THE APPEAL

4-It is the organ of ALL Afro-Americans. 5-It is not controlled by any ring or clique. 6-It asks no support but the people's.

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MISS JULIA MARLOWE TALKS OF THE INFLUENCE OF THE THEATER

Miss Julia Marlowe is a very seriousminded woman. She may chat amiably with you—for she is ever gracious—about trivialities, and she may smile in banter, but touch upon the subjects of the stage and the facial mask of amusement disappears and her voice booms impressively. It is a wonderful voice, this, and it has lured praise from

the tips of numberless critical pens.

She was at tea when a Herald reporter found her in her apartment at the Plaza hotel. What did she talk about? A score of topics. But let her attitude be defined by her own words, for when asked if she took the theater seriously, she replied:

"Oh, I do-almost to the point of be The latter, however, was a misstatement induced by modesty, for at no time did she even suggest that a broached subject could grow "tiresome" to her. To the contrary she talked in-tensely, interestingly. But judge for Have you a voice to add to the

present agitation for the purity of the drama, Miss Marlowe?"
"Indeed, yes. Here is my creed the atrical—or at least a part of it. I believe in beauty and truth in the drama; these forms must prevail in the end. for only these survive. I believe, too. in a sufficient latitude for the presentation of those problems of life which are of value and importance to all, and against the honest presentation of

homes and into their lives, that the stage must exert an influence beyond the reach of the actor's voice and the glare of the footlights.

"In /brief," continued Miss Marlowe,
"I believe that there are great and
permanent benefits which the theater
can confer. And I may as well confess that it is my desire and ambi-tion to associate my name along with these aspects. I deplore the noisy, the blatant and the hysterical, I would rather have a cymbal sounded before

the theater than a penny rattle.

"But then it is so easy to preach and so difficult to practice. So I feel that my attitude and its sincerity can best be judged by the class of plays in which I myself have appeared dur-

That concluded the one topic, and entirely. the next on the tapis was the New theater. About this Miss Marlowe was enthusiastic. "It has simply got to be a success," she announced exultantly; and then, with a touch of sadness in her voice,

"And if it does not succeed it will throw the whole movement of dramatic advancement back hopelessly, throw it back so far that it will not seem

worth while for the present generation to struggle to revive it.
"You know," she explained, "the pub-

MULLINE THE REAL PROPERTY.

condition which in the end can only be ephemeral, in which Shakespeare may possibly be followed by the latest dramatic impropriety."

"Then may I inquire why you are not

repertoire at present?"

"A logical question," commented Miss Marlowe, "and it is only just that I, who have tried so hard to have the public like me in Shakespeare roles, should be reproached when I depart from them. But, if you'll recall, I said the basis of all theatrical ventures of the ordinary kind must be a commercial one. No less an artist than the late Sir Henry Irving handed down that dietum. Now it happens that the American public craves some thing now, some thing novel—we will leave the sensational out of the discussion

"Shakespeare is not 'new' or 'novel." So I and my managers are compelled to cast about to seek a new vehicle. If it were commercially possible to afford Shakespeare I would be happy in that repertoire, entirely so. But the public decides such matters, after all.
So I chose 'The Goddess of Reason'
because I thought it a play of interest and merit, and I can only hope
that the public will find these qualities in it. too.

"You have been criticized by indi-"You know," she explained, "the pub-lic is rather bored with the idea of any late comer to be seated after the

TAKING UP "WELFARE WORK." CHILD OF THE STAGE Both Companies and Employes Are

Pleased with Its Results.

"Welfare work" is not yet carried on by every company. Some of the larger roads have gone into the matter very extensively and do a great deal in various lines, while others have only recently begun some features in an experimental way. The work, however, is developing. Each year more money is devoted to it, other companies are taken it up, and we may hope in time to see most of those branches of welfare work that have proved successful where tried, taken up and permanently carried on by the majority of the railroad companies of the country.

