

Written for The Advertiser by
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Besides the stage characters already named, there are "Miss Maytime," "Miss 1818," "Jack O'Lantern," Beesley McCoy, Zeigfeld, "Potash and Perimutser," personages from "The Land of Joy," John Paul Bart from the "Mallor Made," "Ma," "Hutchy Koo," "The King," Frank Tinney, Jim Corbett, "The funny clown of the Hippo drome," Jack and Lionel Barrymore, "Madam Sand," "Chu Chi Chow," "The Knitting Lady," and many others, one finds it impossible to record them all.

For the second time this year have Laurette Taylor in a new comedy by J. Hartley Manners. "Happiness" is the title of this latest bit of humor at the Criterion Theatre. As there are countless ideas of just what happiness really is, so will there be diverse ideas about the new comedy. No matter how theatregoers may discuss the play and learnedly say

"Look at this crowd—and they the theatres are having a hard time!"

"Like an afternoon's work, we've got it!"

"Delightful—charming. Why, I'm sure nearly every minute, and a minute's worth."

"Look here, if you get me into inside seats again where I can't

"Isn't Laurette Taylor a darling? Why, she's even better in this than she was in 'Peg o' My Heart.'"
"Oh, I loved it!"
There you are—real expressions of earnest opinion heard in the crowd. We slowly walked and smiled our way out.

The play? Well, it's sound as a bell as all in the telling. Jenny—Taylor—delivers a dress to a lady who is very rich and very, very bored. Jenny believes in herself implicitly, battles for her beliefs, all the while dreaming of a dressmaking shop on Fifth Avenue. The bored lady becomes interested—indeed, she's bored no longer.

She induces Jenny to send for mother, and with a bored gentleness, she waits for her to arrive during the four dine. Then the curtain falls and rises to disclose Jenny, still beautiful her ambition and still suppling by her grasp while she idles. But just as an electrician come to repair a broken connection, and romance is in Jenny's eyes. Next we see J established in a house in Brooklyn making dresses for the fair good-looking and her friend—and what dre

The last act shows Jenny in realized dream, a successful Fifth avenue modiste with a country house "not large, but still a country house," but still an automobile." Making her electrician, whose shop they have a girl and a boy—for first time pays as much as his w Jenny brings together in a most c way her benefactor, the man who had been bored at first but "a grasp on things" and the tain falls—on Jenny engaging a rand girl who seems to promise

In three acts and an epilogue, "The Play" is played by a group of actors who have been most successfully cast for their various parts. Violet Keane is the bored lady, M. Kerrigan Cooper is the bored lady's maid, Jenny's trash lover-husband, and Edna Erine Frozier is her mother. The scene of "Hagard" is played by Laurets Taylor's positive gain in this sort of acting. Yet we must regret that while we enjoy "The Play" we must work in Mr. Mann's present play, it lasted only three weeks.

Laurets Taylor, herself, has proven to be a perfect actress. She has been said before that "the thing is the thing." It doesn't matter if she is a perfect actress. She is a perfect actress. It is a play—it is a delicious bit of art.

While the stage has many revivals the motion picture, until recently, hadn't quite "grown up" to such a level. But now the first, real, sincere revival of a motion picture of which we know has at last appeared. Let's go back to the beginning. It was six years ago, wasn't it, that I first saw "Cleopatra" on the screen?

The version, as I recall it, was most exact and painstaking reproduction of the scenes in which the enchantress walked, and the scenes were a combination of the version of Shakespeare and Sardou. Mademoiselle Charles Gaskill, who must have spent many months in study, especially the work, adding to his already extensive knowledge of Egyptology, it achieved big success. But those were the days when the familiar "close-up" was not understood as it is now, and so that we have the revival of

With Helen Gardner in the title role and with close-ups especially making their insertion into the already effective and perfect scenic settings, we have a new "Cleopatra" that promises to be its revival an even greater success than it achieved before. "The do move."



**Cedric's Sensitiveness Makes
Pa. Yearn for Vengeance.**

