

THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.

HECTOR FULLER, Editor

PROGRAMME FOR THE WEEK

Table listing plays and actors for the week, including 'The National' by Ethel Barrymore, 'The Belasco' by Julia Marlowe, and 'The Columbia' by the American Idea.

The Chorus Lady.

The success of "The Chorus Lady" again demonstrates that a single vivid delineation may carry a theatrical production through a succession of seasons.

It is useless to deny that the success of "The Chorus Lady" is purely personal in its nature. With the great-hearted theatrical lady left out the play would be nothing.

Aside from the mental enjoyment, there is perhaps another result accruing from the performance—a good moral lesson.

With this dictum we must disagree. We think that the reproduction of the scenes from the Bowery barroom, the introduction of drunkards and panders and harlots are "too gross for audiences."

Nothing necessary to bring them before the audience has been omitted, and not one item of the amazing tableaux whole is out of place or out of drawing.

As a writer in The Bellman said about this play: "Nothing necessary to bring them before the audience has been omitted, and not one item of the amazing tableaux whole is out of place or out of drawing."

A Bad Season.

It is the wall of many theatrical managers that the present has been, so far, a bad theatrical season; meaning that it has not been a paying season; that there have been a disproportionate amount of failures and near-successes.

As to the question of whether the present has been a bad theatrical season, meaning that it has not been a paying season; that there have been a disproportionate amount of failures and near-successes.

There is no lesson, no moral in "Salvation Nell" that could not as well have been taught or inculcated better in any other way.

It would seem that just now the American stage is going through a period of experimentation. There is, we believe, in the minds of a majority of playgoers a revolt against the dictum of theatrical managers of a certain class that the box office is the criterion by which the value of a play shall be judged.

Good, sterling drama, a picture of life as it is, emotions as they are felt and as they react on the life and character of individuals—these plays, that by example help us to solve the problems that confront ourselves in our daily lives, there is always room; if the protagonist knows whereof he speaks; if the voice is one of authority, and if the play is put on sensibly, with trained, intelligent actors who have brains enough to get the message entrusted to them over the footlights.

For, more and more, life and its problems are becoming a serious business with many of us. As the rush of competition gets keener, the small business man is being driven to the wall more and more, the ranks of the unemployed daily becoming larger, and the "bread line" so customary a thing that it is coming to be regarded with indifference as a sign of the times; so, too, the public mind must change in its attitude toward all art, and there is no form of art that appeals so universally and directly to the people as the art of the stage.

It will not do, we believe, to offer people as a panacea, against their troubles the chance to forget them, momentarily,

PLAYS AND PLAYERS.

"The Mouse Trap Pedler," by Franz Lehar, will be produced at the Orpheum Concert Garden this week.

E. H. Sothern made his first appearance in "Richeieu" at the Van Ness Theater, San Francisco, on January 23.

Gertrude Coghlan is to leave the cast of "The Traveling Salesman" on account of ill health and will be succeeded by Elsie Ferguson.

Margaret Livingston, who got in from the West last week, will go to California with her husband, Daniel Frohman, for a brief spring vacation.

The police of Trenton, N. J., in answer to protests by clergymen, forbade a second performance in that town of "The Girl from Rector's," produced there Friday night.

Arthur Collins, managing director of the Drury Lane Theater, arrived in New York on January 28. He will supervise the American production of The Sins of Society next spring.

Mrs. Annie Yeaman, who was at death's door with pneumonia, with which she was stricken after Monday's performance, has recovered somewhat, but is still in a weak condition.

Richard Carle will put into rehearsal next week his new musical comedy, which will be used during the summer. His new company has been instructed to report to him on the road.

For Henrietta Crozman's new play, which opens at the Columbia Theater in Washington on February 15, Paul Dickey, Homer Miles, Edward Durand, and Frank Jamison have been engaged.

Frederick M. Hall, one of the reporters who, it is alleged, assaulted Oscar Hammerstein, has been suspended by the Priests. Eugene Walter will be the next guest of the Priests, at their dinner, to take place on Wednesday of this week.

