

TWO STARS IN A FAMOUS OLD PLAY

"A Scrap of Paper" to Be Seen Again



JOAN SAWYER AND JOHN JARROTT AT THE ALHAMBRA THEATRE.



ETHEL BARRYMORE AND JOHN DREW IN "A SCRAP OF PAPER" © BY CHARLES FROHMAN



MARION SUNSHINE IN "THE BEAUTY SHOP"

BY LAWRENCE REAMER.

THE efforts of the Drama League to interest the public in the most worthy and creditable phases of the theatre have the sympathy of all lovers of the drama. So much that is frivolous and worse occupies the stage to-day that its effect on the intelligence of playgoers is noticeable. A generation reared on the nonsense that so often passes for humor must certainly feel the effect of such a strain after a while. It is especially noticeable in the case of young people. Entertained by the unworthy piffle that is to be seen on so many of the stages in this city and in the rest of the country, there remains no taste for anything more elevated and intelligent than the banality of musical farce.

Of course any serious effort to place the drama nearer the plane of the other arts than it is at present deserves encouragement. In this effort the Drama League will have the support of all lovers of the stage. It receives indeed the indorsement of the stage as well as the public to-day. So its good work is not without sufficient appreciation. Sometimes its digressions are, however, not only difficult to understand but hard to be patient with.

The case of the Welsh play "Change" is one example of the futile emphasis

PLAYS OF THE WEEK.

MONDAY—Revival of "A Scrap of Paper," with John Drew and Ethel Barrymore, at the Empire.

SATURDAY—Two performances of "The Mask and Wig Club" from the University of Pennsylvania, at Wallack's Theatre.

which the association at times places on unworthy material. Its members are constantly urged to see this play, there have been speeches and discussions about it and there might have been no other play this winter, so enthusiastic has the league been in advising its members to see this imported specimen of British gloom. It is not easy to tell why a play succeeds. It is perhaps less difficult than to tell why it fails. But there seems little reason why "Change" should be imposed on any public. It failed altogether in New York, and Canadian audiences exhibited no interest of any kind in it. Chicago has remained indifferent. There should by this time be some suspicion in the minds of the members of the Drama League that there are not the elements in "Change" that the public expects in a play. There seemed to be little in it when it was presented at the

Booth Theatre to appeal to any phase of the public that supports the theatre. It was acted amateurishly and its points were by no means novel. Had it recited an interesting story dramatically, had there been wit in the speeches or poetry in the lines or natural characterization, there would have been no lack of praise for "Change." But to praise it merely because it was national and amateurish remained for the Drama League.

There is always the danger that only the unsuccessful plays will ever be recalled by the society. "The Young Generation," which failed to win the success the Drama League thought it ought to enjoy, was an entertaining satire of a bigoted family in the upper middle class of provincial England. There was undoubtedly wit in the occasional scenes, but the butter was spread very thin. It was indeed too thin to last during three acts. Naturally the public soon resented anything so excessively drawn out. So the inevitable result followed. Stanley Houghton's play within half its space might have fared very differently.

Another example of the effort to insist that the public shall patronize a play which it does not like was the propaganda made for "The Yellow Jacket." It is not easy to say why so

much that was delightful in that original drama should not have won enduring approval for it. Never was the convention of an alien stage made more fascinating. The naïveté of the Chinese drama—that is naive from our Western viewpoint—made a delightful study in altogether new values for the stage. Then the eye delighted in the sumptuous dressing of the drama. This was all delightful—for about an hour. After that it became a weariness of the flesh to endure it. Half of "The Yellow Jacket" were there a theatre in which half of it could be played—would have been triumphant. As it was, the inter-

ruption, which has not so far progressed to the last act, for instance, in which a scene may occur. They are merely told by the director to indicate sorrow or joy or rage or love as they go through the scenes. Just how intelligent acting of this kind may be it is easy to realize.

