

PATRIOTISM IS KEYNOTE OF PLAYS NOW MAKING HIT WITH NEW YORK AUDIENCES

Scenic Effects and Personal Appeal of "Liberty Affaire" With Julia Arthur as Star Arouses Great Enthusiasm. Shuberts Introduce Liberty Bond Talks "Between Acts" at Their Theaters.



Laurette Taylor and Leonard Mudie in "Out There"



Julia Arthur's Debut in "Kauai" a Big Event



Grace Fjorke in "The Highwayman"



Trixie Friganza in "Canary Cottage"

BY LLOYD F. LONERGAN.

NEW YORK, June 9.—(Special).—A decided theatrical novelty was presented in vaudeville last week by A. Paul Keith and E. P. Albee. With almost any talented leading woman, the act would have aroused enthusiasm, but with Julia Arthur as star, it could not help but score tremendously. Roland Burke Hennessey, a well-known New York newspaper and theatrical man, editor of the New York Star, originated the patriotic spectacle which he called "Liberty Affaire" and the scenic effects and other incidentals made it an unusual offering, even at this time of patriotic settings.

The curtain rises upon a huge American flag which dissolves into a setting of New York Bay with Liberty in the foreground and the tall buildings of New York in the distance.

Holding her torch on high, Liberty tells of the duties of men today and traces the love of country and bravery that have existed since the earliest days of our republic. As she speaks scenes are flashed upon the base of the pedestal, pictures of Washington, of the "Spirit of '76," of Lincoln and of Wilson.

The storm of distant warfare is brought out by a realistic storm which threatens Liberty as the thunder and lightning endanger her. She tells, too, of the sinking of the Lusitania and all through the speech, the audience sit spellbound. Julia Arthur's magnificent voice and stage presence make her the very embodiment of the character she portrays and the enthusiasm of the audiences knows no bounds.

Recruiting should be easy at the Palace Theater, or wherever "Liberty Affaire" is shown because it is a fine argument for the man who is hesitating. After the opening night it was decided to continue the act a second week and a tour has been planned in the East, war and weather permitting. Whether the sketch will be sent to the Coast with Miss Arthur or a lesser star

has not yet been decided but the chances are that Messrs. Albee and Keith will see that the whole country has the opportunity to see "Liberty Affaire."

Laurette Taylor is a Good Recruiter.

By a strange coincidence, another recruiting play paved the way for "Liberty Affaire." Written before America had taken part in the war, it was designed as a sort of call to arms for the English "blacker." J. Hartley Manners the author, had an inspiration and went to work at once to construct the play. In an incredibly short time it was finished and Miss Taylor (in private life, Mrs. Manners), substituted it for "The Harp of Life." It made an instant sensation and immediately recruiting stations besieged Miss Taylor for posters to use in connection with their work. These posters have become famous all over New York and, in addition, Miss Taylor has done some recruiting but for America instead of England.

There is an interesting lesson contained in the play, which is very apt just now when everyone is trying to live up to the slogan, "Do your bit." It shows how everyone can help in some way. "Auntie Annie" wanted to be a nurse for the Red Cross and after many difficulties she did get away from her humble home to the front, through the kindly help of the hospital doctor.

But she did not step into the uniform at once. This is one point that made Mr. Manners' play, unusual. He showed that it took special training and education to be a nurse and so Annie had to be content with scrubbing floors and doing odd jobs in the war hospital. Her optimism and good fellowship made her a favorite with the "boys." One delightful scene in the hospital showed her cheering and petting them, in strict defiance of the rules and promising them anything they wished because she "might run across it somewhere."

Sure enough she supplied each of the

quartet and in a simple, though unusual way. Chocolates were coaxed from a soldier in another ward who hated to be "kissed over" and who gave them to her to get rid of her! The doctor supplied the expensive cigarettes and black cigars, a husky orderly had a copy of the very sporting paper she wanted for the Australian and the word that had stumped them all was spelled correctly for them. The last scene at the base of Nelson's monument in Trafalgar square, was a monologue for enlistment and was stirring and convincing.