That the efforts and exper e on the points, the high officials of the roads are firmly convinced. "Welfare work" has brought company and men into closer relationship. It has made employes feel that the company takes a sympathetic interest in their welfare; that it is not merely seeking to grind out the best years of their lives with exacting work, long hours, and small pay, giving them nothing to look forward to but retirement without pensation through disability or old age. It has tended to stamp out that spirit of discontent that has caused so many costly strikes in American attrical work. We still have the dollar attrical work. We still have the dollar at my home at Sag Harbor on Long Island."

Just then Miss Herne opened the said I was going the wrong way. I I was going the wrong w ward to but retirement without commen, increasing their loyalty and efficiency, and making them realize that the success of the company means their own success, and that these both depend on each man doing well his depend on each man doing well his individual part. - From "'Welfare Work' on American Railroads," by William Menkel, in the American Re view of Reviews.

WORK OF WRECKING CREWS. Fortitude and Heroism a Requisite for This Service.

The improvement in wrecking facilities and in the matter of comforts provided for their emergency crews by the great majority of railroad companies within the last five years is truly remarkable. No expense is spared in perfecting the equipment with which the wrecker must attack and conquer the weighty problems in mechanics presented by mountains of inertia whose displacement and salvage, if possible, are required.

"There was a time, not many years ago," said a wrecking boss recently when we piled into an ordinary box car with a few jackscrews ar rope to work with, grabbed a box or two of crackers and hardtack and a couple of cheeses, hooked up to a rattletrap of an engine, and with that equipment went out to fight a wreck. Now I estimate that our present wrecking train costs in the vicinity of \$65,000-and we get the best grub in the market while we're working."

The wrecking crews have upor many occasions proved not alone their remarkable efficiency in work, but their unusual fortitude and heroism in rescue work as well. Among the fight ers of man's battle against those forces of nature which he has as ye only partially conquered and imperfectly mastered the wrecker stands out as one of the most brave, competent and indomitable. His searching face and the glow of his lantern have to many a sufferer, from whom hope had fled in the hour of agony, spelled the light of deliverance, and his toil and guardianship bring the tithe of human life and property loss annually demanded by steam for the gift of rapid transit down to the minimum.

Growing Timber for Ties.

The unromantic section of timber that lies embedded between the rails until rooted up and burnt, too old for service, has assumed a vast importance in the estimation of practical railroad men, for the forests from which come the trees that are cut into ties are becoming exhausted and the prices of this material are being advanced to such an extent that some radical steps have become absolutely

The Pennsylvania railroad is the pioneer in the departure that it is thought will solve the problem. A large piece of farm land belonging to the company near Morrisville, Pa., has been set apart for forest reservation and here, under the direction of the forestry department of the railroad, millions of seedling plants are being nursed into a sufficiently robust life to allow for their removal to other lands belonging to the company, where they can be permitted to take

their chance of growing to maturity. The trees selected for this plantation are those which have proved the most desirable for railroad ties. There are acres of oak seedlings, chestnuts, catalpa plants, black locust, Scotch pine, Austrian pine, Douglas fir and other trees that are of the right material for cutting up into railroad ties.

Trespassers Killed on Railroads. Reports compiled by Pennsylvania railroad officials show that in the last year 657 trespassers were killed and 791 injured on the lines. In 1907 the traspassers killed numbered 822. These figures are pointed to as emphasizing the recommendations of the state rail road commissions of Pennsylvania and Indiana that laws be enacted providing substantial punishment for all trespassers. These cases of trespass, it is declared, are not only a source of expense and danger, but it is felt that common humanity should prompt the most thorough measures to elim-

IS MISS JULIE HERNE

Daughter of America's most popular, and perhaps, greatest playwright, and beautiful and talented to a degree is played here with 'Ben-Hur' and in Julie Herne, who is appearing this week at the Orpheum in a little play entitled "A Mountain Cinderella." "You sit over there," she said to the

interviewer, who tapped on her dress-ing room door behind the stage of the Orpheum last evening, "and I'll get my sewing and we can talk."

