The Last of America's Gilbert and Sullivans

Herbert and Blossom, Composer and Librettist of Intelligent Successes From "Mlle. Modiste" to "The Only Girl"

was surest to strike fire to the Herbert musical imagination.

Mr. Hiossom was an insurance clerk in his father's office in St. Louis when he first played at writing magazine stories. As editors to show his manuscripts consideration, and as checks for accepted stories began to come to him. Mr. Hiossom, wisely turned his attention to serious thoughts of writing as a means of livellhood. This encouragement determined him to try more ambitious writing, with the result that "The Documents in Evidence," a love story, was accepted by one of the leading magazines. He then entered a field entirely different. He visited the racetrack and studied the characters there, which resulted first in his book, later dramatized by himself into a play, entitled "Checkers," familiar to millions of Americans. It was at this time of his career that he abandoned the writing of plays to become a libretiist.

It was early in the year 1914 that Joe

It was early in the year 1914 that Joe Weber, of Weber-Field fame, by some good chance, was able to bring Mr. Herbert and Ar. Blossom together sagin for the writing of musical comedy, with the result that "The Only Girl" was produced that year, to be followed later by "Princess Pat," which is also one of the collaborations of a newly found resustance.

cess Pat," which is also one of the col-laborations of a newly found reassocia-

was surest to strike fire to the Herbert

Since the days of Gilbert and Sulliabination to give to the stage pieces of such high and consistent quality as the works of the famous Englishman. The ape on this side of the water for a mu-sidan and a librettist who would at-tain to the place so long occupied by the graiuses of the Savoy has been an earnest me, but thus far not altogether success-

musical comedies, good, bad and indifferent of the last 20 years, only a few come saily to mind. Frank Pixley and Gustave Luders, Reginald De Koven and Har-7 B. Smith, Victor Herbert and Henry Blessom, Ivan Caryll and C. M. S. Mc-Lellan—these and these alone rise well above the common level and remain pleas-ingly fixed in one's memory.

Not all of these men, however, are active today. Luders and Pixley have been separated by death. Caryll and Mc-lellan have agreed to disagree. De Koven Jellan have agreed to disagree. De Koven and Smith—the ever-writing, tireless Smith, our most prolific librettist—have done much that is excellent, but their best days are now far behind them.

This leaves only Herbert and Blossom.

And a lively, likable remainder it is.

Although he has worked with various phrettists, with none has Mr. Herbert found himself more in sympathy and more congenial than with Henry Blossom. The two are recognized as superior. more congenial than with Henry Blos-gem. The two are recognized as superior to any combination providing entertain-ment for the musical comedy stage today, and it is no exaggeration to say that they are the only American combination that can seriously be mentioned when the discussion, comparatively speaking, shifts to Gilbert and Sullivan.

Mr. Herbert, who is the grandson of Samuel Lover, the Celtic poet and novelst, in boyhood showed unusual musical talent. It was first directed toward the mastery of the violonicello and as a virtuose on that instrument he quickly leaped to fame. He came to this country in 1885 as solo 'cellist at the Metropalltan Opera House in New York, also assistant conductor under Anton

As a composer Mr. Herbert is the most prolific writer of light music in Amerral comedies and comic operas. Among them are "Prince Ananias," "The Ameer," "The Wizard of the Nile," Ameer," "The Wizard of the Nile,"
"Naughty Marietta." "The Singing Girl,"
"Miss Dolly Dollars," "The Viceroy,"
"Mile, Rosita," "The Fortune Teller,"
"Cyrano de Bergerac," "Babe in Toyland," "It Happened in Nordland," "The
Red Mill," "Mile, Modiste," "Old Dutch,"
"Wonderland," "The Prima Donna,"
"Rabette," "The Madcap Princess,"
"Swethearts," "The Tattooed Man," "The
Lady of the Slipper," "The Only Girl"
and "Princess Pat," In the writing he
had the aid of many librettists, none of
whom has been quite such a teammate

shom has been quite such a teammate Mr. Blossom. Mr. Herbert and Mr. Blossom Joined in siting together six years ago. Mr. Blos-em's career as a writer of musical plays agan in 1994, when, in conjunction with alfred G. Robyn, he wrote "The Yankee Consul" for Raymond Hitchcock. Other consult for Raymond Hitchcock. Other speras for which he has supplied libretlos are "The Slim Princess," for Elsie Janis, for which Leslie Stuart wrote the music. This was followed by "All for the Ladies," in which Sam Bernard was the hero. The music of this piece was written by Alfred G. Robyn, his first collaborator.

