me since, the cops over did it all so at first."

The speaker's voice took on a liquorous quality which may have been emotion or it may have been from the last drops in the mug which she carefully swallowed. She seemed from one reason or another more sympathetic than ever when she resumed.

"Same, thank you. Yes, mixed. The trouble with Cookie and her visiting every Tuesday and keeping herself out of the way in the meantime might have been expected. I always would have it, you know that these amateurs do more to spoil our business than anything else. And I know my profession."

The woman opposite her carefully adjusted the black lock over her ear to hide the white at the roots where the dye had begun to fade. Then she sipped most gently at her glass, which nevertheless gradually emptied under this polite process.

"Ugh!" she said with a shudder. "Cookie, to think of it. What would poor dear Aubrey have said of such a thing. There was always class about Aubrey, say what you might. There was—were times when he might have been a little slow, but we was—were always strong on class. In all those years at the Albany and later in the country, my home was kept up like any other house in the county. There were plenty of servants and not one of them had that much on me."

Paula Tanqueray held up a bony finger ornamented with a glassy diamond ring and indicated by means of another claw that the servants "had" not a fractional part of that finger.

"And now it's a cook, is it? And a Member of Parliament. The stinky thing. And the got her just by whistling at her Tiger, Tiger, while she was waiting for a bus. Can you beat it? Well, I'm glad Aubrey never got the habit of looking down the kitchen steps and calling 'Tiger, Tiger.' Where would I have been? I ask you, dearie, where would I have been? I guess I've got time for one more, thank ye."

The sullen woman across the table who had been staring at one and then the other nodded at the waiter.

"What do you two know about art, anyhow?" she said in tones that suggested the rich cockney notes of the departed Olga Nethersole. "And unless you're an artist what after all does it count what the cops or anybody else tries to do to you. You know I was always strong on art—and artists. If I hadn't dressed my-

self up as Sappho and gone to that ball that night I might never have had any trouble myself. But I just used to make myself ridiculous about artists whenever one of them came around.

"That was what got me in bad, but what did you two ever do? One of you in business and the other thinking she belonged to the quality."

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that suggested she might have a mouthful still. "Funest thing I ever heard. A cook."

Just then a stray cat shot across the light sidewalk into the darkness. Mrs. Warren leaned down.

"Here, Tiger, Tiger!" she whispered, swaying somewhat uncertainly from side to side.

"Say, Warren," angrily cried Paula, "ain't you ever learned to be a lady? Get up there, Fanny Legend, take her by the other arm and less walk her fast in the cool air. Say, don't she give herself away?"

But Mrs. Warren crouched on the sidewalk, still watching the direction in which the cat had disappeared.

"The cat poked its nose out of the darkness."

"Told you so," she said, rising somewhat unsteadily to her feet. "They're not tigers. You mustn't treat 'em rough. So when I said sweet puss, she came out. Just like my girls used to do. Jes' leave 'em to me, you two. I know my business, I mean my profession. I can tell a cat from a tiger."

There certainly is no further need for farces as a foundation for musical plays since the energetic firm of Bolton & Woodhouse is able to do so well out of its own head as it has in "Oh, My Dear!"

In addition to the performances given here at the Princess Theatre by John Mason and Marion Manola, Alexander Salvini was one of the first, if not the pioneer, to act the Alsatian comedy in English here.

But there is no reason why the preparations for the musical version of "A Little Bit of Fluff" should not continue. That bustling bit of drama was acted as all well-wishers of the theatre will remember, early in the autumn, when summer heat kept from New York the intelligent and cultivated, the appreciative and intellectual who would have delighted in just such a play. Anything so witty and vivacious, so sidesplitting in idea and skilful in execution, had not been witnessed here in years.

But as a musical play, its charms will again be accessible although its merely verbal brilliancy may suffer under the extra illustration of melody. Nothing could, however, obscure its real merits to an appreciative public.

