

Plays, Players And Playhouses

C. Haddon Chambers, the English playwright, who passed most of the winter in New York, has sailed for England.

William H. Crane, the veteran actor, is the oldest comedian on the American stage, having been on the boards for fifty-three years.

Bernarr Macfadden and Sanford Bennett, the exponents of physical culture, are featured in "The Health Road," a health drama written and produced on films.

Vera Pearce, the noted beauty and famous model, who has posed for the best artists, has given up the studio of ink and paint for the strong lights of the motion picture studio.

A new play entitled "Self-Defence," by Florence Speigel, twenty-two years old and said to be the youngest playwright in the United States, will be produced on Broadway next season.

Louis Mann, in "The Bubble," returned to New York to play an indefinite engagement at the Maxine Elliott Theatre. He appeared in the comedy for over 200 performances at the Booth Theatre last season.

Sir James M. Barrie's latest play, "A Kiss for Cinderella," produced by Messrs. Curzon and Du Maurier at Wyndham's Theatre on March 16th, has caught the fancy of London. It is typically Barresque in its charm and fantastic nature.

A new comedy, the first of three to be produced by J. Hartley Manners, "The Wooing of Eve," with Laurette Taylor in the title role, was successfully produced this week in Philadelphia. The beginning of the internationally famous star was, indeed, very humble.

"The Co-respondent," a new play by Alice Leal Pollock, and Rita Wiseman, had its premiere in New York with Irene Fenwick in the leading role. This is Miss Fenwick's first appearance as a star. Norman Trevor, late of "Margaret Schiller," is also in the cast.

D. W. Griffith's film spectacle, "The Birth of a Nation," has started with the current month's looking in on its second year of prosperity.

B. St. Denis, brother and stage manager for Ruth St. Denis, has a new offering in preparation for vaudeville. A dozen girls will be in the company.

Rose Melville, creator of the famous Sis Hopkins, is the recipient of a number of offers on the part of managers seeking to bring her back to the stage next season. "Sis Hopkins" was always a sure-fire winner on the road, and the managers probably feel that with the increased

popularity, Sis Hopkins is getting on the picture screen she will be a greater drawing card than ever.

Reginald de Koven, American composer, after an absence of two years, returned to the United States last week. He was accompanied by his wife. Mr. de Koven has written a new opera in English which he hopes to have produced at the Metropolitan Opera House and which he has entitled, "The Canterbury Pilgrims."

It is proposed to found in New York a playhouse to be found as the Halbrook Blinn theatre, the scope of which will be, briefly, to establish an intimate playhouse, where Mr. Blinn will produce and participate in the production of seriously serious and seriously comic plays and unquestioned literary dramatic worth.

It is the news of Charles Richman's threatened blindness through constant film work, true, or is it a "movie" press story. If the former it is a matter for serious regret that an actor so well equipped for legitimate work should sacrifice both standing and eyesight in behalf of temporary profits in all illegitimate branch of the drama.

The Lafayette Theatre Stock Company, an organization of colored actors, is to make a series of Shakespearean productions this spring as its contribution to the tercentenary festival. The first production will be "Romeo and Juliet" to follow. At the close of the season the company will go on tour as far west as St. Louis.

"Come to Bohemia!" the musical comedy of the Latin Quarter, by Geo. S. Chappel and Kenneth M. Muhlson, which is the first offering of the Stuyvesant Producing Company, will open at Maxine Elliott's Theatre, New York, on April 27th. Natalie Alt has been engaged for the prima donna role and William Danforth will have the principal comedy part.

Maurice and Miss Florence Walton, who have been dancing together in vaudeville for several years, were married a few days ago in New York at St. Agnes church. This is the second time the couple have been married, as a civil ceremony was performed in Europe years ago. Maurice is a New York boy, though born of Belgian parents.

Mrs. Roberta Menges Corwin Hill Tearle, the third wife of Conway Tearle, until recently leading man for Grace George, has brought suit against the actor for divorce and named as correspondent Adele Rowland, a headliner in "big time" vaudeville. Mrs. Tearle led a raid to the apartments of Miss Rowland. She and her friends say they found

in the apartment not only Tearle and Miss Adele Rowland but also Miss Mabel Rowland, sister of the correspondent.

Edna Mayo was required to run across a field barefoot in the snow and in a night in making a scene for "The Strange Case of Mary Page." She was told that a girl cured herself of a bad cold by doing that. "I don't know whether it would cure a cold but it nearly cured me of all desire to be a movie actress," said Miss Mayo.

"Justice," which was made known in New York recently, is a grim story of prison life, with all its horrors and deprivations. There is a dugeon scene that is most realistic, and several unusually strong climaxes. John Barrymore as the prisoner gives a magnificent performance. An English court room scene is one of the impressive episodes in the drama.

Martha Hedman, the talented young actress who is now playing the stellar role in David Belasco's production, "The Boomerang," the most successful play on Broadway, is the latest star added to the notable list of stage and screen celebrities appearing in Metro pictures. The first appearance of Miss Hedman under the auspices of Metro will be in a five-part feature production.