She was so perfectly at home with her sewing and in her stage costume and make-up that the interviewer wanted to know when she first commenced her stage career.

"It was during a production of my father's play, "Hearts of Oak," in the early '80s," said Miss Herne. "I was ways in behalf of their employes have been abundantly justified from both the business and busin the business and humanitarian stand this child was taken ill and I was pressed into service. I remember my first experience well. I was carried on. It was a graveyard scene and the stage was covered with leaves. I had lines to say and I got by without a mistake. Later my mother told me that I had seen the play so often that I had memorized the lines the child said perfectly. It may seem a little hard to believe that I can remember when I was two years old, but it's so. When I was carried on the stage that night the soldiers from the fort threw

vaudeville.

Just then the stage manager rang the electric bell warning Miss Herne that it was getting close to the time to go on. She picked up the banjo in the corner to see if it was in tune. the corner to see if it was in tune.

"I toiled night and day to learn it for this act," she said with a smile, "and I was scared to death on the opening night. My sister said I ought to play it behind a screen, but I got by all right. But I am still a little afraid of it getting out of tune." she

THE CHANCE THEY MISS

emarked as she passed before the

footlights.

Men Who Don't Ask One Particular Question at the Right Time.

Funny how people always think afterward of what they should have said before. One man did make good the next day, but few do that.

A man met him on the hillside. He was bound doublequick for the church at the foot. The backslider, oddly enough, was going up. You're going the wrong way!

orate the stem on which the glorious blossom of girlhood he hopes to pluck is supported. The more he hears of the folderols and funny-dos that have been lavished on her the surer he is that if he misses getting her he will lose the prize beauty in the rosebud

Meekly he answers all questions. Largely he lies about the promise of a raise. Humbly he reports his bank account—plus. Timidly he confesses

his smoking and drinks-minus. Mamma maybe comes in and tells him that she has tried to rear her darling daughter to be an ornament to her husband's home. She says they could not think of letting her life go into the keeping of a man who could not provide for her as well as her parents have done.

Son-in-law suggests that he is considering a lease on an apartment in the fashionable, select—and expensive —Whitherland. He says it as if he were not at the moment wondering where he will land when he is forced to live up. Mamma, maybe is charmed. She couldn't ask more. Why, she can't afford to live there herself.

He gets the girl. The cook cuts out during the first week of housekeeping. He eats dried beef and biscuit for dinner three days

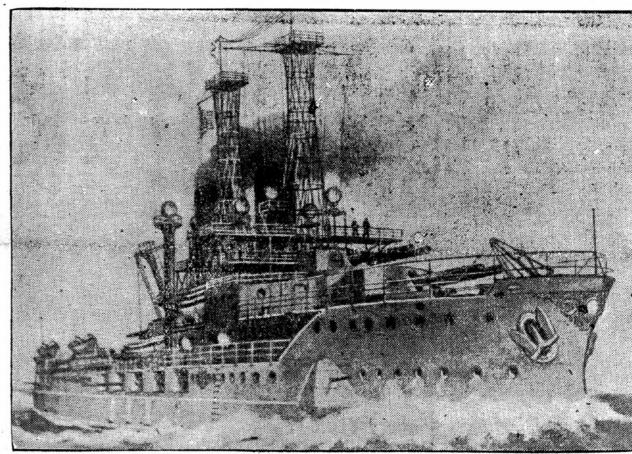
The housemaid leaves because she won't wash the dishes. He begins to think about that ques-

His ornament can't cook. Her kisses are sour because he even hints that

she ought. He remembers that in every other bargain he has made he has let the seller prove the worth of the goods. He recalls how he stood papa's questioning, how he pleaded for the privilege of providing a home and servants and gilded leisure for the—ornament. He thinks she ought to be able to cook a dinner that would fill the aching void. He doesn't ask, he doesn't want her to do it all the time. He appreciates her beauty and her charm and her gift for entertaining; but she ought to be able to take the wheel in

