

### Of Children's Plays, Love in the Lodging House and Other Topics of the Current Drama

By LAWRENCE REAMER.

There are certain authors in the contemporary theatre regarded by the public as a species of literary test. Just in the degree that these dramatists are appreciated by the theatregoer is he regarded as a person of discriminating taste. It used to be that Bernard Shaw stood highest in this list. Yet to-day J. M. Barrie seems at the top. Everything from the sacrosanct pen of Barrie must be worth the appreciation of the most critical intellect. Every play must be a masterpiece. Not to revel in the whimsical humor, the odd pathos and the poetic fantasies of any work that bears the Barrie hallmark is to write one's self down—well, rather lowbrowish.

So there is always a chorus of praise. Some day the childish treble will be lifted just as it was in the fairy story of Hans Christian Andersen to aver that the prince is untried despite the praise of the fawning courtiers and the crooked backs of obsequious hucksters. Once or twice this still small voice has been almost felt if not heard in the theatre. When in "A Kiss for Cinderella" Miss Maude Adams measured a large man for a frock coat and sold it to him for a penny it seemed as if the truth must out from the mouths of babes. When the heroine of "The Legend of Leonora" admitted that he pushed a man out of her compartment to his death because he had opened the window on her little girl there was nearly a revolt of reason. Even at the risk of being harshly judged, from an intellectual standard, the large public went away from plays which never had from any performances which were fortunate enough to enlist the services of Miss Adams, who was then at the height of her popularity.

**Power of the Barrie Name.**  
But the Barrie name is a power in the drama, both here and abroad. It is, of course, true that no writer for contemporary drama imparts greater literary finish to his work than the Scotch humorist does, nor is there such distinction of style to be found in the plays of any other dramatist at the service of the English speaking theatre. But all the Barrie humor and all the Barrie fantasy are not as faultless as his most relentless admirers would have us believe. It is not the suspicion that Mr. Barrie might have been the author of the widely discussed book by Miss Daisy Ashford, and I have more to do with the popular success of that work than any intrinsic merit it possessed? Without Mr. Barrie would it ever have found such a far reaching success? It is possible, it is possible, now that the shouting is over, to wonder.

**"The Young Visitors" Arrive.**  
It is not only possible but fair to ask the question, since the stage version of "The Young Visitors" seen at the Thirtieth Street Theatre, is so much more amusing than anybody with only Miss Ashford's work in mind would ever have supposed. William A. Brady and the other producers have retrogressed to the original scenario. From the scenery, which might have come out of a child's paint box, to the Prince of Wales's infantile manner of eating sherbert at a levee in Buckingham Palace the suggestions of the book are emphasized into readily comprehensible and effective fun. Much of it is certain to arouse the mirth of many who could but smile faintly at Miss Ashford's book and regret that they were not of the intellectually elect. They knew they were not of this inner circle because they were not able to roar with laughter at every word in the childish story. That is the mood in which one should approach every classic of Barrie and all other classics which the author commends. It happens, however, that the actors, the scenery, the dresses and the music make of "The Young Visitors" on the stage something more generally amusing than it was between covers.  
And what a fine time the old boys will be able to have merely by listening to the music which accompanies almost every scene of the three "ideas" of "The Young Visitors" which will always be associated in their minds with the pious song and sprightly dance of Miss Rosina Vokes. How many in the audience on Monday had heard her sing it on the spring nights at Daly's Theatre? Then there was the "Stephanie Gavotte," a favorite of the days in which Miss Ashford was entering her ninth year. There was "Amaryllis," speaking of gavottes, which the orchestra played at a somewhat more dramatic stage of its drama. But the gay life must have been at its height when the famous "pas de quatre," which was brought here first from the Gaiety Theatre, was the music employed to express the spirit of the scene. Of course, the lively old time must have been familiar to many in the theatre who did not know what it was. Four sidr dancers, when that agreeable form of gestic diversion was novel to our ears, did a quadrille to that music in "Faust Up to Date" at the old Broadway Theatre. And Florence St. John, the ruling favorite of the London musical stage, made in that production her only American appearance, without it will be remembered, gaining any of the popularity she enjoyed so long abroad. But it must be said in her favor that she began rather late over here.  
Some singular aspects of New York's domestic life occasionally reach the stage. Representation of fashionable existences has acquired steadily year

