

NEWS OF THE PLAYS AND ACTORS



DAGMAR and VIVIEN OAKLAND in "OVER THE TOP"

GRACE GEORGE announces the last week of the Henri Bernstein play, "L'Elevation," at the Playhouse. The last performance will be given Saturday evening, December 22, when Miss George will temporarily suspend her New York season in order to complete the rehearsals of two new plays...

On Christmas night at the Playhouse Margaret Anglin who has not been seen in New York during the present season, will present a new comedy by E. Tension Jesse and H. M. Harwood called "Billeted." With her will be the same excellent cast, including Edwin Emory, Phyllis Birket, Howard Lindsey, Sallie Williams and Roland Rushton, which supported her during a rather unusual run of eight weeks in Philadelphia.

Emily Stevens will return to the stage immediately after the first of the year when Oliver Morosco produces Alan Dale's play, "The Madonna of the Future." Miss Stevens has not appeared behind the footlights since

Vaudeville & Burlesque.

Sarah Bernhardt will appear at the Palace Theatre this week. She returns to the stage, it is said, entirely recuperated from the long illness of last summer, and will present for the last time to American theatregoers the big moments from her favorite plays, beginning at to-morrow's matinee with "Camille." Other presentations during the week will include "From the Theatre to the Field of Honor," "L'Algon," "The Merchant of Venice," "La Mort de Cleopatre," "Jeanne d'Arc" and "Hecube." She has chosen the roles in which she wishes to be remembered, as after her farewell she will tour the Latin American countries. Belle Baker, who always heads the bills, has been honored as the programme's second feature. The Cameron Sisters, William Le Maire and Ed Gallagher, Brendel and Burt and the others engaged for the week will make the entertainment perhaps the richest of the Palace Theatre. The Riverside will celebrate its first birthday as a B. F. Keith theatre this week. Gus Edwards' annual song revue will be the jewel attraction of this "Anniversary Jubilee." Olga Cook will have the leading role, supported by Dan Heagy, Helen Coyne, Gloria Foy and Signor Mario Villani. Cecil Cunningham, the comedienne, will sing a repertoire of story songs. Imhoff, Conn and Correns, offering their absurdity, "A Pest House" and Florine Ames and Adelaide Winthrop, coming direct from the Palace with their comedy episode, "Caught in a Jamb," together with full list of really entertaining acts complete the offerings.

Robert T. Haines and company and Florence Tempest will divide honors in heading the Colonial Theatre programme this week. Emmet Devoy and company, Bill Bailey and Lynn Cowan, El Brendel and Flo Bert and M. and Mme. Alf. W. Loyd are in the good supporting acts. The Golden Cord Company, with Billy Arlington, the tramp comedian, will be at the Columbia Theatre this week. The production is said to be filled with spectacular features, "trick" scenery and properties. It has a large chorus of girls and a "group of corpsees."

The Gliding O'Mearas, who appear at Loew's American Theatre several times a year, will present some new dances there this week. Dan Heagy, Helen Coyne, Gloria Foy and Signor Mario Villani, Cecil Cunningham, the comedienne, will sing a repertoire of story songs. Imhoff, Conn and Correns, offering their absurdity, "A Pest House" and Florine Ames and Adelaide Winthrop, coming direct from the Palace with their comedy episode, "Caught in a Jamb," together with full list of really entertaining acts complete the offerings.



NANCY KEY in "CHEER UP"

Her engagement last spring in "The Fugitive," and since that time has been appearing almost constantly before the camera, through an arrangement made with Mr. Morosco, who holds a long contract for her services. In "The Madonna of the Future," which is the first play from the pen of Mr. Dale, Miss Stevens will be seen in the role of the Madonna, a part totally unlike anything in which she has been seen, although it provides her even bigger and finer opportunities than "The Unchained Woman." Mr. Morosco is now selecting the cast to support Miss Stevens and rehearsals will begin immediately.

William Elliott, F. Ray Comstock and Morris Gest have decided to produce a play the scenes of which are set in Berlin. The play was submitted by an American author at a critical time and the element of coincidence led to its immediate acceptance by the firm. This is the reason: Elliott, Comstock & Gest have a play called "Chu Chin Chow" at the Manhattan Opera House, the scenes of which are laid in Baghdad. Some months ago Baghdad was captured by the British army. The same firm has on tour one of its most successful productions, "The Wanderer," the scenes of which are laid in Jerusalem. Jerusalem was also captured by the British army. Now by producing a play with the scenes laid in Berlin the managers believe this play will be a positive aid and inspiration to the armies of the Allies and perhaps history will repeat itself again for the third time. The new play will be entitled "The Future." It was written by a Chicago newspaper man whose name is withheld for the present, and it deals with a theoretical meeting in Berlin of the rulers of the successful Allies, who meet there to discuss what they will do with the Kaiser after his downfall. The Kaiser is shown as a player on the chess board, a man of war. Messrs. Elliott, Comstock and Gest believe the play will prove a sensation. The primary reason of its acceptance was the remarkable coincidence that the cities named in their two most successful productions, "Chu Chin Chow" and "The Wanderer," have both been captured by the British army within the last few weeks, and perhaps Berlin will follow suit.