Then there have been in recent months far reaching opportunities to learn the best method of appreciating the merits of British comedy. It is not improbable that tableaux vivants showing the most striking scenes from "Peter's Mother," "By Pigeon Post," "Betty at Bay" and other recent successes imported from the London theatres will be shown among the spectacular features of the production.

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that the French have no rural plays "of the simple, homely character that distinguishes our domestic drama."

Permit me to remind you of at least one famous play in this description which has been in the repertoire of the Comedie Francaise for more than a generation. I refer to "L'Ami Fritz" by Eckmann-Chatrain, which had several hundred performances in Paris and was also given in London during some of the visits of the Comedie to the British metropolis in 1879 and subsequently.

Here in New York we had an English version at the old Princess Theatre in Broadway, but the best remembered performance was that associated with the name of Emil Possart, the German comedian, at the Irving Place Theatre. Calve appeared in "L'Amie Fritz" by Mascagni at the Metropolitan Opera House. The episode of the cherry tree, which occurs in both the play and the opera, is one of the most charming in dramatic literature.

The reference to French plays of country life comprises no such works as the Eckmann-Chatrain drama, which is one of the masterpieces of the French theatre. It has for years held its place in the repertoire of the Comedie Francaise, along with Edmond Fallou's "Le Monde ou son journal." The two have often been mentioned as dramas that embody the spirit of the modern French theatre as no other fruits of the dramatist's art in Paris.

Such crude and formless pieces as the American and Austrian plays of rural life described at the time could not be classed with such exquisite and finished work as that to which our correspondent refers. It may be recalled in connection with "L'Ami Fritz" that Suzanne Reichenberg's charming creation of Suse, in which she charmed several generations of Paris theatregoers, is inseparably connected with this drama in the history of the Comedie Francaise.

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I appeared in Shakespearean roles. As you Broadway managers don't appear able to "see" Shakespeare nowadays I suppose it is quite natural that I was overlooked.

As a matter of fact, Mr. Coburn, who has made the biggest hit of his career as the *Old Widow* in Capt. Bairnfather's dramatization of "Fragments from France," has played more Shakespearean roles than any other living American actor, with the possible exception of Robert Mantell.

But it is amazing how any manager could be so naive about Mr. Coburn's stage career in view of the fact that the stage creator of *Old Bill* in this country is the same man who resurrected "The Yellow Jacket" from the graveyard of dead plays, blew upon its dry bones, induced it to toddle and then made it run. And on Broadway, too!

In addition to this modern stage miracle he played the part of *Chorus* in "The Yellow Jacket," his performance being highly praised by reason of his fine diction and intelligent reading of the lines.

Then, too, who can forget Mr. Coburn's masterly performance of "The Imaginary Invalid" in Moliere's play? Unfortunately, this play was only presented for a few matinees, but it delighted the discerning playgoers. This play, by the way, is to be revived by Mr. and Mrs. Coburn later in the season and those playgoers who did not see it before will have an opportunity of finding out for themselves that Mr. Coburn is "an actor, too."

Up to date Mr. Coburn has played approximately 125 parts during his stage career. In addition to a long apprenticeship in stock he has played the principal male roles in "Macbeth," "The Merchant of Venice," "Romeo and Juliet," "Othello," "Hamlet," "Richard III.," "Henry V.," "As You Like It," "The Taming of the Shrew," "Twelfth Night," "A Midsummer Night's Dream," "The Tempest," "Comedy of Errors," "The Merry Wives of Windsor," "Julius Caesar" and "Much Ado About Nothing."

Even before producing "The Yellow Jacket" so successfully Mr. and Mrs. Coburn had been seen in New York in "Elettra," which they presented at the Hudson Theatre in 1911. Mr. Coburn appearing as *Orestes* and Mrs. Coburn in the title role. Percy Mackaye's "Jeanne d'Arc" and "The Canterbury Pilgrims" are two other plays in their repertoire in which Mr. and Mrs. Coburn were seen to great advantage.