Friends of Miss Phyllis Neilson-Terry, the English actress are hoping to get her married whether she will or not. Miss Terry is not so sure—at least not yet. Of course, you know "some time" perhaps. Gossip along Broadway links the names of Miss Terry and Cecil King, English actor and stage director, at present helping Sir Herbert Tree stage his Shakespearean plays at the New Amsterdam. And what's more, neither denied it. Miss Terry said: "I have known Mr. King since I was a child and we are great friends. I have heard we are to be married in June—that is not so. It is all very amusing. Of course I will marry somebody some time—perhaps." "I'm not going to marry Miss Terry in June," said King. One gathered, though, that the idea wouldn't be distasteful to him.

Sir Johnston Forbes-Robertson opened his farewell tour in New York some two years ago. He declared on that occasion that he would appear in the chief cities of this Continent but would make no repeat visits. Now he is playing in Brooklyn. Thence he goes to Philadelphia, and will close his career by a performance at Harvard University. Though he is neighboring New York and Boston in these three engagements, he has refused many dazzling offers to give a Supplementary Farewell. He prefers to be regarded rather as a man of his word than as a money-grubber and surely that is the hallmark of artistic genius. His departure from the theatre will be regretted, but, as he wished, those who love good acting will remember Forbes-Robertson when his powers were

at their full maturity, and before they began to flag and decay.

With the end of the theatrical season in sight, the most important production of the year has just been made in New York. John Galsworthy's "Justice" has long been recognized as one of the finest examples of the work of the modern playwrights who put a "slice of life" upon the stage. This drama was first staged by Charles Frohman in England nearly a decade ago, and it caused something approaching a sensation, leading, so we are told, to several prison reforms. Although dealing with crime, detectives and punishment, "Justice" does not belong to the same category with the various criminal melodramas which have of late been so numerous. It is the intensely earnest work of an enthusiast in the cause of social reform, written to demonstrate the deadly effect of an ineffectual prison system.

HELD LINE AT ST. JULIEN. "Dead Horse Corner Gazette" Poet Defends First Contingent. In reply to certain criticisms of the First Canadian Contingent which appeared in the Canadian press, one of the "first liners" wrote for the "Dead Horse Corner Gazette," a trench newspaper of the contingent, the following poem:

"You say that the First Contingent Are bums and rotters and snides; You say that we sullied your honor, And a whole lot more besides. We are probably all that you call us, So I smile to hear you bragging For we fought at St. Julien.

"We were a bit wild and roughish, Though a soldier isn't a lamb, And we drank and squandered our money And none of us cared a damn. So you thought us as black as painted, But you'll change your opinion when You meet the souls of the Germans Who died at St. Julien.

"When you're heart the lust of battle, When your bravest and best are gone, When seventy per cent. are stricken, And the rest keep fighting on— You cease to mind the ravings Of an editorial pen, When you've tasted the blood and slaughter At a fight like St. Julien.

"For though the First Contingent Are bums and rotters and snides, The dregs of a nation's manhood, And a whole lot else besides; Though we ruined your reputation And blackened your name, but then— We held the line for the Empire At the fight at St. Julien."

COMMENTS BY ZACCHAEUS. Who Makes Some Wise Remarks About Over-Eating.

A—As Lent is over, people may indulge in a little more nourishment. B—But, how many kept the fast? C—Christ's example not closely imitated. D—Dieting oneself, even from a purely physical standpoint, is commendable. E—Excess of food injurious to health. F—Peculents better than meat. G—Geta, the Roman emperor, was a fierce feeder. H—Had as many viands, vegetables, "vins" as the alphabet comprised. I—In like manner Claudius Albinus and Xerxes indulged their gourmandizing to an absurd degree. J—Just think of a man despatching "ten" melons after pulping down thirty-three doz. oysters besides a lot of other victuals. K—Kurds. L—Lapllanders. M—Moscovites. N—Norwegians manage well with little or no meat. O—Our contention that in a cold country, one requires stronger food than fish and fruit, not supported by facts. P—Peas, haricots, lentils, rice, tapioca, sago make nutritious ailments. Q—Quite hardy are Hindoos, Japs to whom simple rations of rice seem to suffice. R—Rest to the stomach as essential as to other organs. S—Sustenance is one thing; cramming, another. T—Tastes of course, differ as well as appetites and digestions. U—Use, however, at one meal as we have seen, of monstrous mixtures of meats, milk, beer, apples, feed and hot beverages, acids and sweets, proved to us a puzzle. V—Vitality of an ostrich were taxed by such piling of opposites. W—Wonder not doctors' pills and bills grow mountains high. X—Travagant feeding worse than fasting. It manufactures anything but red, rich blood. Y—Your yellow skin, sour risings and swellings, pimples, are protest against malnutrition, and practitioners' "pleasant pellets" the price you pay for greed and gluttony. Simplest food taken in moderation the best, the most conducive to good health, good morals, good work. —ZACCHAEUS.

The Allies' Compact. London Chronicle. It is something to have affirmed in a solemn document the principle of "unity of action and unity of front." What that means is, that as far as the Allies are concerned, there is from the Baltic and North Sea to the Tyrol and the Balkans only one field of battle, and that all the armies that are now confronting the Turbo-Germanic hordes are one and indivisible. And that implies that, having the same aim, they must be obedient to the same direction, and that for their attacks to coincide is one of their best means of winning. Consequently it means that the nations which have affirmed this principle of unity have taken a pledge not to act singly without considering one another, each pursuing its own private end, but to consult each other, to make plans in common, and to bow to a single central discipline.



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