The invasion of experienced playwrights into the field is certain to be of advantage to the films. It would seem as if the same laws held good for both forms of drama. Skill in one particular field will be of value in the other. Many of the shorter photoplays are done by amateurs who have had no experi-



SADIE OVERLAND IN "M.S. PINAFORÉ"

Miss Fallon Takes Notes of Her Wednesday Matinee Audiences

Spectators at the Forty-fourth Street Music Hall had better look out. Their department is a matter of observation from the stage by one of the most attractive young women in "The Midnight Girl." This is Eva Fallon. Miss Fallon may appear to be absorbed in her maxims or whatever it happens to be, but it is really the faces of the spectators, their behavior and their way of expressing their emotions which is absorbing her. She talked the other day about Wednesday matinees to THE SUN reporter. This is what she said:

"At a Wednesday matinee one sees all sorts and conditions of people. It is an audience easily pleased and always anxious to applaud. Numerous encores are required if the production is musical. The entertainers' efforts are appreciated from start to finish. Sometimes in comparing a Wednesday matinee with the night audience it seems to me that the latter is much more critical.

"Of course there is the matinee girl, for whom Wednesday afternoon is the event of the weekly calendar. Wednesday matinees would lose half their charm and buoyancy were it not for the girls who attend. They are imbued with the idea that life is a joyous bubble. The theatre comes first in their estimation as a means of diversion and they usually see most of the best productions of the season.

"On a Wednesday matinee come women who are stay at homes in the evening. Then many theatre parties are held on this day. New York women are rapidly forsaking their bridge tables for the theatre.

"Men of occupations that do not require any set office hours go to make up the Wednesday audience, and at the same time quite a number of college students have the environment of recitation to attend to."

"Miss Fallon is a dear girl who dances well and sings quietly. We know of no greater pleasure than to observe her at other tasks. But we are not inclined to follow her implicitly as an observer of audiences. It seemed to us, for instance, that at the Wednesday matinees there was always an element which she has not referred to. Are there not at this midweek gathering the dead, that is to say, the friends of art who are admitted without the formality

A PLAY'S HISTORY.

The Story of the Revised Biblical Play.

For two weeks, commencing to-morrow night, the Emory Corrigan Producing Company will present the Biblical drama "The Shepherd King" at the Garden Theatre. The production will be given under the auspices of the United Catholic Works. The proceeds will be devoted to the charitable, social and philanthropic work of that organization.

"The Shepherd King," which is not a motion picture, but a real living drama, was first given in New York on April 5 at the Knickerbocker Theatre under the management of W. A. Brady, and its author, Wright Lorimer, made his first appearance on that night as a star in the leading role of King David.

The play on its first production ran for sixteen weeks at the Knickerbocker, a long run for that time. For three years after that it had a career of great popularity throughout the country. Wright Lorimer made a fortune in that time, but in a few years had lost it all. His career was a checked one and consisted of the vicissitudes, many of them the sad ones which so often attend a man of genius.

Wright Lorimer was born in Athol, Mass., on March 10, 1874, and was educated for the Baptist ministry. He was graduated at Colgate University, at Hamilton, N. Y., and afterward took a post-graduate course at Oxford. He entered the ministry and for a time had charge of a church. He left the pulpit for the stage, and in the meantime wrote "The Shepherd King." In 1899 he made his first appearance as a supernumerary in the Dearborn Theatre Stock Company in Chicago, and before he had been a season on the stage was playing important roles in the company.

He played many important parts before he became a star, and for several years afterward was in demand, but his popularity finally waned as his play grew old and he produced no other to take its place. He died on December 23, 1911, at the age of 37.

Points in the Popular Plays That Remain

There is almost everything in favor of "The Dummy," which is an amusing play of criminal life, excepting the title. "The Dummy" is a very poor name. It is unfortunate largely because there is such capital fun in the play at the Hudson Theatre.

George Cohan is such a brave man that he not only fooled his audience in "Seven Keys to Baldpate" once, but three different times. Violating the rules of the theatre seems dangerous to him only when it is not done by a genius of the footlights.