Miss Taylor will have new plays in the fall but they can hardly surpass her last offering "Out There."

Patriotism Theatrical Keynote. Patriotism is the keynote in other theaters, too. "When Johnny Comes Marching Home" has moved from the huge New Amsterdam Theater to the even huger Manhattan Opera-house, where it continues to please packed houses.

An interesting novelty that will soon be seen at the Century Theater is called "The Masque of Peace and War," and by Louis N. Parker, who wrote "Disraeli," "Pomander Walk" and other successes. The Century recently closed after the most successful year in its history. It will be recalled that this was the famous "hoodoo house" and that the venture of Messrs. Dillingham and Ziegfeld was viewed with much speculation. A compilation has recently arisen, however, which threatens to affect their future at the Central Park West Theater. The Ethical Culture School, which immediately adjoins the premises, brought suit to prevent the continuance of the Century liquor license. According to New York law, liquor cannot be sold within 200 feet of a school or church. Supreme Court Judge Gleeserich decided that the con-

tention of the school authorities was correct and revoked the liquor license. The lessees say that the only doors within the required distances are used as exits and so liquor can be sold in the building. They are going to appeal the case and apply for a separate license for the Coconut Grove, which uses different entrances from those of the theater itself, and perhaps this will solve the trouble. Anyway, it will be a fight to the bitter end.

As a sort of "added attraction," the Shuberts are introducing liberty bonds between the acts. In each playhouse operated by the firm, explanations are being given each night so that the public may better understand the subject, and, incidentally, subscribe for the bonds. On Monday night, June 18, a new production under the auspices of the Shuberts will open at the Forty-fourth Street. It is "The Beautiful Unknown," a Viennese operetta with a cast including Charles Carroll, Vivienne Segal (who hopped into fame in "The Blue Paradise"), Frances Demarest, Charles Judels, Charles McNaughton, New Monroe, Horace Sinclair and Arthur Geary.

A new theater is being looked for to place "The Highwayman," which scored at the Forty-fourth Street when it was revived a few weeks ago. John Charles Thomas may be seen in a new play next season, but if the production is taken on the road many of the other principals will go with it. Grace Fjorke makes a charming heroine and shows her voice and good figure to advantage. The chorus contains many good singers and good-looking—one proof of its claim to popularity.

A. H. Woods has announced his plans for the coming season and the list is an imposing one. With so many suc-

cesses in the past to his credit there seems to be no doubt that he will find a great many new laurels to be gained from the presentation of the great many new plays. "Mary's Ankle," already announced in these columns, will be his first new offering. It is by May Tully, with Irene Fenwick, Walter Jones, Zella Sears and a fine cast, and is described as a breezy farce. Samuel Shipman's "The Target" will have Emmet Corrigan and Clara Joel as stars, and both plays will be seen in New York before September. A new Potash & Perlmutter production, with Alexander Carr and Barney Bernard; Robert Hilliard in Owen Davis' dramatization of "A Scrap of Paper"; the Dolly sisters will have a new farce with music; "The Girl From the Frenches" and "The Girl From Cairo" are two new musical shows; "Cheating Cheaters" will go to Chicago for a long run with the identical New York cast, and Robert Warwick will forsake the screen for Mr. Woods' management. A list of plays that are controlled by A. H. Woods and which may be seen at almost any time are: "The Small Town Girl" (Charlotte Walker and John Miltner have the leads); "Jim's Woman," by Wayne Carlock; "It Is the Law," by Arthur Westmeyer and Colonel Jasper Brady; "In the Net," by Ramsay Morris; "Fingerprints," by Minnie Scheff; "The Girl Lothario," by C. D. Bell and Mark Swan; "His Honor, the Judge," by Nancy and Jean Rioux, and "Playing the Game," by Colonel Ashton Stevens and Charles Mitchellson.

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