### PULITZER PRIZE FOR STUDENTS OF MUSIC

An imposing list of prizes and traveling scholarships established by the will of the late Joseph Pulitzer to stimulate achievement in American music, journalism, letters, art and drama as well as in the public service, will be announced at the next annual commencement of Columbia University. Past awards, embracing a wide range of endeavor, the university authorities say, have quickened interest in the competition of the present academic year.  
The student of music in America who is deemed the most talented and deserving will receive as an award an annual scholarship having the value of \$1,500 in order that he may continue his studies with the advantage of European instruction.  
Nomination of candidates for any one of the Pulitzer prizes, it is announced by the university, must be made in writing on or before February 1, addressed to the secretary of the university. Each nomination for a prize must be accompanied by a copy of any book, manuscript, editorial, article or other material submitted by any competitor for a prize or on his behalf, which must be delivered at the time of nomination to the secretary of Columbia University for preservation in the library of the school of journalism. Competition for a prize is limited to work done during the calendar year ending December 31.  
Samuel Gardner was awarded the music scholarship in 1918 and Meyer I. Silver in 1917.

### MARSH ALLEN TELLS CAREER.

English Actor Made First Success in American Plays.  
Marsh Allen, who is the head of the house of Hillier in "The Skin Game" at the Bijou, is not entirely new to New York, for some sixteen seasons back he appeared here briefly with Lily Langtry. The play was a failure, and after a fortnight Allen returned to England.  
Oddly enough, he said, it was in an American play that he scored his first success in London. He appeared with William Gillette in "Secret Service" at the Adelphi in the role originated here by Harry Woodruff. Later he appeared in another American piece, "Are You a Mason?" With the star given him in these plays, Allen's rise was rapid. He was a co-star with Lillian McCarthy in "Too Much Money," and he also shared honors with Gladys Cooper in "Please Help Emily."

### IN BROOKLYN THEATRES.

At the Majestic Theatre, Brooklyn, this week will be Cecil Lean and his co-star, Cleo Mayfield, in their latest musical comedy, "Look Who's Here." The book is the joint work of Frank Mandel and Edward Paulson. The music has been provided by Silvio Hein. It had a run last season at the Forty-fourth street Theatre in Manhattan.  
"The Storm," a thriller of the north woods, will begin a return engagement at the Montauk Theatre to-morrow night, the third played at this house within a period of three months. The play, presented by George Broadhurst, written by Langdon McCormick and staged by Mrs. Trimble Bradley, will include the same cast which was seen at the Montauk earlier, the members of whom are Katharine Hayden, Ben Taggart, Eric Maxon, Charles Henderson and Joseph Drelich.  
George Jessel's satire "Troubles of 1920" will be the chief attraction at the Orpheum. Others will be Lydell and Macy and Burt Clark and Flaria Aracero. May Wirth, equitissima, will share headline honors with Yvette at the Bushwick.  
Marshall Nellan's latest photoplay, "Dinty," will be at the Strand.  
"The Record Breakers" will be the burlesque attraction at the Star.

**NEW BURLESQUE AT COLUMBIA.**  
"The Girls of the U. S. A." is the announced change of bill at the Columbia Theatre this week. It is a burlesque on two acts and six scenes, which takes the spectators from the interior of a woman's club in New York city to the banks of the River Nile. A long cast of favorites will appear, including Al Shaw, Marty Ward, John Bohanan, Sam Lee and Nettie Wilson.  
**AT UPTOWN THEATRE.**  
"Thurston, magician, is to be the attraction at the Shubert-Riviera Theatre this week. The magic of many countries is combined in his performance.  
"The Shubert production of "Maytime" will be at the Bronx Opera House, with Elison Van Biens and Worthie Faulkner in the principal roles of this musical comedy.