WHAT BARNES HAS TO SAY.
The capable acting in "Betty at Bay" has been generally commented on, especially the work of Doris Rankin, Charles A. Sullivan and J. H. Barnes. Mr. Barnes is one of the best known figures of the English theatre and the author of "Forty Years on the Stage," which is one of the most popular books of theatrical reminiscences published in recent years and is regarded as being of especial value to dramatic students.

Since the day forty-five years ago when Mr. Barnes opened in "Homes and Juliet" with Adelaide Neilson, he has been associated with every English player of distinction. He has, therefore, exceptional qualifications as a dramatic oracle. At the Thirty-ninth Street Theatre the other evening, although the time at his disposal was limited, he condescended graciously to express his views on some aspects of the theatre to-day. His outlook was not exactly optimistic. Among other things he said:

"I see a stage from which romance and charm are almost entirely banished, where filthy, sordid, realistic, and often very faintly veiled, scenes of ennobling or interesting interest to a few very advanced thinkers, are like a mildewed ear, blasting a whole nation, perverting the young and disgusting the old, and so deadly dull as to kill the theatre habit among the public. The optimism of certain utterances of Forbes-Robertson in recent years are explained partly, I think, by his remarkable success in Shakespearean repertory just before his retirement."

"When Forbes-Robertson began his farewell performances at Drury Lane Theatre in "Hamlet" he invited me to resume my old part of *Polonius* with him. His brother, Norman Forbes, told me that he did not believe that Sir Johnston or his plays were wanted in London, but that he only intended to lose a certain amount of money. What happened is modern history; how the theatre was besieged by crowds night after night week after week, to witness not only "Hamlet," but nearly all the other plays of his repertory; how the records of the theatre as regards receipts were equalled and exceeded and the nightly demonstrations of respect and affection for our foremost actor are among the happiest incidents of the modern stage."

"The business continued enormous for eleven weeks, and our star's bank-

ing account must have been very substantially increased. I was only engaged for *Polonius*, but through a disappointment in the case of a gentleman who had engaged to play *Iago* I took that part on short notice with every evidence of satisfaction on the part of the public. Almost in the last days of the engagement the announcement was made that the King and queen, Sir Johnston Forbes-Robertson. Never was a theatrical knight more welcome or popular. And then came the last night and final farewell, when the prices of the seats were raised. The theatre was thronged to its utmost capacity and hundreds were unable to obtain admission."

Asked if such a demonstration was not a favorable augury for the proposed Shakespeare Memorial National Theatre, Mr. Barnes replied that he did not think the outlook was encouraging.

"No one would rejoice more than myself to see such a scheme brought to a successful issue," said Mr. Barnes, "but there are two great difficulties, that of determining the character of the directorate and that of raising the money required. The situation also is daily becoming worse as the people who can play Shakespearean roles grow fewer."

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Wives of Windsor," "Julius Caesar" and "Much Ado About Nothing."

Girl," "Man and Superman" and as *Jefferson Ryder* in "The Lion and the Mouse." Indeed, his triumph in the latter brought him a London engagement in the same role in the following spring.

Bennett was now established as a leading man and his services were in great demand. When he returned to America he played *Leonard Williams* in "The Hypocrite." Then he reappeared in London, playing the leading part in "Strongheart" at the Aldwych Theatre and later as *Ademar* in "Divorcements" at the Duke of York with Grace George.

Charles Frohman selected Bennett as leading man for "Marie Adams" and the actor was seen in Harrie's comedy, "What Every Woman Knows." After a two year season in this play Bennett appeared in another big success, "The Deep Purple," following that engagement with an appearance in C. H. Mason's "The Hypocrite." Then he reappeared in London, playing the leading part in "Strongheart" at the Aldwych Theatre and later as *Ademar* in "Divorcements" at the Duke of York with Grace George.

