

ABOUT CURRENT & COMING PLAYS



JULIETTE DAY & GEORGE RELDM in "THE YELLOW JACKET"



DAVID BELASCO'S PRODUCTION OF "THE DRUMS OF OUDE" AT B. F. KEITH'S COLONIAL THEATRE



BESSIE WYNN in "THE SUN DOGGERS" at the BROADWAY NOV. 22



DAVE GENARO & RAY BAILEY of B. F. KEITH'S UNION SQ. THEATRE

THE "NEW" SHAKESPEARE

"Flesh and Blood" Performances of the Great Dramatist's Men and Women Are What William Faversham Would Have.

"Entertain first, and then add all the rest you can afterward." That sentence is the motto formulated by William Faversham, actor-manager, in his presentation of "Julius Caesar" in his presentation of "Julius Caesar" has been something with a new idea in it, an idea which Mr. Faversham thinks will make a Shakespearean play something to be seen by the majority of theatergoers for the keen enjoyment in it and not from a sense of intellectual duty.

With "Julius Caesar" Mr. Faversham has in a measure, at least, set a new standard in the production of Shakespeare's plays. First, he has assembled an exceptional group of actors in a play that, while not exactly sombre, is yet portentously tragic. He has done this without great elaborateness of scenery, although what he has used is not only adequate, but artistic. Above all, he has shadowed forth a new spirit in production that may go far to make Shakespeare popular, and at the same time make him feel something quite different from the proverbial failure on the stage.

As yet Mr. Faversham explains that his attitude to the presentation of Shakespeare and to its general and financial success is largely experimental.

"I am trying the temper of the public," he expressed it to an interviewer in his dressing room at the Lyric Theatre the other evening. "I want to find what plays the public wants to see and what sort of production our modern audiences like."

He has found out enough of the general attitude, however, to believe he is working in the right direction. It is this which has led to the presentation of one particular scene in "Julius Caesar" that makes an altogether new impression. It is the scene in the first act, in which the minor character of Cæsar recounts the minor details of his life to a group of his relatives and friends in a room which has been furnished in a simple, but in a way which makes the scene as given by Berton Churchill become one of the most spontaneously applauded and interesting in the play. It is now played humanly, without pretence or an effort to achieve elocutionary effects.

"I believe in the 'flesh-and-blood' presentation of Shakespeare," is the way in which the actor-producer explains his attitude toward this and other "humanistic" moments in the play. "I believe there is a growing public appreciation for the plays of Shakespeare, provided he is well and interestingly played, instead of heavily, soggy. The plays are expensive to produce in the best fashion, but if they are so produced I believe they will not spell ruin, but will prove a financial success to any manager who is up to the mark."

With which the English insist on calling the orchestra chairs the "stalls."

LOUIS CALVERT ON IMAGINATION

"In connection with the possibilities in stage furniture, suggested by the gift of the carved chimney piece, 'The Standard' has been obtaining some opinions. Louis Calvert is hostile to the development of the habit of having real things on the stage. 'We are going wrong every day,' he said, 'simply because the more scenic effects and effects of lighting and so on are used the more the art of the actor is pushed into the background. It seems to me that anything in the way of scenery and dresses that calls for comment from the audience or that strikes a peculiar note is detrimental to the art of acting. The author and the actor are the two people who count when one is producing a play. If the author can deliver the goods and the actor can act them practically left out altogether. If we are to have real man-of-the-world and so on, why not build up real houses with bricks and mortar? Personally, I think a producer should rely on the imagination of his audience. But if decoration by the artist can be used in a quite subsidiary way after one has got the author and actor right, well and good. The fault now is that we are making the decorative artists principals. I am afraid that Mr. Gordon Craig has, with all his ability, been largely responsible for the present confusion. Mr. Craig's scheme has nothing to do with the art of acting at all, and what I wish this reputable designer would do is to establish his own theatrical art quite separately, and allow actors and the current art of the drama to go on in their own historic fashion.'—The Stage, London.

LOOKING FOR AN ALIBI.

