

FACES from OLD PLAYS and NEW



LENORE ULRICH IN "TIGER ROSE"



INA CLAIRE IN "POLLY WITH A PAST"



ALLA NAZIMOVA IN "A DOLL'S HOUSE"



BILLIE BURKE IN "A MARRIAGE OF CONVENIENCE"

By LAWRENCE REAMER.

SOMETIMES the original sensation which surrounds the advent of a new work in the world of any art so far exceeds the genuine interest it deserves to arouse that all curiosity on the subject is satisfied for all time. One is tempted to feel that something of the kind happened in the case of Oscar Wilde's "Salome." After the heated discussions of a decade ago, the arguments pro and con which followed the prohibition of the work at the Metropolitan Opera House, and the general ballyhoo concerning the Salome legend, Oscar Wilde, Richard Strauss, John the Baptist and his papier mache poll, undressed Maud Allen and the entire sensational business, the subject-to-day produces a feeling of anti-fatigue which cannot altogether be attributed to the hesitant approach of spring. Indeed, the whole "Salome" issue flattened out like a punctured tire within a few months after its first outbreak.

After all these years, the unimportance of the work on which Strauss built his score is again impressed on the less prejudiced public. There are in it passages of beauty, but there are long stretches of commonplace. Then the thing is killingly long in its present form. Every word is but a preparation for the revolting climax which makes the words of Herod, "Kill that woman!" sound like the voice of divine judgment. This alone inspired its author to the composition of the work. That unique idea is the single element of the piece that serves to keep it alive to-day. Its flashy—not flashy, whatever the types may insist to the contrary—tinsel has begun to fade, its gilt no longer masks as gold. It is excusable only as dramatic Kraft-Ebbing. The revival of the piece by the Washington Square Players is useful in having brought about this final estimate of the piece's literary qualities. There will be no more talk of a neglected masterpiece when the little beast that so inspired the author is a remnant of the worst taste that flourished, let us say, in the early years of the twentieth century. But it has probably been witnessed for the last time in years.

In Germany it was the great vogue of the acted play that led Von Hoffmannsthal to prepare the operatic text for Strauss, who found the inspiration for his genius in the morbid atmosphere of the story. In the most formal of the court theatres "Salome" during several seasons, attained an unusual number of representations, which throws its light on the taste of even the bourgeois theatre audience that knitted while observing the emotional outbursts of the heroine. The most popular dessert on Sundays on many dinner tables of Germany when the "Salome" craze was at its height was said to be a wonderfully lifelike representation of that famous head which figures on the stage of the theatre, made in chocolate, vanilla and strawberry, which was served to the delighted children before the heat had so far blended its component parts as to make them indistinguishable. But "Salome" never made any such deep impression here even as opera. It was indeed measured by Mary Garden's ability to imbue the artistic waters. Long before Yvette Guilbert said that theatre management in New York was a matter of real estate, that sad truth had forced itself on the consciousness of theatregoers. Nine impressions out of ten think more of getting in a new show on Monday to succeed that which departed on the Saturday preceding than they do about any other detail of their business. If the quality of the "show" happens to be good, there is no objection to such a condition. But the overwhelmingly important detail is to make sure that a show of some kind is there by Monday at 8 o'clock.

But that is true of the commercial theatre only. Nobody expected to find that real estate was dominating element in the affairs of a playhouse that had the art of the theatre as its inspiration. But why otherwise should "Salome" have been acted with so many of the characters unprepared? Miss Westley and Mr. Calvert were much in need of study and rehearsal. Mr. Hampden, who gave a beautifully spiritual and accented impersonation of the prophet, and Miss Yoroka were really the best equipped of the group. Some of the subordinate characters were also without signs of any adequate rehearsal. Then there was little more than sufficiency in the appeal to the eye. The vast stretch of portentous sky, the atmosphere of impending evil in the sultry Oriental night, the color and the flare of ancient pomp under the lighted torches—these could not, of course, be reproduced on the little stage of the Comedy Theatre with all the effectiveness with which they were shown on the greater spaces of the opera house. So it might have been better to take the necessary time rather than feel the impulse of the real estate drive which is the stimulus of so much in our theatre's enterprises elsewhere.

