

ANN SWINBURNE, PORTLAND GIRL AND BROADWAY FAVORITE, OPENS SEASON IN GOOD COMIC OPERA

Oregon Actress to Create Title Role in "The Madcap Princess"—Richard Harding Davis Gives Mismomer to His New Play, "Who's Who?"—"Sweethearts" Not Success of "The Spring Maid," Say Critics.



Natalie Alt, as Adele.

Viola Gillette as Lieber Augustin.

Natalie Alt and Hal Forde as Adele.

Roszuka Dolly and Fred Leslie as Lieber Augustin.

May de Souza, Arthur Cunningham and George MacFarlane in "Lieber Augustin."

NEW YORK, Sept. 20.—(Special.)—Ann Swinburne, the Portland girl who now is a Broadway favorite, is to appear in what those who know say is the greatest of comic operas. She will create the title role in "The Madcap Princess," the new Victor Herbert offering to be presented by H. M. Frazee, and the rehearsals of which have just commenced.

The book and lyrics are by David Stevens and Justin Huntley McCarthy, who have written a romantic story with locales in and near Paris. While Miss Swinburne will be called on to characterize a role unlike anything she has heretofore attempted, Mr. Herbert has been given every opportunity for the composition of a score which he, of all American composers, is qualified to write.

grand opera for part of the cast supporting Miss Swinburne, with the result that "The Madcap Princess" will be interpreted by a notable singing organization, including Glenn Hall, a young tenor who has canceled his contracts with the Metropolitan Opera House; Harry McDonough, the well-known comedian; Josephine Whittell, Peggy Wood, Frances Lieb, Gilbert Clayton, Robert Gantroort, Herbert Ayling and others. The production will

Crowford Vent and George Carne in "Adele"

be staged under the direction of Fred G. Latham, while Max Hirschfeldt will conduct. The opening date is October 27 at the Colonial Theater, Boston, with a New York engagement to follow around the holidays.

Miss Swinburne Enthusiastic. Miss Swinburne is enthusiastic over her part in "The Madcap Princess," and believes she will make even a bigger success than last season. As will be remembered, she was the big success of the year, being praised by all the critics and nightly being signaled out by the audiences as the one big feature of the production at the New Amsterdam Theater.

"Lieber Augustin" at the Casino, is bright and tuneful. The music is not trashy, neither is it of that high brow kind, which wins praise from so-called musical critics, but which the general public does not like. During the past few seasons we have had a number of these "first night successes," acclaimed as wonderful, but which from a box office standpoint were fearful. "Lieber Augustin" does not come in this class. It is good, without being heavy, a happy medium between drivel and uplift stuff.

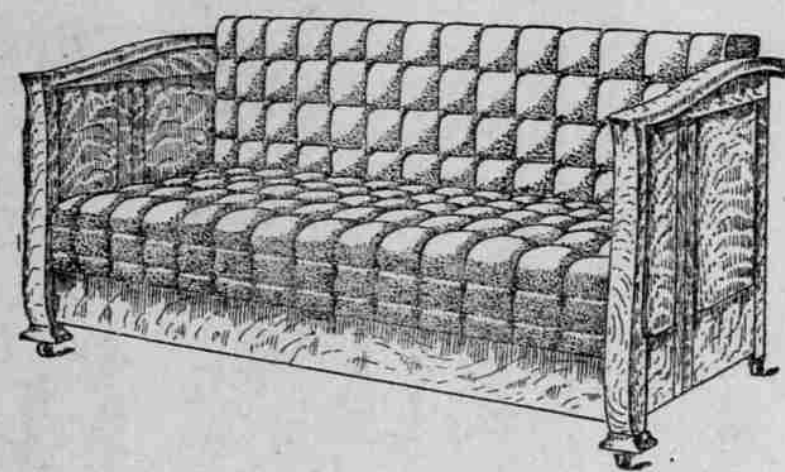
The piece was seen in London last year, under the name of "Princess Caprice." It was not a success, but then it had been doctored up for the London market. Here the German version is used, and it goes much better.