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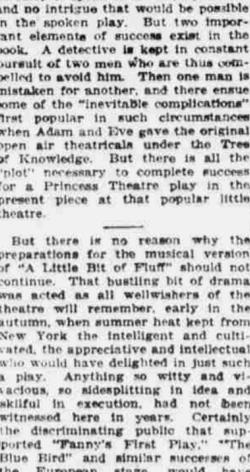
PLAYS THAT LAST.

Astor, "Little Simplicity"; Belasco, "Tiger Tiger"; Belmont, "The Little Brother"; Bijou, "Sleeping Partners"; Booth, "Be Calm, Camilla"; Broadhurst, "Ladies First"; Casino, "Some Time"; Central, "Forever After"; Cohan, "By Pigeon Post"; Cohan & Harris, "Three Faces East"; Comedy, "A Place in the Sun"; Cort, "The Better 'Ole"; Critch, "Three Wise Fools"; Eitingue, "Under Orders"; Empire, "The Saving Grace"; Forty-eighth Street, "The Big Chance"; Forty-fourth Street, Robert Mantell; Fulton, "The Riddle"; Woman, "Gaiety, Lightnin'"; Globe, "The Canary"; Hudson, "Friendly Enemies"; Liberty, "Gloriana"; Longacre, "Nothing But Lies"; Lyceum, "Daddies"; Lyric, "The Unknown Purple"; Manhattan Opera House, "The Auctioneer"; Maxine Elliott's, "Learn for Three"; Morosco, "Remnant"; New Amsterdam, "The Girl Behind the Gun"; New Amsterdam, "Combination Frolic"; Playhouse, "Home Again"; Plymouth, "Redemption"; Princess, "Oh, My Dear"; Republic, "Roads of Destiny"; Selwyn, "The Crowded Hour"; Shubert, "The Betrothal"; Thirty-ninth Street, "Betty at Bay"; Winter Garden, "Sinbad."



IRENE BORDONI
IN "SLEEPING PARTNERS"

When I was pinched it was all in the cause of art and artists. And now it's a bonnie tout faire. I'm glad I got out of the business when I did. A cook, eh? Well, maybe she's cordon bleu and that puts her in the artist class. The same went what it was, though, if a cook can get in just by answering to "Tiger, Tiger." You had to do more than that when I began.



BERTHA KALICH
IN "THE RIDDLE WOMAN"

"Jee, can't help laughin'," murmured Mrs. Warren with a tonic quality



GRACE VALENTINE
IN "LOMBARDI," LTD.

To THE DRAMATIC EDITOR OF THE SUN
—Sir: In last Sunday's Sun it is stated



MARY NASH
IN "THE BIG CHANCE"

farces and comedies in which the actor assumed parts of growing importance. He appeared in that old time favorite, "The Auntie in 'Jane' and 'The Postman.'" Believing that he could acquire the virtue of versatility in stock he played two seasons of sixteen and twenty weeks respectively with a change of bill each week. Then came a long period of farce in Charles H. Hoyt's plays in which he was seen in "The Proper Cup," "The White Heather" and "At the White Horse Tavern."

Where the Plays Change.

Robert Mantell enters upon the seventh and final week of his engagement in New York at the Forty-fourth Street Theatre with performances of "Lions XI" on Monday, Thursday and Saturday nights. Fritz Leber will appear as Hamlet at the Wednesday matinee. "Rabelieu," "King Lear" and "Romeo and Juliet" will also be given. Henry Miller and Ruth Chatterton will appear at the Standard in "Daddy Longlegs," supported by a strong company, including Jose Rufo.

Oliver Morosco's fashion success, "Lombardi, Ltd.," returns to New York for an engagement at the Shubert-Riviera, with Leo Carillo and the original cast. The Stuart Miller production of "Seventeen" comes to Liberty Avenue Theatre, with Gregory Kelly and the other players of the original company.