The omission of the words concerning the relation between *Lady Windermere* and the mysterious *Mrs. Erymne*, her mother, in the present performance of Oscar Wilde's play at the Liberty Theatre is due to the author's resentment that they should have been inserted by George Alexander. Oscar Wilde refused to see that they helped the popular success of the "Lady Windermere's Fan," and always spoke of the phrase with indignation.

Madeira Seymour, the attractive English beauty with such an excess of repose, who sang the song about the old mill at the Forty-fourth Street Theatre in "The Girl on the Film," is playing in the London version of "Potash and Perlmutter" the part acted here first by Louise Dresser. Thus it happens that both actresses of the part of the designer had been musical comedy actresses. Pearl Sindenlar is acting it

now at the Cohan Theatre, where this play is as attractive as ever to the public.

Hale Hamilton, who is the hero in "A Pair of Sixes," was made by his performance in "Get Rich Quick Wallingford." George Cohan and A. L. Erlanger had engaged one important actor after another, only to see him try the part at rehearsals and fail. Every time he heard that a new actor was to be engaged, Mr. Hamilton applied for the part. Every time he was refused until his persistence and enthusiasm attracted the favorable attention of both Mr. Cohan and Mr. Erlanger. It was his success in the role that made him the star to-day of plays of this kind.

Andreas Dippel was asked the other day if he had seen "Too Many Cooks" at the Thirty-ninth Street Theatre. He replied that he had not and added, "The title sounds too much like the Chicago Opera Company's managers to appeal to me. I had that all last winter." But to the rest of the world the title of this amusing farce has no such suggestion.

Managers do a lot of manoeuvring about "starring" and "featuring" and doing other strategical things with their actors about which the public cares very little. Jane Cowd was no more popular with audiences in "Within the Law" than she is now that her name goes on the programme. All this wisdom is suggested by the news that Miss Petrova is hereafter to be a "star"

in "Panthea" at the Booth Theatre instead of feature, which seems a good deal like the difference between tweedle-dum and tweedle-dee.

After the second act of "The Yellow Ticker" at the Eltinge Theatre, John Mason always responds to the enthusiastic applause of the audience. But he comes before the curtain not as the character which he acts in the play but in his own person. This is unusual and possibly burdensome to the actor. But it has the abiding advantage of not exciting discussion.

Laurette Taylor now sees before her the end of the long run of "Bag of My Heart" at the Cort Theatre. Only three weeks more remain. Five companies are playing the piece on the road. Miss Taylor's charm was never so successfully utilized before, although it was at ways recognized by managers and playwrights. It took "Bag of My Heart" to do it.

Three actresses have now played the leading role in "Things That Count," which is still at the Playhouse. Jane Gray acted the role when the piece was produced at the Harris Theatre as "Mrs. Xmas Angel" and some extra matinees. Alice Brady had it until she retired to join the Gilbert & Sullivan opera company, and now it is in the hands of Alice Lindahl. She was in "The Family Cupboard." It is a sympathetic and pretty role well within the powers of any young actress.

ence whatever in devising dramatic situations. They may be able to suggest novel ideas, but in the execution of them in a way to supply the needed thrill the experienced dramatist is going to be the better man. They undeniably need all the improvement possible.

Revolutions are not always successful and the public interest in "The Truth" at the Little Theatre is therefore to be taken as a special tribute to its interest in Mr. Fitch's play. Few American dramas of our own time stand the test of revival even after the lapse of a few years. The disheartening experience of the managers who tried their luck with the Pinner theatre, which is perhaps that of the English theatre to-day, if one except the best and really witty comedies of Shaw, have made managers loath to attempt to bring before the public a drama which has already been seen. "The Second Mrs. Tanqueray" has survived so far as it has survived, through the interest in the women who play the heroine, although the drama is entitled to permanent popularity in any country. It is doubtful, however, if Charles Frohman ever found profitable the delightful performances of "Trelawney of the Wells" with Ethel Barrymore, Eugene O'Brien and the excellent company that gave this comedy so delightfully. So "The Truth" has done something for the reputation of Clyde Fitch in filling the Little Theatre as it has. Winthrop Ames' share in this success will be appreciated by those who have witnessed his previous failures to find successes.