The "Poets' Matinee" of "The Vampire" last Thursday afternoon was a success in the point of attendance. Richard Le Gallienne, Theodosia Garrison, and Edwin Markham were prominent in the boxes, and Mr. Markham made a speech.

Richard Strauss' new opera of "Elektra" was produced at Dresden on January 23. The libretto follows the Hoffmannian version of the tragedy, in which Mrs. Patrick Campbell appeared last season, using Arthur Symonds' translation.

A burlesque of Oscar Hammerstein's recent experiences with his singers and with some newspaper men was given in "Miss Innocence" last week. Maurice Hegeman appeared as the impresario, Shirley Kellie as Mary Garden, and Lillian Lorraine as Lina Cavalieri. Two new songs, "I'm Learning Something New Every Minute" and "Help! Help! I'm Falling in Love," were introduced last Wednesday.

Clyde Fitch's new play, "The Happy Marriage," was tried out in Schenectady last Thursday night. It is a little comedy with plenty of humor and satire, and there are but five characters of importance in the drama. Mr. Fitch endeavors to answer the question of "What are the elements that go to make a happy marriage?" Doris Keane appeared as the wife, Edwin Arden as the husband, Frank Green, Grace Goodall, and Raymond Hackett assisted.

The versatility of Ethel Barrymore. Few playgoers have stopped to consider the versatility of Miss Ethel Barrymore, who will be seen at the National Theater on Monday in her greatest success, "Lady Frederick," a three-act comedy by W. Somerset Maugham, the much-discussed English dramatist.

The late Richard Mansfield had a keen appreciation of the attitude of audience, and it is a little speech made several years ago he said: "Applause is to the actor what the sun is to the flower. An actor can tell only how he is appreciated by the applause he receives, and only by the means of applause he can measure his success. If he receives none he falls by the wayside of his profession. Take a plant down into a dark and dismal cellar, and it withers and dies. Take a plant out into glorious sunshine, and it sends its roots deep into the earth. It blossoms and tells how glad it is by giving forth beautiful flowers. Now you are all little suns—and I am a star."

Robert Mantell Coming. The approach of that distinguished player, Mr. Mantell, for a week's season at the New National Theater, has excited no little interest among all classes of theater-goers. No tragedian of the first rank may be named whose hold upon the public has been so quickly secured as Mr. Mantell's. In his early career as a juvenile premier in the romantic drama he was long an idol of the playgoing public. His fidelity to high ideals and his fixed purpose in discarding the contemporaneous and ephemeral plays of the quasi-romantic type and launching into the classic drama inspired some cavil, but the final acceptance and recognition of his great powers as a player have been quickly accorded, and since the death of Henry Irving and Richard Mansfield his figure has loomed more heroic than ever. With the exception of fugitive and inferior presentations of the Shakespearean repertoire at uncertain periods, the sacred fires of the dramatic art are alone kept burning by Mr. Mantell. With each season Mr. Mantell has ripened and meliorated, and with his voice, physique, and temperament he continues to largely increase his following and incite the appetite of the playgoing public for the poetic, inspiring, and world types of the master.

It is sufficient to add that in details of the eye, the nose, the mouth, the ears, the hair, the complexion, the carriage, the deportment, the manners and the period wherein are described the plays. Mr. Mantell's repertoire includes "King Lear," "Macbeth," "The Lady of Lyons," "Hamlet," "The Merchant of Venice," "Othello," "Romeo and Juliet," and "Richard III."

German Morality Play. Members of the Grolier Club gave a performance of the German morality play, "Deposito Coranti Typographi," at the clubhouse, in East Thirty-second street, New York, last Thursday night. The characters were assumed by Henry Wood, George B. Saxe, and William M. Ingham. Kimball, William M. Ingham, Howard Mansfield, and Paul B. Keant.

THE IMPORTANCE OF APPLAUSE

By WILLIAM FAVERSHAM.

To the player there is nothing so aggravating as a cold or unappreciative audience.