It is perhaps just to say that the talented Mme. Yoroka is only marked Leopoldine for purposes of identification in this newspaper. Mme. Yoroka first wanted to burst on the consciousness of our readers merely as "Yoroka" with both feet on the first syllable. Now that seems abrupt. Even the great Sarah never demanded that she be thrown out of these pages to another world merely as "Bernhardt." Nor did the gentle Duse ever try to dock her fame as she would a favorite cock by demanding that "Eleonora" be excised, while Rejane even permitted her "Gertrude" without any visible signs of pain. So there was at the chancellery of the Washington Square Players a polite intimation that it was necessary to have a handle to even the most exalted artistic moniker before one can come in.

Miss Huffaker of the Washington Square Players promised to do her best. But she did not succeed in circumventing the lady's determination to be Yoroka or bust. Her perplexity to the most exalted artistic moniker: "Yoroka." Mr. Dean Burton: If you were to christen, not a child, but a grown woman, what name would you give her? This strange question I am putting to you because of our telephone conversation of a week ago when you asked me to discover Yoroka's first name. She insists that she has none—in foreign fashion she was given at baptism a whole string of names, but she was never called by any of them (or so she says) but only by nicknames. When she went on the stage it was simply as Yoroka. To quote her again, she used only the one name, not to seem important, but because she disliked the familiarity which abounds in theatres in Paris and which leads actors to address their coworkers, even when they barely know each other, by their first names.

Such is the explanation Mme. Yoroka gives me. But she also gives me permission to call her by any first name which I choose—or she says any dramatic critic may have that privilege. Now, if I were called upon to name an American child I'd choose any one of several good old fashioned names, like my own, for instance. But some way when it comes to names to go with Yoroka my imagination is at a loss. So do you want to give her a name? Or, after all, can she simply have the "Mme." before the name we all know? LUCY HUFFAKER.

each matinee performance. Mr. Campbell had written a play called "My Partner" for Louis Alrich, produced by A. M. Palmer at the old Union Square Theatre, and this had made a tremendous hit, with Alrich and Palmer getting \$100 and Mr. Campbell averaging about \$20 a week in royalties. Taking advantage of his sudden popularity, he gathered about him a group of prominent players, and without a penny in sight produced "The Galley Slave" of his own writing, at the Chestnut Street Theatre in Philadelphia, and brought it into New York and cleaned up over \$25,000 in a very short space of time. With this bank roll he produced his other plays and started a new era in the matter of royalties for authors.

THE WEEK IN THE THEATRE.

At the Plymouth Theatre on Monday Arthur Hopkins will present "A Doll's House," the third drama in the Ibsen season, with Alla Nazimova in the role of Nora Helmer, Torvald Helmer, the average husband whom Nora leaves, is to be impersonated by Lionel Atwill, and the role of Krogstad, the ex-forgery, will be taken by Roland Young. This will be Mr. Young's first appearance in a serious role in two seasons, as he has been for that time definitely associated with humorous characterizations in Clare Kummer's comedies and more recently in "The Gipsy Trail." Another member of the latter company who returns to the Plymouth to enact Nora's confidante, Mrs. Linde, is Katharine Emmet. George Probert will play Dr. Rank, Amy Veness will take the part of Anna and Charity Finney is to be Ellen.

"A Doll's House" possibly the most famous of Ibsen's plays, was published in 1879, and shortly thereafter republished in three subsequent editions so great was its popularity. Translations have appeared in England, France, Germany, Spain, Russia, Portugal, Poland, Hungary, Italy and Holland. As a play its fame originated in Copenhagen with its first performance on December 21, 1879. The role of Nora has been made famous by Modjeska, Duse, Mme. Rejane, Mrs. Piskis, who was the first American sponsor of "Nora," and Ethel Barrymore. Mme. Nazimova used the play as a success story in her original production of "Hedda Gabler" a decade ago, at the time of her first appearances in New York in English. The present production by Arthur Hopkins is announced for a fortnight.