All of the other revivals have not fared so well, although in this season of disappointing plays there have been many more of them than usual. The appreciation of "The Tyranny of Tears" was less enthusiastic than Margaret Anglin found the welcome for "Lady Windermere's Fan." There have been few years that have seen two revivals so popular as "Lady Windermere's Fan" and "The Truth."

THE GAMBOLLING LAMBS.

They Promise Much for Their Two Performances.

The greatest of its all star gambols is what the Lambs Club promises on the dates of its great entertainment at the Metropolitan Opera House, Friday, May 22, and Saturday matinee, May 23. Never before has this popular club of actors, dramatists and others whose names enjoy glory in the world of the theatre felt such electric enthusiasm. Every Lamb is working heart and soul and all unite in promising a remarkable programme.

So great is the interest and so large the demand for seats that it has been decided to hold a public auction sale for the first choice of seats and boxes. This auction will take place at the Hudson Theatre at 3:30 o'clock next Tuesday afternoon and will be conducted by several popular comedians as auctioneers, including De Wolf Hopper, Raymond Hitchcock, Andrew Mack, Frank McIntyre, Frank Lator and others. Every one is invited and it is expected the Lambs will realize a large sum in premiums before the actual opening of the box office at the Metropolitan on Monday, May 18.

The Lambs will offer the most notable programme in all their career as great entertainers. Conferring no other programmes will open with a musical first part, but with many novel features added. De Wolf Hopper will be the interlocutor and the end men will include such kings of laughter as William Col-

lier, Raymond Hitchcock, Andrew Mack, Frank McIntyre, Frank Lator, Nat Wills, Charles E. Evans, Irvin S. Cobb, Macklyn Arbuckle, John E. Hazzard, William H. Crane, Douglas Fairbanks, Thomas A. Wise and others.

A dance number, "The Book of Life," will include several of the "singing ladies" of the club, and another little operatic novelty full of color and charm will be "A Rainbow Cocktail."

The serious note of the programme will be a modern morality play entitled "Experience" and written by George V. Hobart. This will be played by William Elliott, Frederick Perry, Darcy Bell, Effingham Pinto and a large company of stars.

There will be songs and monologues by individual stars such as Irvin Berlin, Nat Wills and others, and a "surprise" number of which announcement will be made later. Other important star acts are being made ready and new and attractive features will introduce all the brightest stars of this club of stars, including David Belasco, Wilson Lockaye, Burton Holmes, James O'Neill, Edward Aches, Bruce Mitchell, Henry Woodruff, George Broadhurst, J. Hartley Manners and others too many to mention.

John Philip Sousa will march at the head of his large band during the free minstrel parade of stars just preceding each performance and will also conduct the symphony orchestra, having written a military march and opening overture for the Lambs' great national festival.

PETROVA'S GOWNS.

Her Styles Explained by the Maker.

Oлга Petrova, the lithe and graceful Russian, who is appearing in "Panthea" at the Booth Theatre, designs and makes most of her stage clothes. She could well afford to bring an expensive wardrobe from Paris, but her tastes are along strictly original lines. Her bill from the modiste if computed steadily during the last five years would be decidedly exorbitant.

Mrs. Petrova is a very clever artist in designing her gowns, selecting every one herself and keeping the designs closely to the long, lithe simplicity that she delights in. "The materials of a woman's gowns are what should count most," she says. "They should represent the luxury, and the more simple the lines the taller she will look and the more slender."

"No woman has to really follow styles if she wears gowns made of lovely fabrics, for the worth of the materials will make them beautiful even if they are not tufted and plaited and ruffled as the modern dresses are.

"New York women, I believe, dress just as fashionably as do those in Paris, on Fifth Avenue two feminine sets were erect, their clothes fit them snugly, yet comfortably, and there is always plenty of novelty to delight the passing throng. A plain tailor made serge suit is just as prominent and just as neat as a silk draped afternoon gown with a three hundred and seventy-five dollar price tag."

OLD PLAYS SEEN AGAIN

At the Stock Theatres During the Present Week.