Miss May de Souza won the artistic and musical honors of "Lieber Augustin." There was a time when Miss de Souza cut no more ice on the stage than a prohibition candidate out in a Bowery district. It must be admitted that she has improved most remarkably. She sings delightfully, with a rich and resonant voice, and is a real prima donna without the airs and graces of some of them.

De Wolf Hopper is featured as the star, but Miss de Souza rather put it over on him. He made the best of his role, and was as amusing as usual, but

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It isn't such a great part when you stop and analyze it. George McFarlane sang seriously and admirably. He is not a great actor, but he certainly can do stunts with his voice. Roszika Dolly, a graceful dancer with a pleasing personality, made a distinct hit.

Taken all in all, "Lieber Augustin" is well worth while.

"Sweethearts" Not Big Success. Christie MacDonald, who scored heavily in "The Spring Maid," is back at the New Amsterdam Theater in "Sweethearts," a pulverized and granulated sugar comic opera. Victor Herbert composed the music, while the book goes to the credit of Madame Fred de Grease and Harry B. Smith. It tells the story of sweet little Sylvia, who is found in a tulip garden and adopted by a laundress and later turns out to be the rightful Crown Princess of the alleged kingdom of Sylvania. Tom McNaughton "put the humor" into the play, according to published reports. He also acted steadily and energetically, greatly to his own satisfaction. Many persons who have seen "Sweethearts" declare that there is too much "humor" in the play, and that his "humor" is not high grade. It must be said for him, however, that he is a hard worker and deserves applause for his industry, anyway.

"Sweethearts" never will be the suc-

cess that "The Spring Maid" was. Miss MacDonald does her best, and her best is good, but her newest starring vehicle is tiring.

Lionel Walsh plays the part of an English comedian. He was exceedingly English. The most striking feature about the rest of the cast was the name of one of the minor actresses. It is Ethel du Fre Nelson.

Davis' Play Needs Plot.

William Collier is back again in a new play by Richard Harding Davis, called "Who's Who?" A more appropriate name would have been "Why?" for it was a sad little trifle, and not even Collier could make it interesting. It needs more plot, and more bright dialogue, and quicker action, and better scenery and a few other things I have forgotten for the moment. In the play "Collier" is a cowboy known in Arizona as Soapy Sam, and is wanted in Texas for murder. To keep out of jail, he has successfully spread a report that he is dead. Now, alone comes a lawyer searching for him as the heir to \$500,000, under one of those peculiar stage wills we so often hear about. Unless Soapy Sam turns up, the money goes to his cousin. The lawyer finds Soapy Sam by means of a motion picture film, but the heir is afraid to reveal himself, because of the murder charge. It is badly worked out, and Collier himself could have done much better had he thrown away

the manuscript of Richard Harding Davis and worked out one of his old-time offerings, which is generally believed to be thought out by the star just as the curtain is going up.

"Who's Who?" is extremely short, and only by long stage waits and drawn out intermissions was it possible to make it a whole evening's entertainment. It was what moving picture people call a "half real, padded out with dead stage to run full time."

Frohmans to Open Season.

Charles Frohman will begin his regular season at the Lyceum Theater next Thursday, when he will present Grace George in J. M. Barrie's play, "Half an Hour," preceded by Stanley Houghton's three-act play, "The Younger Generation," just as the piece was presented at the Haymarket Theater, London. Stanley Houghton, who created the chief part in the London production of "The Younger Generation," will have the leading part in this country. Ernest Lawford will also be a member of the cast.

Miss George will play the leading part in "Half an Hour," a night previous to the appearance of Irene Vanbrugh in the same part in London.

A plan is under way in Mr. Frohman's office whereby the Lyceum Theater will be kept open throughout next Summer for the presentation of light farcical plays and reviews without music.

SHAKESPEAREAN PLAYS ARE HAVING ANOTHER OPPORTUNITY IN GOTHAM

Belasco Theater Opens With "The Tempest" Journey—"Where Ignorance Is Bliss" Is Commended for Having Depth as Well as Proth—Operatic Engagements Difficult to Make Unless Real Stars Are in Cast.

BY EMILIE FRANCES BAUER. NEW YORK, Sept. 20.—(Special.)—The Shakespearean plays are on. John Drew is not alone in New York in "Much Ado About Nothing," at the Empire, as the Manhattan Opera-House is announced to open tomorrow night, with Sothern and Marlowe in the same play. The Wednesday matinee will have a revival of "I Was King," without Miss Marlowe in the cast.