Arnaut Bros. and Reynolds, Donagan and Helen, while from "Miss 1917," with entirely new presentations, will appear Cecil Lean and Cleo Mayfield, Ann Pennington, Andrew Tombs, Van and Schenck, Savoy and Brennan, Century Octet, Harmony Four and the Blue and White Marimba Band

"The thoughts of youth are long, long thoughts," quoted Lou Tellegen, reflectively, of "Blind Youth," the play he has written for himself with the collaboration of Willard Mack after his long search for a part adapted to his peculiar genius.

He has drawn the first scene from his own struggling sculptor days. The studio interior it appears on the stage is a faithful reproduction of the poverty stricken attic he lived in before he dreamed of becoming the famous stage lover that the world knows now. The broken plaster, the frail, shabby bed only half hid by calico curtains, the crude easels about the old wooden sink, even the hideous head drawn on the wall of the stage studio by his own hand, are taken from the real thing of his youth.

"And they ask me," said he, "as they naturally would, perhaps, if the vampire were a real woman in my life, why I stand, merely for those disillusioning experiences that come before a man gets down to the wholesome realities of life. To quote from the master with whom I worked—the spoke of Rodin, whose death only the other day plunged the entire art world in grief—the experiences that throw the soul back upon itself, suffering disgust of life. He knew—all artists know, the times of disillusionment. It is a stage of growth!"

He spoke with the authority of the artist that just a little different twist of circumstance might have made him. He is more than a dilettante still. He still maintains a studio in Paris—though not the one of the first act of "Blind Youth"; and no longer so than 1910 he gave a successful exhibition of his art in St. Louis.

"The Broadway Anthology" will be published this week by Duffell Co. In this book of vignettes in verse, those creators of public opinion, the press agents of music and drama, ironically contemplate their own craft, and with running commentary on their famous victims reveal with merciless pencil, what they have been hired to conceal. The contributors to the volume are Edward L. Bernays, Samuel Hoffenstein, Walter J. Kingsley and Murdock Pemberton. All of them are press agents.

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Everybody who knows Willie Baxter has chuckled at his tender love affair, who delights in the tender understanding of his mother and the un-canny frankness of his impish sister, Jane, will be glad to know that these and many other of the characters in Bob Tarkington's "Seventeen" stories will make their appearance in New York early in the new year.

The stage version of "Seventeen" is a four act comedy revolving around the historic incident of Willie's pursuing father Baxter's dress suit in order to dazzle the charmer, Lola Pratt. The play was first produced by Stuart Walker during its stock season in Indianapolis last summer, and proved so immediately popular that it broke all local theatrical records. In the fall Mr. Walker presented it at the Playhouse, Chicago, where it has been running for the last three months. It is definitely scheduled to come into New York in January. The exact date and the theatre will be announced later.

And who plays Jane? and Lola Pratt? the long suffering Mr. Percey and most of all that delicious incarnation of man in his salad days, William Sylvanus Baxter? Gregory Kelly, an actor both youthful and experienced, for he has been on the stage since boyhood, created the part of Willie in Indianapolis. In playing it in Chicago and will be featured in it in New York. South Tarkington, Stuart Walker and mid-Western Willie Baxter fans seem to find him ideal in the role. Jane, the mix, is played by Lillian Ross. Lola Pratt's baby talk is played by Ruth Gordon, Judith Lowry, George Gault, Neil Martin, Beatrice Maude, Morgan Farley, Henry Crosby, Edgar Stehl Agnes Rogers, Arthur Wells and Agnes Horton make up the company.

A committee appointed by the commanding General of the 152d Depot Brigade, Camp Upton, composed of fourteen commissioned and non-commissioned officers of the First Regiment, with Brig.-Gen. Egan M. Johnson, Jr., as honorary chairman, is in charge of the benefit to be given tonight at the Hudson Theatre for the dependents of those enlisted men of the National Army who were members of the theatrical profession before entering the service. The committee, headed by Col. John E. Miller and Major John G. Brandreth, hopes to secure through the benefit funds in excess of the amount needed for the immediate relief of dependents. Such funds will be used for the Christmas entertainment of those men of the First Regiment, unable to return to their homes, and for the regimental band.