Marguerite Clark, who is a very petite and charming person to act in the vast frame of the Academy of Music, is to appear there to-morrow in "Mopse Mary Ann" which clearing play by Israel Zangwill in which Elmer Robinson used to appear with such success. She will act with the regular stock company.

The Royal Stock Company will open its season to-morrow night. In the company will be Frances Nelson, Isabelle O'Madigan, Wright Kramer, Belle Mitchell, John Beck and Elmer Thompson. Edward Emery is to be the stage director.

Mr. Kingsley Enthuses Over Some Vaudeville Players

Walter Kingsley, who is never known to grow enthusiastic over any actors in the Keith theatres, has let his composure go by the board and finally spoken in warmth of some of the vaudeville stars now amusing the public in playhouses. He told THE SUN reporter the other day the following story about a new team of entertainers. He said:

"Theatregoers often read about understudies who gain fame and position in a single night and of chorus girls who play principal parts at a few moments notice, scoring a hit which brings them into the prominence they have been dreaming of for years. But few who attend the vaudeville theatres imagine how many acts are produced which are new and better than the tryouts. Then again vaudeville acts suddenly score a hit and become 'headliners' in a short time.

"To the latter class belong Ben Ryan and Harriette Lee. Ryan and Lee are a team of vaudeville singing and dancing comedians who came to New York a short time ago and headed and practically unknown. They were billed simply as a singing and dancing team and very little attention was paid to them. They were given an opportunity to show their act and became overnight the vaudeville hit of New York. Every one seemed to be talking of them, but no one dreamed of their future.

"They just trotted out in front of a street drop at the Colonial and started in to deliver a lot of cross fire talk that was sheer nonsense, but the laughs came readily, and before they were on the stage many minutes the people in the front of the house were looking at their programmes to find out who the newcomers were wondering where they came from and what they were supposed to be doing. The audience didn't care about all this, but it was the way the little team of entertainers were making their laugh at nothing that interested everyone.

"Harriette Lee is an eccentric comedienne of rare quality. She handles nearly all the comedy of the act and does it in an original, fun-making way that makes her irresistible. She is most distinctive in her style and a pair among the few who reach the top is awaiting her.

"Ben Ryan is original, creative, and a clever dancer. The only similar sensation scored by newcomers this season

ADVICE FROM ARNOLD DALY.

Repeated Here for What It Is Worth

Arnold Daly, who will not be able to act George Bernard Shaw's "How He Lied to Her Husband" at the Colonial Theatre this week, is a self-taught star who worked his way up to the top from such a humble beginning as office boy for Charles Frohman. Young Daly was remarkable office boy and Mr. Frohman still tells stories of the pugnacious young Brooklyn Irishman who regarded dramatists, stars and the garden variety of artists from a serene Olympian height of indifference scorn. Daly fought his way to stardom. He has succeeded as actor and actor and theatre manager. Because of his own struggles to learn the art of the theatre Daly is friendly to the new school of drama at the Carnegie Institute of Technology in Pittsburgh, where students are given a four year's course in all that pertains to the playhouse. He says:

"I would advise young men and women who desire to take up the stage for a livelihood to study scientifically and aesthetically as a great and noble calling. The Carnegie Institute recognizes the stage as a career by founding its school of drama, and I predict that the most trained there for the theatre will be heard of in the future and will be in demand by the managers who build playhouses and produce plays.

"Think of it. Here is a school with a brilliant teaching staff and equipped with a magnificent theatre where one can learn to produce, to design scenery, to paint scenery, to build properties, to wear and make costumes, to write, to act, to produce, to manage. And all this is in addition to teaching the art of the actor how to speak, how to walk, how to move, how to make a good stand on the stage. This school is to act to produce in detail. Now study the history of the stage and the lives of great players. In a word the Carnegie university of the theatre and the drama should receive the same attention with all the technical knowledge that has taken a lifetime to acquire and to acquire. The theatre is the most desirable of institutions and is either pursued or adored. Though as old as humanity it has never been studied and to-day"