At Henry Miller's Theatre in West Forty-third street the Sydney Grundy version of Dumas's comedy, "A Marriage of Convenience," will be seen on Wednesday evening. The cast includes, among others, Billie Burke, Henry Miller, Lowell Sherman, Lucile Watson, Frank Kemble Cooper and Frederick Lloyd. It will be the second play at Mr. Miller's beautiful new playhouse, it brings back to the stage again Billie Burke and it gives New Yorkers the first chance in over

a score of years to see a costume play of the period of Louis XV, that has never lost its interest. The story it tells has been the basis of more than one triangle play—a marriage loveless at first but happy in the end. Miss Burke will be the Comtesse de Candolle, Mr. Miller the Comte de Candolle, Lowell Sherman the Chevalier de Valcros, Miss Lucile Watson the Marston, Frank Kemble Cooper the General and Frederick Lloyd the Jansin. The Sydney Grundy "A Marriage of Convenience" was presented at the Haymarket Theatre in London in 1884, with Cyril Maude, Winifred Emery and William Terris, and at the Empire Theatre in this city on November 8, 1917, with John Drew, Isabel Irving and Arthur Byron. The play is in four acts; the one scene shows a room in the residence of Comte de Candolle. The period is about 1750.

To-night at the Neighborhood Playhouse, Whitford Kane and his Irish Players and the Neighborhood Players will give the fourth performance of "Picking the Border," by Whitford Kane and W. D. Howells. "Blind" by Sumner Olden; "Free," by R. Childie, and "The Queen's Enemies," by Lord Dunsany.

"Good-bye Bill" the musical comedy of army life which is being presented by the men of the U. S. A. Ambulance Service in the Forty-fourth Street Roof Theatre, will continue its run this week at that playhouse. The soldiers have received special permission for the extra week of their comedy bit from Col. E. E. Persons, the commanding officer of the service.

To-night, to signalize their joy at the tidings, the Usakas will give a special extra performance at the Forty-fourth Street Roof and many prominent citizens of New York will occupy boxes. The Liberty Loan Committee, out of consideration for the woman work which the "Good-bye Bill" players have been doing for the loan drive, have promised to send one of their most interesting speakers.

The extension of the stay here was secured only after considerable difficulty and was made possible only because of a slight delay in transportation. The Usakas players are all scheduled to "go over" there within a very short time. They are giving their comedy for the purpose of raising funds to take with them to finance their recreation while they are off duty behind the lines in Europe.

FREDERICK LANDIS.

Who Wrote the Novel That Is the Source of "The Copperhead." Augustus Thomas drew his material for his latest play, "The Copperhead"—in which Lionel Barrymore is acting before crowded houses at the Shubert Theatre—from a book by ex-Congressman Frederick Landis. The book is called "The Glory of His Country" and its author is not only the son of a

most distinguished Hoosier family but an orator of wide reputation and it is rumored the author of a play, "The People Are Coming."

Mr. Landis went to Ann Arbor law school, was graduated there, was admitted to the bar when 21, became a candidate for Congress and was nominated at 29 in a convention that attracted a great deal of attention at the time because it had 1,012 ballots, lasted three days and two nights, during which time they had a cyclone and a fire. He was in Congress two terms—Fifty-eighth and Fifty-ninth Congresses—from 1903 to 1907; then did Chattanooga work and wrote the book "The Glory of His Country" and another work, "The Angel of Jonesboro Hill," a booklet which was published by Scribners in 1910, and some magazine matter in addition. Congressman Landis had the unique experience of lecturing on Lincoln in Texas—most of his meetings being assisted and vouched for by the Confederate Veterans' lodges of the town he spoke in.

In 1913 Landis was for Roosevelt, was one of the group that organized the Roosevelt convention in Tomlinson's Hall, Indianapolis, and was chosen one of the delegates at large on the Roosevelt ticket to the national Republican convention at Chicago at which the Roosevelt delegates were favored out by the committee on credentials in the great fight which precipitated the split in the Republican party. He joined the Progressive party when it was organized; was temporary chairman of the State Progressive convention held at Tomlinson's Hall, Indianapolis, and made the keynote speech, that being the first great Progressive convention held in the United States. He was nominated for Lieutenant-Governor when Beveridge was nominated for Governor and made the campaign for Governor in Indiana, and made the most twice as many votes as the Republican, but not enough to beat the Democrat. As a result of this experience he wrote a play called "The People Are Coming," which was accepted by the Leiber Company of New York, but was not presented owing to the fact that there were such delays in its preparation for presentation that the Progressive atmosphere which was the motif of the play flew out of the country and his classic went into the warehouse where it has enjoyed an unbroken repose.