### Miss Madge Kennedy Back On Speaking Stage in "Cornered"

**MONDAY.**  
Manhattan Opera House—John E. Kellard and company in Shakespeare's "Hamlet."  
**WEDNESDAY.**  
Astor Theatre—Henry W. Savage brings back to the speaking stage Miss Madge Kennedy in "Cornered," a comedy-drama by Dodson Mitchell. It gives to Miss Kennedy her first opportunity, in a spoken play, to appear in a role combining drama with comedy. In a plot whose scenes change from a Chinese restaurant in the underworld to the Fifth avenue home of an heiress. The cast includes Leslie Austen, Amelia Gardner, Morgan Coman and Edward Fielding.  
**THURSDAY.**  
Manhattan Opera House—John E. Kellard and company in "Macbeth."  
**FRIDAY.**  
Moroson Theatre (Matinee)—With casts chosen from current Broadway plays, by courtesy of the several managers, the first presentation on any stage of the quartet of prize winning playlets selected in competition by the League of American Pen Women will be given under the patronage of notables of the stage and society. The receipts will be devoted to the general fund of the league. The plays are: "P's and Q's," comedy by Annie Nathan Meyer; "The Don of Miracles," mystery play by Ruth Murray Underhill; "Ephemerals," satire by Elizabeth de Alcala; "White Tulle," drama by Faith Van Valkenburg Vilas. The players include Mrs. Thomas Whiffen, Geoffrey Kerr, Leslie Howard, Marla Maddern, Georges Ranavert and Miss Joan McLana. Plays produced under the personal direction of Misses Grace Griswold and Jessie Bonstella.



### Did You Hear?

Whether Miss Maude Adams returns to the New York stage this winter or not—she is still deliberating whether her health is sufficiently restored for a season's grind—it is all but settled that she will not act at the Empire Theatre. Barrie's "Mary Rose" will be given there in December and the powers are counting on a long run for that piece. So Miss Adams would have to begin her season so late that another theatre will have to be found in case it is needed.  
Miss Adams' New York engagements always have been associated with the Empire, where her career as a star began in "The Little Minister." In order that the stock company might return—there were stock companies in those days—the play was removed to the Garrick, where its long run was continued. Both in "The Little Minister" and "The Storm," the actress appeared at the Knickerbocker Theatre, and in this same playhouse she acted in "Quality Street." But for the greater part of her New York career she lodged artistically in the Empire.  
Miss Adams had decided long before that she would not return to the stage this year not to play the leading role in "Mary Rose," which J. M. Barrie intended for her just as he more or less definitely intends all his heroines for her. Miss Adams was delighted when she read the play and more or less decided to act the heroine. Then she had a change of heart. "I really could not bring myself," she told a friend, "to play the part of a sixteen-year-old girl. That is the age of Mary Rose in the first act. I have to come to that decision sooner or later. It really up to my mind the time had come."  
Much as her admirers will regret it, the actress may be wise. It was generally agreed the last time she acted at the Empire that she looked—well, at least, twenty.

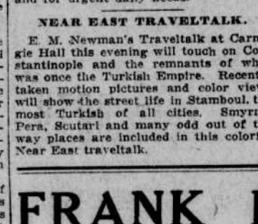
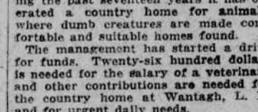
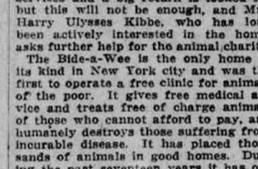
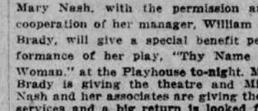
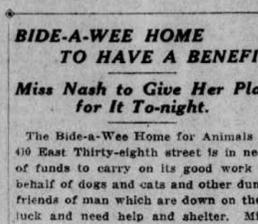
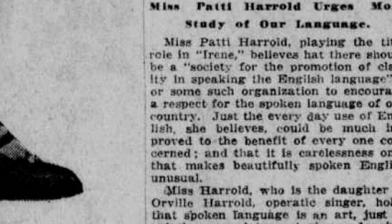
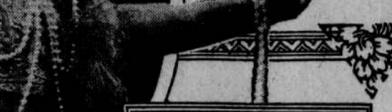
**New Musical Play Approaching.**  
Ray Goetz, who gave "As You Were" to New York last winter, has a successor to that play which may arrive here if the manager is able to remember the name when the time comes to announce it. During an inconspicuous week at a Brooklyn playhouse the novelty was called "From Broadway to Piccadilly." Over night the title changed into "Here and There." But the end was not yet. Johnny Dooley and Miss Anna Wheaton were the leading members of the company at this time. Then Miss Edith Hallor left the Winter Garden to join Mr. Goetz and William Kent also was added to the company. Since their accession the piece has become "Vogues and Vanities," with plenty of time to change before the Bayton engagement is ended.