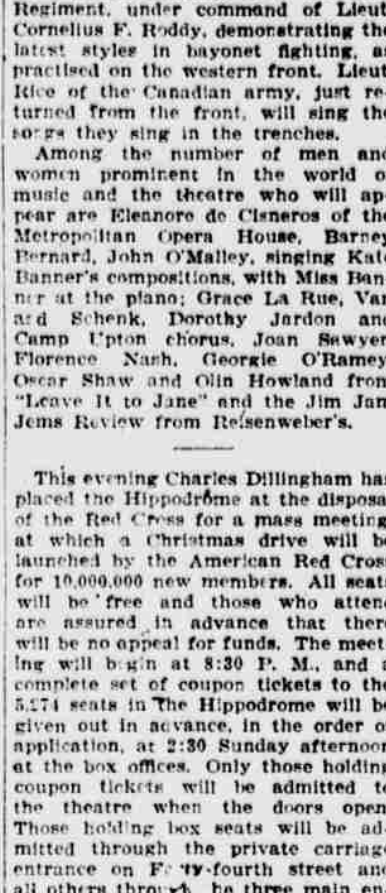
Mrs. Henry B. Harris has donated the Hudson Theatre and the entire amount realized from the benefit will be devoted to the cause stated. An orchestra of enlisted men under the direction of Sergeant Daniel Caslar, will furnish the music. Other military features will be a bayonet drill by a picked company from the First Regiment, under command of Lieut. Cornelius F. Roddy, demonstrating the latest style in bayonet fighting, as practiced on the western front. Lieut. Idee of the Canadian army, just returned from the front, will sing the songs they sing in the trenches.

Among the number of men and women prominent in the world of music and the theatre who will appear are Eleanor de Cisneros of the Metropolitan Opera House, Barney Bernard, John O'Malley, singing Kate Banner's compositions, with Miss Banner at the piano; Grace La Rue, and Ad Schenk, Dorothy Jordan and Camp Upton chorus, Joan Sawyer, Florence Nash, Georgette O'Ramey, Oscar Shaw and Olin Howland from "Leave It to Jane"; and the Jim Jam Jems Review from Reisenweber's.

This evening Charles Dillingham has placed the Hippodrome at the disposal of the Red Cross for a mass meeting, at which a Christmas drive will be launched by the American Red Cross for 10,000,000 new members. All seats will be free and those who attend assured in advance that there will be no appeal for funds. The meeting will begin at 8:30 P. M., and a complete set of coupon tickets to the 5,774 seats in the Hippodrome will be given out in advance, in the order of application, at 2:30 Sunday afternoon at the box offices. Only those holding coupon tickets will be admitted to the theatre when the doors open. Those holding box seats will be admitted through the private carriage entrance on E. 74th street and all others through the three main entrances. Any seats not occupied at 8:15 will be given to those who are unable to secure a coupon seat in advance. A formidable list of speakers are announced and John McCormack, the soloist of the evening, will sing a group of his popular songs. The speakers include Ex-President Will-

iam H. Taft, Henry P. Davison, Otto H. Kahn, Henry J. Allen and Lieut. Perigord of the French army. Jack Norworth will lead the Sunday night concert bill at the Winter Garden. This will be the first appearance of the feature artist of "Odds and Ends of '17" in a vaudeville grouping of new songs and stories. The Howard Brothers, Fred and Adele Astaire, Craig Campbell, the

Mystifying Sharrocks, Jarrow, Lew Wilson, Joe Lauris and Alben Eubank and all the Winter Garden favorites in the current attraction, "Doing Our Bit," will complete the programme.



LAURA HAMILTON in "ODDS AND ENDS"

When Sarah Bernhardt and her manager, W. C. Connor, were discussing the arrangements for her farewell performance in vaudeville at the Palace Theatre this coming week, E. F. Albee, half owner and general manager of the Keith Circuit of Theatres, asked her what role she would like best to play. "Camille," she immediately replied. "Do you wish to open at the Palace in 'Camille'?" asked Mr. Albee. "Yes, I would like to play it for the first week, because all the world seems to identify me most with this Dumas heroine. Perhaps, though, I prefer 'Camille' because the critics have written so wonderfully of my performance in it. I like best of all what Arthur Symons said of me on my last appearance in London."

Here the resourceful Connor dug into his pocket and Connor Symons' appreciation, from which he read as follows: "After all, though Rejane skins emotions alive and Duse serves them up to you on golden dishes, it is Sarah Bernhardt who prepares the supreme feast. In 'Le Dame aux Camellias' still she shows herself as an actress—the greatest actress in the world. It is all sheer acting. There is no suggestion, as with Duse; there is no canaille attractiveness, as with Rejane; the thing is plastic, a modeling of emotion before you, with every vein visible; she leaves nothing to the imagination, gives you every emotion, all the physical signs of death, all the fierce abandonment to every mood, to grief, to delight, to lassitude. When she suffers for instance, a modeling of emotion before you, with every vein visible; she leaves nothing to the imagination, gives you every emotion, all the physical signs of death, all the fierce abandonment to every mood, to grief, to delight, to lassitude. 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