Since 1913 Mr. Landis has spent his time delivering lectures and a great many "conquest" speeches. A speech he made before the Indiana Society a year ago in December, 1916, was a speech contrasting Hughes and Wilson. It was copied pretty widely and read in the House of Representatives and inserted in the Congressional Record.

When he was in Congress, at the same time his brother Charles represented the adjoining district. They served together for four years. He is now the assistant manager of the du Pont Powder Company. His eldest brother was Walter, who established the postal service in Porto Rico and served as postmaster of San Juan for twelve years. Then Dr. J. H. is a health officer of Cincinnati. Judge Kenneth Mountain, who is a District Judge in Chicago, of whom Frederick Landis says: "He has attracted attention as a Judge because since ascending the bench he has been so destitute of a sense of humor as to take his oath of office seriously, a thing which in the United States exposes one to the suspicion of utter eccentricity."

"I have just received a letter from Rockville, Ill., where he is holding court and where one of the great contentions is situated. He stated that many officers had seen Lionel Barrymore's performance in "The Copperhead" at the Shubert Theatre and informed their comrades at the mess table that it was a marvelous performance, and it was the only memory they had carried away from New York.

"My one regret in connection with this success is that my oldest brother, Walter, who gave me aid and comfort during the long effort to land my characters on the stage, passed away last October, just five days before rehearsal started. I live at Logansport, Ind., and have my wife and three small children next door to my two sisters, Miss Catherine and Miss Frances Landis, who live in the old home. Blessed is that family which has older sisters! They are the parents, counselors, confessors, philosophers and frequently the financiers of their younger brothers."

Work has been resumed on the new Selwyn Theatre, on West Forty-second street between Seventh and Eighth avenues. The construction company has put a large force of men at work and the building will be rushed to completion.

It is the present intention of Selwyn & Co. to open their new theatre, which will be one of the handsomest structures of its kind in the world, on August 15 next. The attraction for the opening has not been definitely determined.

The new Selwyn Theatre was started last fall. Through a series of unforeseen incidents, including failure of materials to be delivered, legal complications that could not have been known in advance and similar causes, its work after progress was made for a few weeks began to lag and eventually ceased altogether.

- ### PLAYS THAT LAST.
- Astor, "Fancy Free"; Belasco, "Polly with a Past"; Broadhurst, "A Pair of Petticoats"; Broadway, "Maytime"; Booth, "Seventeen"; Casino, "Sealed Orders"; Comedy, Washington Square Players; Cohan, Mrs. Fiske; Cohan & Harris, "A Tailor Made Man"; Cort, "Ho-Flo"; Eltinge, "Business Before Pleasure"; Emery, Ethel Barrymore; Fulton, Chauncey Olcott; Forty-eighth Street, "The Man Who Stayed at Home"; Forty-fourth Street, "Hearts of the World"; Forty-fourth Street Roof Theatre, "Good-Bye Bill"; Globe, Fred Stone in "Jack-o'-Lantern"; Gaiety, "Sick-a-Bed"; Hudson, "Nancy Lee"; Hippodrome, "Cheer Up!"; Knickerbocker, "The Four Years in Germany"; Liberty, "Going Up"; Lyric, "Over the Top"; Lyceum, "Tiger Rose"; Morosco, "Lombardi, Ltd."; Maxine Elliott's, "Eyes of Youth"; the Park, "Seven Days Leave"; Playhouse, "The Little Teacher"; Plymouth, Alla Nazimova; Forty-ninth Street, William Hodge; Theatre du Vieux Colombier, "The Servant in the House"; Vanderbilt, "Oh, Look!"; Winter Garden, "Sinbad" with Al Jolson.



SUNSHINE GIRLS in "JACK O'LANTERN."