"I see that your Journal of Household Information has introduced a department labeled 'Jokes.'"

"Yes," replied the publisher. "It was positively necessary to supply something to explain the conduct of people who got to laughing at our 'Household Hint.'—Washington Star.

A GLANCE OVER THE FIELD

Mrs. Fiske and Edward Sheldon's Play at the Hudson—Comment on Theatrical Affairs in London and on the Continent.

The plotless play seems to be slowly appearing through the dense dramatic fog. Perhaps some day not very far ahead the plot play will be as out of date as the melodramatic thriller of thirty- and less-years ago are now. The desire for complete naturalism, which seems to be permeating the theatres more and more each year, must, if it keeps on growing, do away with plots. For of a surety there is nothing very natural about a plot. Life, whether fortunate or unfortunate, does not arrange itself so neatly. It just saunters along, and the only consecutively developing feature is character. Real life, in fact, is an affair of episodes, and the natural must be arranged in significant episodes.

At the present time there are four plays in New York which are more or less in this form. They are "Milestones," "The Affairs of Anatol," "Little Women" and "The High Road." Of these the newest in form and most constructive in substance is "The High Road." In this play Mr. Sheldon, aided by Mrs. Fiske's clear, intelligent acting, has built a character. From stage to stage of his career the growth is apparent, and the causes of growth form the action of the drama. Instead of being concerned with a story, out of which character may or may not flow, as in the drama of to-day, the spectator is concerned with a character out of which the story grows.

To build people seems a bigger thing for writers and actors to do than to build plots, as it also seems a more natural thing for an audience to find interest in. The same idea carried out in fiction has already won Selma Lagerloef a distinguished place in literature. Perhaps, for all we know, the plot in both drama and fiction is a passing form.

AT THE VARIETIES

Programmes at Vaudeville and Burlesque Theatres Varied.

In their announcements for the current week vaudeville houses appear to have maintained their reputation for variety and excellence that is one of the characteristics of patrons of vaudeville theatres to-day. New acts and new arrangements of old ones, together with the best that has remained unchanged, blend both in the variety and burlesque places of amusement in this city.

ALHAMBRA.

Thomas A. Wise in his condensed version of his former comedy success, "A Gentleman from Mississippi," will be one of the chief attractions at B. F. Keith's Alhambra Theatre. Pat Rooney and Marion Bent, in their singing and dancing sketch, will be another feature, while "College Town," a musical playlet by Philip Bartholomew, with Florence Temple and Ernest Hall, Stuart Rogers, the Blain and Ernest Hall, Stuart Rogers, Anita Bertie and the Four Queens, Anita Bertie and the Four Queens, will complete the bill with a wide variety of entertaining numbers.

COLONIAL.

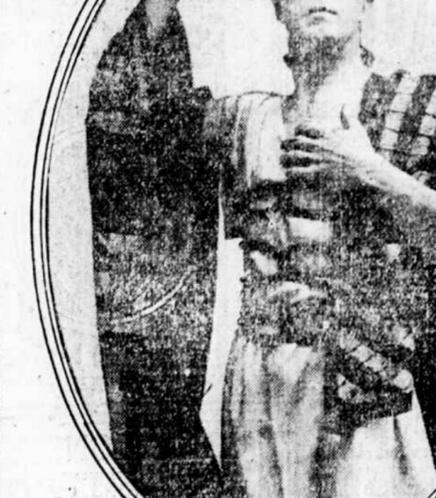
David Belasco's production of Austin Strong's dramatic sketch of the Indian Senoy, entitled "The Drums of Oude," is the most important announcement made for the coming week at B. F. Keith's Colonial Theatre. The sketch had wide popularity in Europe, and is receiving its first New York performance under the personal direction of Mr. Belasco at the Colonial. The cast chosen for it contains the names of E. J. Ratcliffe, Jack Standing, Harry Rose, John Thomson, W. S. Phillips, H. H. McCollum and Eleanor Scott L'Estrelle. Digby Bell and his company, in a new playlet by George V. Hobart, "It Happened in Topeka," will also be seen, as well as Les White and George Perry in song selections; Lyons and Yocco in a musical act; the Landons, in "A Night on the Boulevard"; Gordon and Marx, German comedians; James Francis Dooley and Corinne Sayles, in a comedy sketch; Jordan Girls and the Four Regals.