Why didn't he ask about it Why

UNITED STATES NAVY'S LATEST DREADNOUGHT



This picture shows the new Dreadnought of the American navy, the battleship North Dakota, as she will appear when she goes into commission. She will be the first of our battlesships to be equipped with the new military masts, which are shown in the picture.

structive faculty as well as the same quality of humor which had enabled him to write so many successes. And you see I have written a little."

The interviewer remembered "Be-

tween the Acts," which was written by Miss Herne and in which she starred last season in vaudeville. He also knew that she had just completed a four-act play entitled "Managing Sylvia," which is soon to be produced by the Oppenheimer Brothers in St. Louis.

"Why do you always write of actors or the stage?" he asked. "Because," said Miss Herne, "it is the only thing I know anything about, All my life I have lived behind the stage of a theater during the winter and in the summer on our farm on Long Island, which is seventy miles from any human being. For a while I went to a finishing school in Boston -Miss Emerson's-but for the most part I have lived in the theater-or on the farm. Boston, you know, is where I was born. No; I don't really get time to feel lonesome. But I do hate to eat alone. That is the only time I ever feel lonesome. I give two performances a day, write a good many let-

would become a playwright." went on Miss Herne. "He thought that he saw in me the same qualities, the same powers of insight and the same content in the same content they're never going to get the chance to make good now.

A number of really good men marry -wives to the contrary notwithstanding. When an engagement is announced there is always a kind of financial investigation over teacups, but it's nothing to the inquisition that has gone before. Prospective papa-in-law gets out his glasses and turns them on the mere man who aspires to spend the rest of his life in a perspiring ef-fort to keep up the feminine luxury he is bidding in.

Is he able to support a wfie? How much is his salary? What are his prospects? How does he stand with the president of his company? Son-in-law hopeful to be puts his

best foot forward with a persistence that threatens to give him a onesided dog gait for all time to come He submits to impertinent questions as to whether he has ony one dependent on him or not. He almost con-fesses that he has turned over a new leaf and got rid of all dependents. Of course, papa means aged mother or old maid sister. Son-in-law just saves himself by catching on in the nick of

The Mud Slingers. Mrs. Clarence Mackay, at a dinner in

New York, discussed the recent suf-fragist address wherein she had retorted upon President Roosevelt that woman could help her children more by entering intelligently into politics than by performing at home the some-what menial duties of the nurse maid "Is there room for woman in politics?" said Mrs. Mackay, with a smile

"Yes, there is room and to spare for her. For instance:
"'Your husband is abroad, is he not? For instance: said the other day to the wife of a Western mayor.

, said she. 'He is taking a course of mud baths in the Pyrenees. "'For rheumatism?' said I.
"'Oh, no,' said she. She smiled gaily. 'He's just training,' she ex-plained, 'for the approaching municipal

Increasing His Patrimony.
"My boy, I have nothing to leave you but debts."

campaign.'

"Yes, dad."
"But be diligent, and no doubt you ters, shop a lot—you have awfully nice shops here—and write on my play most of the time. So you see in spite of of papa's superhuman struggle to dec-ington Herald.

"But be diligent, and no doubt you can increase your inheritance."—Washington Herald.

BILLIKEN STILL SMILES!



One way of announcing your engagement.

MISS

which the doors of the theater should

treated by masters with a serious pur-

pose rather than exploited for mere com-

mercial profit in a sensational manner.

For the stage, I believe, is in some sense an epitome of life, in which all

sorts and conditions struggle for wis-dom and will continue to do so."

state of the drama to be laid entirely at the doors of the managers or at the

"And is the blame for the present

"Not entirely," declared Miss Mar-

lowe, "for the audiences have a large share in the responsibility for the

present unfortunate tendency. And I

am firmly convinced that the remedy

is to be sought and the cure is to be applied quite as much beyond the

doors of the theater as behind them."

