

At the Theaters



BLANCHE RING in 'The Wall Street Girl' at the Branda



LILLIAN DILWORTH



MARJORIE FOSTER in 'Get Rich Quick Wallingford' at the Branda



Wm. H. Forestelle in 'Get Rich Quick Wallingford' at the Branda



EMMA O'NEILL - At the Krug



Pauline Moran - At the Orpheum



Sam Mann - At the Orpheum



Billy Watson - At the Gayety



Mizzi Hajos - Hungarian Prima Donna of 'The Spring Maid' at the Branda

GEOGE M. COHAN'S sensational comedy success, "Get Rich Quick Wallingford," will be at the Branda theater for the first half of next week. "Get Rich Quick Wallingford" ended a solid year's run in Chicago, and comes here almost direct from the Windy City. At the same time a twin company has been delighting New York for two seasons, and the verdict from both cities is that it is not only the best effort of George M. Cohan, but the cleverest American comedy of recent years. "Get Rich Quick Wallingford" deals with men and money—both absorbing subjects—with a touch of romance to give it dramatic flavor. It shows how a shrewd manipulator can beguile the gullible public which is always looking to "get something for nothing." J. Rufus Wallingford and his pal, "Blackie" Daw, strike the town of Hattiesburg, a place of sluggish ambition and inert capital. With winning personality the action follows Wallingford succeeds in gathering the leading citizens of the town to his financial support, and just when he is ready to "clean up" and decamp with a quarter of a million dollars, he discovers that his young private secretary, Fannie Jasper, has given him a higher view of life and of himself. The play is given in four acts, in which the laughs come so fast and thick that they finally result in one long continued round of merriment. The engagement is for four nights beginning Sunday, December 24, with matinees Christmas and Wednesday.

One of the unusual features in "The Spring Maid," which comes to the Branda for the second half of Christmas week, is for the first time a description of the manner in which a composer writes a musical "theme," or story in which music alone tells the action without a spoken word. Even the music is so arranged that the technical correctness with which the work must be accomplished in opera though the description is told in a manner of delightful foreshadowing that will long bring chuckles at its remembrance. This descriptive interlude comes as a rehearsal for the play to be given at the Christmas festivities, as a play within a play, and is built about one of the quaintest tales of Grimm's old fairy stories of a huntsman pursuing a rabbit into the depths of a wood until the creature was protected by a bevy of nymphs, who implored him to spare his life. Upon his refusal the fairies invoked a violent storm and the huntsman found himself lost in the wilderness until he encountered a water sprite who touched a rock with her wand and brought forth a refreshing spring and then led him forth from the forest that he might procure to the world the beneficial qualities of the Carlsbad spring.

In the merry description of the "theme" there is huntsman in the rollicking horns; the Three Trees, each brought to mind by a varying flutter of notes; the bassoon and flute tell the story of the bubbling spring, and "The Pretty Little Habbit" is pictured by the funniest of skipping rhythms and rime on the flute. At each repetition of "The Pretty Little Habbit" phrasing, with a nonsensical accompaniment that only a composer of humor could write, the complete theme grows into fullness and the audience had a lesson in musical construction that not even the rollicking fun of its description can completely efface from mind.

Jan Kubelik is to play at the Branda on January 1. During his absence from the United States and Canada Kubelik has played for royalty, for professional companies and for the general public in almost all the continental countries of Europe. In every instance it is a matter of record that his reception could scarcely have been excelled in point of enthusiasm. The flawless technique of this gifted musician, his temperamental qualifications and compelling personality have conquered audience after audience.

One of the important engagements of the theatrical season will be that of Blanche Ring in "The Wall Street Girl," scheduled for Boyd's theater for four days beginning Sunday, December 24. A new musical comedy has been accorded

the highest of praise from both critics and public in every city she has visited this season. With an interesting story, tuneful music, clever comedy, stunning chorus and with breezy buoyant Blanche Ring with her charming smile and magnetic personality, the theater patrons are promised an entertainment well worth while.

"The Wall Street Girl" is the work of Margaret May, who wrote "Baby Mine" and Edgar Selwyn, author of "The Country Boy," the lyrics are by that well known writer of popular songs, Hapgood Burt, while Karl Hoschna composed the music. Mr. Hoschna wrote the music for "Madama Sherry" and "Three Twins" and it is said that he has contributed some very tuneful numbers to "The Wall Street Girl." In fact the music is of the kind that lingers in the memory.

The headline attraction at the Orpheum during Christmas week will be "A Romance of the Underworld," written by Paul Armstrong. Twenty-three characters are in the cast, each depicting a distinct type as seen in the New York criminal court. The story is based upon a false charge of burglary being laid against a young man by a political boss. Three scenes are in the play, "The Court of General Sessions, New York," "The Bridge of Signs" and "The Tomb."

That funny little Dutchman with the funny slide, Billy W. Watson, and the "Girls From Happyland" will be the attraction at the popular Gayety during the coming week, starting this afternoon. This season's offering consist of two bright and brilliant satires, including a new version of the two ever-lasting fun creations, "Two Hot Knights" and "The Gay Modiste." There is no frolic and merrit, forty girls furnishing their sweetest smiles and melodies to those fond of feminine loveliness.