sollaborator. In the broad sense of its meaning the steendency of Blossom and Herbert can be dated to the year 1910, when they wrote "The Red Mill" for Montgomery and stone. Then came "Mile. Modiste" and "The Frima Donna," both sung by Mme. Fritzi Scheff. It was after the writing of "The Frima Donna" that they agreed to find new associates, and although they were able to pursue their divided ways with more or less success, it is a wellwith more or less success, it is a well-nown fact that Dame Fortune did not smile so generously upon them as when they worked together. It has been said that of all the Herbert collaborators, Mr. m seems to possess more than any of the others that versifying knack which

INCE TO EDUCATE THE INDIANS

Thomas H. Ince has added to his manifold duties at the Triangle-Kay Hee stu-tes at Inceville the functions of a com-missioner of education. Under his direc-ten the first step has been taken toward the erection of a two-story schoolhouse affacent to the colony of tepees in which he Triangle director's redskin actors live. It has been to the colony of the colony of the literature of the literature for the camera for more than a few the camera for more than a few

the 121 aborigine actors seldom appear efore the camera for more than a fewsurs a day. Ince intends to let them debe their leisure time to the acquirement of the radiments of an education. The preliminary examinations to detersize the grading of the scholars has reseled the fact that many of them are reductes of the United States school at
arilla. These will be the advanced stusize of the new institution of learning of the new institution of learning of the school. He place to be principal of the school. He plans to
ariting, arithmetic, spelling, geogany, history and grammar.

Tage is no reason in the world," said

ony, history and grammar.
Tagre is no reason in the world," said
we when asked to explain his proposed
relly, "why these Indians should not
siven an education. We are going to
sevide the facilities for it and hope that
he course of a menth or six weeks a
histoged institution of learning will
a begun activities. We don't expect
teach the Indians philosophy and ecosize, but we do intend to instill into
middle the rudiments of the elesizy subjects. Their minds are sussuitible to development along these lines
at we are going to do our best to bring

we are going to do our best to bring that development."
Indians are reported to have entitle that the project with enthusiasm. Two-Lance, the 32-year-old warming the project to be worth \$250,000, the most jubilant of the lot.

The Faith of Vaudeville By George Jean Nathan.

All Irishmen have red hair.

All Irishmen are in a constant state homesickness for a girl they left be-

All tramps wear hig patches (preferring af red) on the sents of their pants.

IV.

dil the natives of Switzerland wear felt hats and are, by profession, and follows or bell-ringers.

V.

M. Balvatian Army girls walk along

direct with hands tolded to front of and ares on the ground.

IN THE HOUSE THAT FARCE BUILT

PHILADELPHIA, SATURDAY EVENING, FEBRUARY 19, 1916



Three peeps at Margaret Mayo, most successful of women playwrights, in the home built from the proceeds of "Baby Mine" and "Twin Beds."



Why Movie Magnates Laugh and Grow Fat

It Isn't the Competition of the "Speakies" but the Reading of Such Amateur Scenarios as This

SIDNEY REYNOLDS, head of the Will-devolp and in Fox scenario department, has an of Couperan antidote for the blues that he claims to be worth not less than a million dollars, and is more potent in its gloom-dispelling qualities than the stage show the tired business man has been looking for for ages of exhaustive search, more consoling than the glowing visions of the poppy fiend and even more effective than the most fantastic dr ams of the lotus eater. Mr. Reynolds guarded this antidote carefully until quite recently, when the "Sunny Jim" smile that continually illumined his face was the subject of considerable comment, and a quiet search among various papers in his filing cabinet revealed the cause—a letter and manuscript that comprised 17 pages of typewritten matter from a budding author in a little town in the Middle West.

Mr. Reynolds, now that his secret is out, wishes to disseminate his good cheer, and herewith releases what he calls the hig moments of his typewritten collection of laughs. business man has been looking for for

of laughs.

Fox Film Corporations Co., Life West 46th street, New York, N. Y. Dear Bir-I am in receipt of your letter of the 4th inst, and now I want to sell you a five-reel facture to you every week for \$1000 each. That not very much, is it. When you

And now comes a few of the scenes that are representative of the one hundred and fifty which go to make up the complete story, a story fraught with love, the smoke and fire of battle and the waving of the American flag, the only real action in the five thousand feet the author says the story will make:

And now comes the cast:

Jack and Robert were talking about war when the General Lieutenant came to them and asked them if they ready to fight when the war began.

Jack and Robert walk down the war path to the Spanish fort and camp and saked the Beneral Lieut, if he was ready when the war began,

The General Lieut, command all the soldiers to mactice their march and the up and down strokes with the guns and swords.

SCENE 7.

Thirty minutes lator, the Spanish General Lieut, is through making his solders practic-ing. The General Lieut, said to Jack we are ready for the war any-time. This will give a general idea of the theme of the story.