Like a blast from the North it freezes the genial current of the actor's art, stiffens effort, and brings dread blackness to his mind and heart. It is on an opening night that an absence of uplift, of congeniality, is felt with the most intense effect. And this feeling is often as painful to the auditor as it is to the player.

It is futile on such occasions to inwardly berate the auditor, for it is a psychological condition for which there seems to be no accounting. Even after a play has run for many months the audience on one night will be found



WILLIAM FAVERSHAM. Who returns to the Belasco Theater next week in "The World and His Wife."

wildly enthusiastic, while on the next it will be so indifferently unenthusiastic. Every actor, big or little in his calling, is aware of this ever-changing aspect of audiences.

An old player, who appeared with me in "The Squaw Man," was wont to call unenthusiastic auditors "Eskimos." He had a pleasant way of coming to my dressing-room after his first exit and would say, ruefully:

"There is a party of Eskimos in front tonight, so I suppose 'em up a bit." This dear old kindly soul often varied the phrase, for once in a while, when things looked frosty "out in front," he would remark:

"Undertakers' convention in front tonight." It is curiously the case that an audience will often be coldest on a warm night and most enthusiastic when a storm is raging, and only by the means of a storm may have a good deal more to do with the failure or success of a play than one might suppose. I have noticed that when a storm is coming on and the barometer is falling, and only by the means of a storm may have a good deal more to do with the failure or success of a play than one might suppose.

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Again the citizens of Washington will have the pleasure of seeing the genuine views of Oberammergau. The views that Mr. Ellsworth presents were made from original photographs which he had taken while he was a resident of the picturesque little village of Oberammergau, and only one in the country that have the indorsement of the villagers and participants in the play of 1900 and 1905. Mr. Ellsworth comes to this city with the very highest European and American indorsements. His views have been pronounced by critics 20 years old, and that have ever been cast from a stereopticon. Mr. Ellsworth is a magnetic speaker, and does not burden his hearers with a lot of unnecessary words, but every sentence uttered is to the point, and he holds the attention of his audiences from the beginning until the end of his remarkable entertainment.

So interesting and realistic are his views that his description of them, and every pertinent detail of the entertainment, that the evening fades away almost without the perception of his auditors. One feature that is worthy of note is the introduction of a select orchestra from the S. Watson Band, which will render some of the original music written for the wonderful drama. Among these musical numbers are "Hosanna," "The Song of Solomon," "The Journey to Calvary." The scenery, the costumes, the lighting, the five singers and cathedral chimes will be introduced. Moving pictures were never taken of any scene in the "Passion Play." Mr. Ellsworth will introduce 500 colored views during his entertainment.

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THIS WEEK'S PLAYBILLS

The Belasco—Julia Marlowe.

Miss Julia Marlowe has a new play this season entitled "The Goddess of Reason," by Mary Johnston. It will be seen for the first time in Washington this week at the Belasco Theater.

After much popular success in the field of the historical novel, Miss Mary Johnston, about a year ago, contributed a poetic play in five acts and six scenes to the literary drama. Miss Johnston set her scenes in and about Nantes, France, just before and during the Terror, and sang in Elizabethan blank verse the love of a great seigneur for a peasant girl and their death together in the waters of the Loire at the hands of the Bloodthirsty tribunal of the Revolution.

Before the Baron of Morbec and Yvette sank beneath the waves in the "Republican Marriage" of the Terror, there were peasant uprisings led by the girl against Morbec, contrasting pictures of noble and vassal, love episodes, misunderstandings, jealous scenes in Nantes when it was the American Revolution, and the final scene in the "Republican Marriage" of the Terror, there were peasant uprisings led by the girl against Morbec, contrasting pictures of noble and vassal, love episodes, misunderstandings, jealous scenes in Nantes when it was the American Revolution, and the final scene in the "Republican Marriage" of the Terror, there were peasant uprisings led by the girl against Morbec, contrasting pictures of noble and vassal, love episodes, misunderstandings, jealous scenes in Nantes when it was the American Revolution, and the final scene in the "Republican Marriage" of the Terror, there were peasant uprisings led by the girl against Morbec, contrasting pictures of noble and vassal, 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