The Gayety is particularly fortunate in securing one of the strongest bookings of the season for what is known in the theatrical business as the poorest week in the year. Billy Watson's popularity here will make him a most formidable foe to Santa Claus. As usual, there will be a tired shoppers' women's dime matinee tomorrow afternoon.

James H. Curtis and Slim Williams bring their famous "Broadway Gaiety Girls" to the Krug today, commencing with the usual Sunday matinee and continuing throughout the week. "In Search of a Widow and Two Lucky Tramps," a two-act musical comedy, with musical settings, interspersed with plenty of features, novelties, sensations and vaudeville specialties, is the offering. The entire production is under the personal direction of James H. Curtis and Slim Williams. It literally bristles with fun of the wholesome, spontaneous and enduring variety. There is not an objectionable line in the entire piece. Nevertheless, the action is spirited, the comedy unctuous and the music of the kind to gladden the heart and make life worth living. Forty people are in the company, including twenty of the sprightliest and daintiest young women gathered on one stage. Yanna, the girl with the dreamy eyes, will be the extra attraction.

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Some Tales of the Stars that Shine

The Irish National Theater society of Dublin, whose players are now at the Maxine theater, have demonstrated that strictness in the management of a theater is not an impracticable ideal. The directors of the society, Lady Gregory and William Butler Yeats, not only have given the Irish players a share in the profits of the Dublin theater and of the present American tour, but they have permitted them to have a voice in certain business affairs of the theater.

Yesterday the players agreed to sign a contract with George C. Tyler, managing director of Liebier & Co., under which they will add another month to their successful and profitable American engagement. Lady Gregory submitted the proposal to the players last week for their consideration and decision, for they had the deciding word whether they should remain in the United States an additional month or return to Dublin at the end of the period arranged for the American tour, nineteen weeks.

The players discussed the proposal all week, and the last one signed the agreement yesterday. Some of the players were averse from remaining an additional month, not because they were grieved at the violent opposition of a small proportion of the first night audience to "The Playboy of the Western World," but because they were homesick for "dear, dirty old Dublin," as they fondly call the city of their birth.

American players undoubtedly will be surprised to learn that any band of players is given a voice in the settlement of such important commercial affairs as the extension of a contract, but that is the seemingly curious privilege of the Irish players. A committee of the players in Dublin is consulted on various matters relating to the theater. They cannot vote on the production of plays selected by the directors of the Abbey, but they have the power to point out that a bill is unnecessarily severe on them and induce the directors to alter the bill for that reason. They also have a voice in the decision of other matters concerning their own immediate interests.

The profit sharing plan is working very satisfactorily and the players are highly pleased with it. Under the royal license under which the Irish players operate the directors are forbidden to share in the profits. It is a labor of love with them. The profit sharing is an undreamed of heaven to American players, but the Irish players have already entered into that paradise. The shares are arranged proportionately to the salaries received. Members of the company are not permitted to share in the profits until after they have been members of the company for two years.

Another heavenly ideal, in the minds of American players, has been attained by these Irish players, thanks to the kindly interest in the players' welfare manifested by Lady Gregory and Mr. Yeats. The Irish players are engaged for fifty-two weeks in the year, so that their salaries are as regular as those of bank clerks and all others engaged on yearly salaries. Thus the Irish players receive pay for all

rehearsals, a thing which American players permit themselves to dream of only occasionally. That is not the end of the beneficence of this ideal, communal company, for the Irish players have two vacations in the year, two-count them—one week at Easter and six weeks later in the year, or seven weeks vacation every year on salary.

It is not to be wondered at, therefore, that these Irish players are a very happy family and are not to be tempted away from their ideal existence in Dublin by offers of larger salaries to remain in America, where they would have to submit to the laws of the American theater, which, so actors assert, are not drafted and passed solely with an eye to the amelioration of the conditions which American actors and actresses complain of loudly now and then.

Among people who know the Alps there is a saying that the Matterhorn, which bulks so huge to the naked eye that no words seem to fit it, is best measured and understood by a close scrutiny of one of the numberless mica flakes out of which the whole mountain is made. Every well built book or play likewise has its single mica flake, or unit, that tells in little what the whole play tells in full. This is one way of determining the substance of a play that pretends to the importance of a play that pretends to all plays written by such English play wrights as Pinter, Barrie and Chambers and by such European authors as Rosset, Hauptmann, Sudermann, and most recent of all, Kistemaecker, contain somewhere a single speech, which gives the whole play in a little. For example,

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the basic idea of "Peter Pan" was really contained in Peter's speech about youth. The whole story and philosophy of Pinter's "Mid-Channel" was condensed in the speech that told of the perilous period in every married couple's life, when, like the ugly spot in the English Channel, all may be saved through tact or go to smash for lack of faith. Almost numberless other examples, from Shakespeare down, could be given. But the most recent illustration of this sign—if it is not actual text of an organically sound play, is given in A. E. W. Mason's fascinating work, "The Witness for the Defense." Not everybody is familiar with this moving but unmelodramatic account of the justifiable killing of a brutal husband by a long suffering wife. (Continued on Page Eleven.)

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