

# 'MISS SPRINGTIME' HAS RICH MELODIES

New Musical Play at the Amsterdam Happily Combines Old and Modern School.

## ITS HUMOR IS UNFLAGGING

Sari Petrass, Hungarian Prima Donna, Contributes Much to Success — Production a Triumph.

**MISS SPRINGTIME**—A musical comedy in three acts, music by Emmerich Kalman and Jerome Kern; book by Guy Bolton from the German original of Martes Brody; lyrics by P. G. Wodehouse and Herbert Reynolds. At the New Amsterdam.

Paul Pilgrim.....Charles Meakins  
Michael Robln.....John E. Hazzard  
Katski Schmidt.....Joste Intropodi  
Henry Wenzel.....Nick Burnham  
Hugo Knaus.....Maurice Cass  
Roska Wenzel.....Sari Petrass  
Jo Varady.....George MacFarlane  
Maimie Stone.....Georgia O'Ramey  
Dustin Stone.....Jed Prouty  
Officer.....William Cohan  
Inspector Block.....Percy Woodley  
Secretary to Rudolph Marto...Wayne Nunn  
Maitre de Ballet.....Fred Nico  
Premiere Danseuse.....Ada Weeks  
Russie.....Audrey Burton  
Cessie.....Billie Vernon

It is so seldom a musical comedy appears that may be praised without reservation—one in which the appeals visual, aural, and mental are all marshaled together in one irresistible whole—that when one arrives the temptation is to throw all caution aside and burst into superlatives. "Miss Springtime," which Klaw & Erlanger produced last night in the New Amsterdam Theatre, is that kind of a musical comedy.

Here is a happy combination of old-school operetta and modern musical comedy that boasts the rich melodies of the Hungarian composer, Emmerich Kalman, and the infectious rhythms of our own Jerome Kern; a book by Guy Bolton with an unusual supply of real humor; lyrics by P. G. Wodehouse and Herbert Reynolds that are singable; settings by Josef Urban in his best manner, with glorious costumes; and a cast that has Sari Petrass, a prima donna new to these shores and destined to be a reigning favorite, George MacFarlane and his full-throated baritone voice, Charles Meakins and Jed Prouty to help with the singing, and Georgia O'Ramey and John E. Hazzard to furnish the comedy.

Usually if the book is good it lacks humor, or the music is commonplace, or the production is tawdry, but in "Miss Springtime" nothing is lacking. Perhaps the quality that will do most to bring the piece popularity is its unflagging good humor. For this Mr. Hazzard is largely responsible. He is rarely off the stage, and he is often droll and sometimes hilariously funny. There is a suspicion, too, that some of his lines are his own; certainly they seem his own when he has finished with them.

Another happy circumstance that conspired to make the production a triumph was that the locale of the story was Hungarian, and that Mr. Urban, a Viennese, and Miss Petrass, a native of Hungary, brought to their tasks an intimate knowledge of the requisite atmosphere. So, in the first setting, depicting a square in a Hungarian village, we have Urban at his best. The quaint little houses with flower pots in recessed windows, and the verdant hills seen through a row of poplars, exude an exotic atmosphere. The second setting, a shop interior, is the most conventional, while the third, showing the stage of the Budapest Opera House, gives the artist a chance to indulge in one of his familiar Oriental pictures. All are lovely and, with the array of costumes, many in picturesque native style, constitute a series of resplendent stage pictures.

The story is a simple one, but its intelligent handling provides an effective finale to the second act. A famous opera singer, revisiting his native village in the disguise of a gypsy, is prevailed upon to appear as his real self to make old home week a success. This he does to save from disappointment a village girl with musical ambitions. The question of his real identity forces him to return to Budapest with it in doubt, after the girl and he have fallen in love. This is the curtain at the end of the second act.

It was in this scene that Miss Petrass established herself firmly and proved that in addition to her other talents she is a clever actress. Miss Petrass is pretty and graceful, and her voice, while not large, has a lovely quality and is used with great discretion. She has the charm and the accent of Mizzi Hajos and Emmey Wehlen, both of whom she suggests in her piquant daintiness.

While Mr. Kalman's music is not as fresh and virile as was his "Sari" score, it is never dull, and some of it, particularly that of the second act finale, is delightful. There is nothing on the program to indicate which is his and which is Mr. Kern's, that first aid to all adapted operettas, so one could only try to distinguish between the honeyed melodies of the one and the deftly orchestrated rhythms of the other. But whether Kalman or Kern, every number belonged.

All in all, as might be suspected from the above, "Miss Springtime" is an unusual musical comedy.

## THE STAATS WARNS BOHM.

"Gompers, Frayne, and Fitz" May Make Him a Scapegoat, It Says.

Ernest Bohm, Secretary of the Central Federated Union, received the following advice yesterday in the editorial columns of the evening edition of the New Yorker Staats-Zeitung:

"Because we have always regarded Bohm as an upright labor leader, an independent American of German blood, we should like to give him some friendly advice. In case things go wrong they will make him the scapegoat later. That's the reason why Gompers, the fox, and Frayne and Fitz remain in the background. That's the reason why THE NEW YORK TIMES and The World like to quote him. Indeed, later the whole strike affair might be turned into a 'German plot.' Gompers, the wily one, Fitz and Frayne would say then: 'I didn't say anything; it was Ernest, and Ernest is a hyphen, don't you know?'"

## Errol Dunbar, Actor, Dead.

Erroll Dunbar, an actor of a generation ago, died on Saturday in the Hahnemann Hospital. He made his debut in Lester Wallack's company. Mr. Dunbar played in support of Mrs. Fiske, Mme. Modjeska, Fanny Davenport, Blanche Walsh, Lawrence Barrett, John McCullough, Louis James, and Robert Mantell.