

The New Crop of Plays

Imposing List that Includes Pinero, Shaw and Schnitzler

By J. E. WEBBER

Our New York Correspondent

WITH two new farces on the boards, "Just Like John," by George Broadhurst, and "Ready Money," by James Montgomery; a comedy drama, so called, "The Master of the House," by Edgar James; three new musical offerings, "The Girl From Montmartre," "The Merry Countess," and "Hanky-Panky"; the return of "Officer 666," "Robin Hood," and "The Greyhound," from a short summer vacation, the new theatrical season has at least made a start. Offerings of last season, also, like "The Rose Maid," "Bought and Paid For," and the ever enjoyable "Buntz" that braved summer heat, continue steadily in popular favour.

The new offerings, agreeable enough in some instances, do not disclose any of the rich haul for which England and the Continent were dragnetted all summer. "Just Like John" is a mild farce revolving round the experiences of a Secret Service man who has been assigned to the task of breaking up a circle of anarchists. A young woman member of the group devoted to the destruction of monarchs, falls violently in love with the Officer, thinking him one of her "comrades." Complications arise from the fact that the Service's man is married and forced to lead a double life, in fear of his wife on one side and the anarchists on the other.

The theme of "Ready Money," the Montgomery farce, also playing at Sir Charles Wyndham's New Theatre, London, is that "You don't have to have money to make it. All you have to do is to make people think you have it." New Year's Eve finds the hero, a young mining operator, with nothing but a lot of worthless shares of mining stock and twenty-five cents in cash, to meet a note for \$20,000 due on the following day. How he applies the philosophy above quoted, and by "flashing" a goodly fortune of \$1,000 counterfeit bills, gets his friends tumbling over each other to buy mining stock, offers amusing side-lights on a human weakness.

The author of "The Master of the House" acknowledges his indebtedness to German sources. The theme is divorce and the treatment is from a somewhat new angle. The leading character, a wealthy manufacturer, becomes the victim of a designing girl, marries her and then wakes up to the fact that he is no longer master in his house, but the merest puppet in the hands of his bride, her mother and even her lover. He finally breaks away from a situation that has become intolerable.

One of the announcements of Mr. Ames for the Little Theatre has already been noted. The others so far disclosed are "Anatol," a comedy by Arthur Schnitzler; "The Great Adventurer," a dramatization by Arnold Bennett of his own "Buried Alive," and three one-act plays by Maurice Maeterlinck.

OTHER Shubert offerings in prospect include Capt. Basil Hood's version of Carl Rossler's comedy, "The Five Frankfurters," under the title,

"The Golden Lane"; "Birthright," a comedy by Constance Skinner, a farce by Matthew White, jr., and "The Cinch."



FLORENCE REED,
In "The Master of the House."

Photo by White, N. Y.

The long list of musical productions under Shubert auspices includes at least one with a strictly Made in America label, "The Girl and the Miner." Rida Johnson Young confesses to the libretto, while the music makers are Paul West and Jerome Kern.

Mr. Lewis Waller will also return to New York for a second season, opening at Daly's in a new play of Edward Knoblauch, "Discovering America." The "discovery" in Mr. Waller's case has been mutually profitable.

FROM the announcements before us Klaw & Erlanger will confine their activities almost altogether to musical comedy. The one exception is "Milestones," the dramatic novelty of the London season, by Arnold Bennett and Edward Knoblauch. This piece is promised a simultaneous presentation in New York and Chicago, so confident are the producers that America will endorse the enthusiastic verdict of London.

Cohan & Harris promise us a dramatization of Henry Sydnor Harrison's popular novel of last year, "Queed." Mr. Winchell Smith has prepared the stage version and Mr. Brandon Tynan is to attempt the eccentric role.

CHINA is to be the background for the Liebler spectacular offering at the Century this season, "The Daughter of Heaven," by Pierre Loti and Judith Gautier, succeeding "The Garden of Allah" on that sumptuous stage. The leading character in the new piece is the Empress of China, and the story deals with a subject no less remote than a conflict between two Mongolian dynasties.

China is to be still further exploited this season according to the dramatic announcements of Mr. Brady, when Reinhardt's production of "Turandot," a Chinese play with Grace George in the principal role, is presented. We are also indebted to the same management for the prospect of a stage version of "Little Women," Louisa M. Alcott's famous book for girls. Marian de Forest has done the dramatizing, and a try-out last spring in Buffalo and Chicago seems to have put the venture already beyond the experimental stage. There are four acts and two scenes, representing respectively the March sitting room and the Plumfield apple orchard.

MR. FROHMAN'S list of new things shows his predilection for foreign and English authors. For his oldest star, John Drew, he has provided a comedy from the French of Caillavet & de Flers, called in the original "Papa," and dealing with a father who deliberately decides that the time has come to settle down, be sedate and live for his son. He ends by falling in love with his son's sweetheart and she with him. It is evident from all this that Mr. Drew will stick to comedy situations in which long experience has made him tolerably expert. John Mason, a recent acquisition to the Frohman

forces, will be starred in Bernstein's latest play, "The Attack." This piece, with Lucien Guitry in the leading role, was produced at the Paris Gymnase as "L'Assaut," on the withdrawal of the same author's "Apres-Moi," to which Paris took such vigorous exception.

From his London theatre (The Duke of York's), where it has been a reigning success since last February, Mr. Frohman will bring Pinero's "The Mind-the-Paint-Girl," which has for its heroine a type of girl who makes a hit in a musical comedy and then marries a lord. This part, enacted with such success in London by Marie Lohr, is to be entrusted here to Billie Burke, whose charms of person will all be needed to make up for the inevitable shortcomings in interpretation.

Margaret Anglin has been provided with a new play from the pen of Edward Sheldon, called "Egypt," and in which she enacts the part of a gypsy.

The veil of mystery habitually surrounding the activities of David Belasco, has been lifted on his immediate plans for both his theatres. At the Republic, Miss Alice M. Bradley's domestic drama of the middle west, "The Governor's Lady," will open early in September, and E. J. Locke's, "The Case of Becky," with Frances Starr in the title role, at the Belasco. The Locke play has already had a season's run outside New York, including Toronto in the itinerary, while Miss Bradley's opened with a successful trial production last summer in Philadelphia, to its credit.

Canadian Stage Notes

E. R. RICKETTS and his associates, who failed to obtain sufficient financial aid from the citizens for their proposed theatre to replace the Vancouver Opera House, Vancouver, B.C., have secured a lease on the Imperial Rink building. It is their intention to remodel this building and make it suitable for dramatic productions. The remodeling is expected to be completed in time for the opening of the regular season.

Christmas Eve has been chosen for the first New York performance of Donald Brian's new play, The Marriage Market. This piece, which comes from the Hungarian, will be produced in America by Charles Frohman, and in London by George Edwardes. Mr. Brian will play three roles in one as the chief actor in The Marriage Market. He will appear as a cowboy, a sailor and as a newspaper reporter in as many acts of a play whose scenes are divided between the city and bay of San Francisco.

Two new links will be added to the Orpheum chain of theatres when, on September 5, the Sherman Grand at Calgary, and the Empire at Edmonton, will commence getting their shows through the Orpheum offices. The shows will split, playing three days in each house.



HATTIE WILLIAMS AND RICHARD CARLE,
In "The Girl From Montmartre."

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ADELAIDE AND HUGHES,
In "The Passing Show of 1912."