SCENE 19. Robert got to the American General Lieut, camp safe without being shot, Jack look around for Robert. This scene shows that the hero is still

SCENE 24. Jack telegraphed back at once and told the American Lieut, alright. He would not tell the Spanish Lieut. These two scenes show that the war

SCENE 56

Jack went to the door and look out but he saw the Spanish General Lieut, looking at him to eat him up alive.

SCENE 57. In which the bloodthirsty character of

the war is exemplified. SCENE 100. I have a good many guns and powder in this tent Alice said to Jack. That good Jack an-wered to Alice.

SCENE 101. How many boxes of powder belong to you, Jack said to Alice. Why Alice answer, it all belong to me, every boxes of powder. Which shows that the munitions supply

la adequate. SCENE 114. How dare you kissed my daughter before let-ting me know anything about it. You are here to have war. In which the love interest develops.

The captain said to his soldiers began to shoot when I say ten, Then Jack began to count to ten.

SCENE 147.

ide.

SCENE 148.

At night there were about 1000 Spanish shet or wounded or half shet on the ground of their

A description of the terrific battle.

SCENE 150.

Then Jack and Alice said we are for the mericans. See our dag, the dag of a nation, ong may it wave. And then came the happy ending Thank heaven).

BROADWAY LIGHTS BAD FOR PICTURES

New York's Broadway is 3000 miles away, New York's Broadway is 3000 miles away. Southern California will continue in the future to be the centre of the motion-picture producing industry, according to Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company. Returning to New York, where the executive offices of the Lasky company are located. Mr. Lasky this week voiced his scutiments in the controversy that is being carciagle. In the controversy that is being carried on between Eastern and Western pro-ducers, that the West had all the better of it.

"In the past few months, comparative-"In the past few months, comparative-ly," said Mr. Lasky, "since so many Broadway stars of the legitimate stage have entered motion pictures, one of their difficulties is being able to adjust themselves to new working conditions. In the legitimate theatre the actor works at themselves to new working conditions. In the legitimate theatre the actor works at night, or, at earliest, at the mattines, under artificial light. In the motion-picture work, however, the man or woman star must submit the features to the scrutinizing glare of bright sunlight. It is a small point, but one the importance of which cannot be overemphissized, that because stage stars when in Los Angeles are far removed from the temptations of Broadway and the delights of its night life, they retire earlier, got more sleep, and look better in the morning."

Mr. Lasky sluo said that within ons day the Lasky studio has taken photographs of deserts, cotton fields, fruit ranches, frontier scenes in small Western towns, Spanish missions, sunken gardens, tropical foliage and exact reproductions of the Bay of Manico, the cliffs of Engiand, and perfect reproductions of Japanese palaces and tea gardens and an Italian villa.

"But what would you do for a New

"But what would you do for a New York."

Censorial Limitations by Channing Pollock

Manager Defends Plump Poet of His Play isted in real life. He is merely the creation of the dramatists and the comic artists. Look about you in our own time, and where will you find a stage poet in real life? Almost all the renowned poets have been eminent dandles. The great poet of Italy is Gabriel d'Annunzio. He is the best-dressed man in Italy. Actor-Manager Defends

heaven, nor on earth, nor under the earth was there ever Lnything like the conventional stage poet. He never existed in actual life. He is the reflect on, doubtless, of the comic poet of the funny paper. I doubt if anybody ever saw a thin, gaunt, slopdalsy poet. Even I have written poetry. I once published a book of verse, and look at me.

So it is that when I came to cast Claude Jervoise, the pseudo-poet of Mr. Sutro's comedy, I selected in Orlando Daly a type that exactly suited my notion, at least, of what a poet should and would look like; and yet gaze at some of the criticisms of the play. One police-man of the drama said: "One of the most curious things about the performance was the casting of a smug stout comedian, Orlando Daly, in the role of a poet." Another overlerd of the playhouse said: "Does Orlando Daly Imagine that it is

THERE is nothing so absurd and ter-rible as a stage tradition. Neither in heaven nor on earth, nor under the earth able part of Bond Street and its tailors?" One of my critic friends says: "Mr. Sothern's poet looked like a well-fed business man." Now, please, have a look at this biography of Robert Browning: "Mr. Browning, ample of girth, was often mistaken for a prosperous business man."

Here we have revealed the fact that the Cerberuses of the drama have had no acquaintance with poets—dead or alive; that all they know about poets are their caricatures in farce comedy and the silly pictures they have seen of them in Life, Puck or Judge.