William Faversham has strengthened his company materially by adding Constance Collier, who has been engaged to play Portia in "Julius Caesar." Miss Collier is a beautiful woman and a highly talented actress and will hold her own with the brilliant actor and his charming wife, Julie Opp, who, with Cecelia Loftus, are also members of the organization. Mr. Faversham has never lost faith in the power of the great Bard of Avon, nor will he rest until he has convinced his public that Shakespeare has not yet come into his own.

David Belasco opened the theater bearing his name, as announced, with "The Tempest" Journey" after a successful tryout in Rochester, and last June in San Francisco. Leo Dittichstein and Isabel Irving head the cast, and the play deals with an artist who is so glad to get out of touch with the world that he allows the identity of his valet to become confused with his own, and the valet lives like the artist, while he goes through his daily life as a valet.

In a certain sense the plot is not unlike the Arnold Bennett story of "Buried Alive," which is announced for an early production under the title of "The Great Adventure," with which Winthrop Ames will open his new playhouse in Forty-fifth street, to be called the Booth Theater.

It was at first intended to call the theater the Gotham, but Mr. Ames decided that in honor of Edwin Booth, he would dedicate it in this manner. There has been no Booth Theater in New York since the day of the great actor-manager, something over 25 years ago. Janet Beecher is in the leading role of the Bennett play. Mr. Ames has also engaged Julia

Dean, of "Bought and Paid For" fame, for the opening play at the Comedy Theater. This is a new American comedy by Mark E. Swan called "Her Own Money." It is written around everyday New York life and deals with the simple desire of a wife for her own money without the need of consulting her husband about a penny of it.

Among the September openings may be mentioned "Miss Freedom" at the Garrick under the management of Charles Dillingham with Fannie Ward in the leading role. Others in the case are Ruth Sinclair, Minna Gombel, Duncan McKee, George Giddons, W. J. Ferguson and others.

Another was the Molnar comedy, "Where Ignorance Is Bliss," with William Courtleigh, Rita Jolivet, Frederic de Belleville and Florine Arnold in the four principal parts. The brilliant Hungarian novelist whose satire and incisive pen have been enjoyed before in the drama called "The Devil," shows his knowledge of the stage and its life in his latest effort which deals with the story of the most popular actor of Vienna who has married an actress of equal popularity and merit and with all the characteristics and entanglements that accompany such a personality.

A notable feature in former entanglements was that they never lasted beyond six months, but she never could be induced to marry. The period of probation is at hand and she has been married to the actor for nearly six months, when he begins to read the writing on the wall as she shows an inordinate love for the music or Chopin. This, he tells the friend of the family, a noted critic, always preaches a restless state of affection. The husband decides to put her to the test and in this is aided by the critic, who is the friend of both, and a play begins in which the husband plays his role as husband and as actor, as the wife meets him with his own weapons. Throughout there is a fluency which attests to the thorough knowledge which the playwright has with his subject and there is froth as well as depth.

Old Skinner is himself again and "Kismet" is on its way to the Pacific Coast. Mr. Skinner, with his wife and daughter, were in Hot Springs, Va.,

where Mr. Skinner was recuperating after his recent illness and Mrs. Skinner was entertained in a thoroughly unique manner by Mrs. John L. Eubank. The hostess asked about 70 women to a pool party, given in the bath pool, which is five feet deep and supplied by springs. It is covered by a ceiling of rough boards and walls were made for the occasion of oak and chestnut boughs, among which were hidden scores of lamps which were reflected in the pool. This lighted the water in which the party was held and the bathers, clad in short one-piece suits of pale colors, could be seen as clearly under water as above. Supper was served on a floating table exquisitely decorated with crystal and tall silver chandeliers, belonging to the family silver of Mrs. Eubank. Champagne and a light supper was served and toasts were drunk to Mrs. Eubank, Mrs. Skinner and to "Aunt Fanny," the negro mammy who had taught swimming there for two generations and who was in attendance upon this occasion. The party began at 8 and lasted for one hour.

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