**Fred Latham and a Veteran Play.**  
When William Le Baron set out to find a plot for "The Half Moon," which still is beaming at the Liberty Theatre, he took no risk. He picked out a play that had stood the test of time. The original of "The Half Moon" is none other than our old friend "Our Boys," by H. J. Byron, which forty years ago, more or less, was played for four years at the Vaudeville Theatre in London and established the record for the longest

run of all time. It is said that the London bus drivers of the day used to call out the name of the play when the theatre was reached.  
That is interesting enough, but there is another British institution connected with "The Half Moon," Fred G. Latham, who mounts so many of C. B. Dillingham's musical plays with vivacity and no end of spirit, was entrusted to produce the musical play at the Liberty Theatre. Mr. Latham was, moreover, entrusted with the task of taking through England the first company that ever acted "Our Boys" outside of London. Despite this early acquaintance the stage manager had not, until the manuscript of Mr. Le Baron was handed to him, had the pleasure for years of meeting the play.

**Where Good English Plays Go.**  
When "The Maid of the Mountain" was produced at the Casino, it was at least thought that it would enjoy some degree of its London success. It was played there for three years. It lived through three troubled weeks at the theatre on Broadway, but it has been, nevertheless, the theatrical sensation of the week at this season.  
Since all the English successes seem certain to repeat their experience of London, it has been decided to produce in Montreal next week a London triumph that flashed in the pan here. This is "Paddy The Next Best Thing," which is still enjoying the favor abroad which was denied to it here and in Boston. It is expected to repeat there its London career. No announcement has as yet been made of the Canadian premiere of "A Little Bit of Fluff."

**Last Two Weeks of "One."**  
With to-morrow evening's performance Miss Frances Starr will enter upon the last two weeks of her limited engagement in David Belasco's production of Edward Knoblock's play "One" at the Belasco Theatre.  
These are also the last two weeks of the limited engagement of Mr. Belasco's production of Jean Archibald's comedy "Call the Doctor" at the Empire Theatre.



### Kitty Doner to Appear in New Act

Will Head Bill at the Palace in "League of Song Steps."

Miss Kitty Doner, who dances as well as sings, will appear in a new act at the head of the Palace bill this coming week. Assisting her in this number, called "A League of Song Steps," will be the rest of the family—her sister, Rose, and her brother, Ted. Marie Nordstrom will appear in her own sketch, "Tick Tock," Santos and Hayes remain with their revue for a second week. Others on the bill are Nat Nazarro and company in "A Variety of Varieties," Harry and Emma Sharrock in a new edition of "Behind the Grandstand," Mr. and Mrs. Jimmy Barry in "The Burglar," Adelaide Belland company in dances and Wilson and Larson.

The chief acts at other vaudeville houses follow:  
RIVERSIDE—Marie Cahill; Sarah Padden.  
COLONIAL—Franklin Ardell and company; Nonette.  
HAMILTON—John B. Hymer; Dugan and Raymond.  
JEFFERSON—Eddie Leonard; Thomas E. Shea.  
ALHAMBRA—Eddie Foy and family; "Puritans."  
ROYAL—Karyl Norman; Clark and Bergman and company.  
AMERICAN—Billy Hart and Circus Girls; Octavia Handworth and company.  
FIFTH AVENUE—"Not Yet, Marie"; Larry Barton and company.  
The usual Sunday concerts will be given at the Manhattan Opera House and the New Amsterdam Theatre.

### MARIONETTES IN PLAY.

Next week, beginning Monday, Tony Sarry's Marionettes are scheduled for a series of special matinees at the PUNCH and JUDY Theatre. The little wooden headed actors will present for the first time in New York "Rip Van Winkle," a dramatization of Washington Irving's story made famous on the stage by Joseph Jefferson. Mr. Sarry's new production is said to be the most elaborate puppet play ever seen in America and pleased Boston when it was presented there recently at Stintner Hall.

### FRANK BROTHERS Fifth Avenue Boot Shop Near 48th Street