Take the poets of any age, and you will find that they have been exquisite dandles. Have you ever seen the pictures of Sir Philip Sidney, Sir Walter Baleigh, Richard Lovelace, and the beadrolls of poets of the Elisabethan era? Have a look at them. ook at them. Poets in all ages have taken naturally

to sartorial splendors. The starved rhymer, with ragged clothes, never ex-

less dandy of the Parisian boulevard is

a poet, Edmund Rostand. English poets, as I have instanced in the case of Elizabethans, have all been particular in point of dress. Have you not read the life of Oliver Goldsmith? Surely you have, and so you know that poor Oliver laid out so much money with his tailor that he came very near starv-ing to death. It is only a little while ago that England sent us a poet whose personal embellishments were so startling that it was necessary to call out the re-serves to beat off the crowds. I refer to Richard Le Gallienne.

Then, what about Oscar Wilde? Were the glories of the fields and the hothouses parable to his elegancies of clothes? by, the poets of England, not to forget Lord Byron or Richard Brinsley Sheridan, have been mad about clothes.

Do you remember the late Edmund Charence Stedman? He was ever most careful in his dress. He never looked the least like a ragman. I recall portraits of Henry Wadsworth Longfellow, Oliver

Continued on Page Four.

Enter Portmanteau Theatre, the New Cart for Thespis

By H. K.

Wednesday evening Philadelphia will find Stuart Walker's Partmanteau Theatre in-stalled at the Bellevic-Stratford, giving three one-act plays in a most original man-ner. Some idea of the novelty of Mr. Walker's venture may be gained from the following article, first printed in the Bos-ton Transcript.

EARLY this summer, on two or three evenings, Mr. Stuart Walker gave what might be easled "demonstrations" of his Portmanteau Theatre in the gymnasium of Christadora House, on Avenue B, in New York city. In the modest press announcements the Portmanteau was described as a theatre which could be tied up in a box, shipped anywhere, and set up in your ballroom in two hours. Those who were convinced that this was not a marionette or dell theatre were afraid they were going to find some precious littie freas:. But in addition to all the sleight-of-hand claimed for it, the Port-manteau proved to be a perfectly good theatre, capable of producing any play that can be confined within the limits of

the ordinary theatre stage. Again in addition to this, the Portmanteau revealed the distinguished talent of Mr. Walker as producer and playwright, the surprising freshness and ability of the company of actors he has gathered and the charm ing imaginings of a number of little-known artists who have worked with him.

The Portmaneau is a twentieth century cart of Thespis, designed to travel, with its troupe and its paraphermalia, from city to city, supplying entertainment in the market square (or its modern equiva-lent) or to such rich patrons as extend an invitation to their houses. Mechan-ically, it is a marvel of simplicity and completeness. And one discovers with glad surprise that its artistic product is as beautiful as its mechanical construc tion is deft.

Mr. Walker was for six years play-render and stage manager with Mr. Be-lasco. Then he resigned ("I really re-signed, you know," he adds). Mr. Belasco has much to teach any stage artist, he in-sists, but wee to him who stops there! Continued on Page Two

Ruth St. Denis, America's Foremost Dancer, Recorded by Boardman Robinson, Interpreted by Herself



By RUTH ST. DENIS

SEVERAL years ago an American giri in Europe—Isadora Duncan—did a remarkable thing, and it has changed the face of our theatrical art. Tights and corsets, high-heeled slippers and hats and our ridiculous fashion in dress had so dwarfed our bodies and our ideas that had we seen Venus de Milo walking down Chestnut street we should have shrieked and exclaimed, "Heavens, what a figure!" Why? Because for centuries we had eaten of the fruit of the true of knowledge of good and extl. modest and invested to the control of the street of the st edge of good and evil, modest and im-modest, clothed and unclothed, till we came to regard our impossible standards of art and life as the real, and the natural as the unreal.

of art and life as the real, and the natural as the unreal.

Ballet dancing, opera and musical comedy and athletica—a tremendous unfolding of thought—is going on. Briefly, my own relation to the movement is this: Personally, I do not belong to the Duncan or Greek school, save in the largest sense of the word. My ideas of dancing are in another direction. I conceived and created dances before many of these movements had come to life. I had only vaguely heard of other dances, and in both matter and expression had a very different conception, my highest ideas being the expression of not merely a perfect outward form of beauty and body, but a certain inward mystic state of mind—things going far back in the consciousness that I believe can be expressed through rhythmical movement, but only from within, and in an entirely individual manner. To this form of art, many people have responded. However, many also do not understand what I try to express nor the manner of expressing it, but I bear no ill-will to the public for this. The do not understand what I try to express nor the manner of expressing it, but I bear no ill-will to the public for this. The hlame lies in my attempt to do a thing that is so far removed from the daily experiences of life. The beautiful and spiritual are what hold my attention, and that I have had as much recognition as I have fils me with much gratitude. Naturally, when people know more of any subject, they appreciate its subtleties and any individual effort in that line.

For a new form of art a public is attained alowly, but I feel in the future a tremendate appreciation of this new-old set will be manufected in larger audiences and better places to express II.