COLUMBIA.

"Beauty, Youth and Folly," with James E. Cooper, is the new burlesque organization which will appear at the Columbia for the next week. The new burlesque is known as "The Blue Rose," and will give Mr. Cooper, in his character of Gus Groch, an opportunity to appear at his best as a comedian. Between the acts of the play a vaudeville bill will be given by a number of well known performers. Among these are Walsh, Lynch and company in "Huckles' Run," James and Lucia Cooper in their specialty, "The Mist Postman," and the Webb Sisters, who will be seen in a singing and musical logue number. Others in the company are Lester Chase, Lorie Blackford, Tom McRae and Robert Algie.

THE CLIMBING-OUT MAN

Theatre Nuisance in London Playhouses Much Worse than Here.



WILLIAM FAVERSHAM as ANTONY in HIS PRODUCTION OF "JULIUS CAESAR" Lyric Theatre

London, Nov. 17.—Nine or ten years ago there was published in "The New Orleans Picayune," under the title of "A-Big-Foot, the Man Who Walks Like a Bear," a poem or "joke" dealing with the activities of the creature who climbs in and out of his seat at the theatre during every act. This subject is not peculiar to any country. He is indigenous to all lands and climates, but he flourishes with peculiar virulence and animosity in London. Possibly the first account for his number and ferocity here. At any rate, he is one of the features of a London theatrical performance.

Usually from one-half to two-thirds of the audience find their appropriate places before the house lights go down and the footlights go on. The others are in the theatre and they might as well be in their seats, but they prefer to stand around in various places, crowding the lobby to the inconvenience of newcomers, for one thing, looking rather vacant. The management, knowing the breed, makes all the preparations for the rise of the certain several minutes before that event is to take place. Then begins a scramble among those in the auditorium to find their proper seats. But A-Big-Foot is not deceived by the device of the management. He is an experienced beast and he crowds up to the glass doors from the lobby and waits until the actual rise of the curtain before he comes in, full of conversation, to hunt up his seat.

It is found here by two closely related varieties that are distinguished by different degrees of ferocity. In his mild form he sacrifices respect to leave his top seat in the cloakroom and wears only his hat to his seat, removing the headgear quite soon after he has sat down. In his fiercer aspect he comes in with his hat and overcoat on and his neck swathed in a long, fringed bath towel. This variety, standing at the end of the wrong row, announces "Sorry" and begins to climb over the audience. Having arrived at the wrong seat and been told so, he climbs back again and graciously permits the usher to show him where he belongs.

When he has thus accommodated as many of the audience as he can conveniently get at, he begins to attract the others with his voice. For, arriving at his proper seat, he slowly disrobes to the accompaniment of a running fire of persiflage. First the bath towel is unwound and stuffed into the overcoat pocket. Then the overcoat comes off—that is to say, it is tortuously discarded. The hat is last. At this while the theatre is silent with hisses and cries of "Hush!" "Keep quiet!" and a pantomime is in progress on the stage. For the experienced playwright has learned to cope with this kind of beginning his play with a bit of pantomime. Kistemaker uses the device in "The Turpin Folk" and again in "Imprisoned." In the version of "La Plume" used in London the curtain rises on a group gathered about a young lady playing a piano. With occasional glances over her shoulder at the audience she remains at the piano until A-Big-Foot has been appeased. She then rises from the piano, and the actors, with every evidence of relief, set about the business of the evening.

EDEN MUSEE.

Special attractions will be the feature at the Eden Musee for Thanksgiving Day. Mesdames Hester, the slight of hand performer, will have an entire change of act. In addition to the World in Wax, the cinema, monologues; Alexander and Scott, the Hebrew comedians; and the Bound-Boldens, Fischer and Sharp, the Bound-Boldens and the Great Johnson.

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