Besides seriousness, a look of con

viction gleamed from the eyes of the

actress as she delivered herself of these opinions, and the interviewer sought

to draw from her remark upon the

much discussed "object of the theater"

"Not to preach—at least not necessarily. But I cannot subscribe to the

statement which some of my fellow artists have been guilty of namely,

that the theater has but one purpose, that of amusing the audience. It does

not seem to me to be rational to be-

lieve that when the front doors of a

theater have been banged after the

last of the audience all its influence ceases, that all these hundreds and

thousands of people go forth and im-

mediately forget everything that they

pression must be carried into their

Vagabonds, but Not Cutthroats.

country policeman. The guardian of Pigburysuper-Splosh's morals was ob-

served the other day to be looking careworn, "What's the matter?" he echoed, in

response to kind inquiries, "Why, it's those three tramps I locked up this

morning. They are kicking up a row because they want to play bridge and I can't find them a fourth."—London

Back to the Farm.

flown to the city?"
"Why, somethin' wuth seein'. The

'oause ef you don't mind, the drivers 'll iest take the skin off ye."—Life.

"Well, Silas, what did you find new

It is not all pleasure, the life of a

I think at least a part of the im-

of the stage to preach?"

have seen and heard.

"Then you think it is the 'mission'

"But-and this is an important con-

would see such problems

not be closed.

feet of the actors?"

by asking:

JULIA MARLOWE

'movements' of the kind that are said to advance the theater. It has seen a lew tried, but has heard and read about in view in enforcing this rule?" a lot of theories that did not survive even the test of discussion. Mind you, I am hurling no blame at the attitude of the theatrical producers of today, for the very first principle upon which a theater of the ordinary kind is con-

mend it. "But the New theater will be different. These men of wealth who have so generously banded together to father this scheme are willing to assume the inevitable deficits. With the chief commercial considerations removed, the main thing then will be the artistic side. And why should not the latter flourish at the New theater? Are we not proud in the fact that we speak the tongue of Shakespeare, and is it logical that Shakespeare's plays should prove the—what shall I say?—the dramatic backbone of this scheme? So it must be, the pennant of Shakespeare must float from the masthead of this ship of drama. We neglect of this ship of drama. We neglect Shakespeare in America—that is an old story which I need not go into here

New theater, what other plays may be given performance, Shakespeare must "My great regret has been that there is not, or cannot be, one class of theaters which shall at all times be re-served for the presentation of the best and highest in drama, theaters to which the public can resort with confidence and where their confidence should never be abused. Believe me, it is almost impossible to establish a

again. So, whatever else is done at the

suitable 'atmosphere' for the classic drama in a theater which the previous week has housed some cheap, unworthy and sensational phase of a dramatic

Strength. Host (to belated guest)—I want to introduce you to Col. Hankthunder as soon as I can catch his eye; but you'll have to talk in a loud tone of voice. He's very deaf.

Belated Guest—Whee! He's got a mug on him that would stop a clock! Col. Hankthunder (suddenly turn-ng)—What's that, sir? Host-Er-Colonel, I want vou to know Mr. Sipes. He was just remark-ing to me, "What a strong face the colonel has!"

Bad Fix.

The lieutenant rushed to the bridge and saluted.
"Captain," he shouted—for the roar why, somethin with seein. The hull place is full o' cabs with cash registers on 'em, an' red flags to show folks it's dangerous to dispute the fare. They call 'em taxidermy cabs, of the artillery was deafening-"the enemy has got our range."

The captain frowned. "Curse the luck" he growled. "Now how can the cook get dinner?"—Cleveland Leader.

audience and for my own sake. I am fearfully susceptible to any noises that noises to break the threads of inte ducted must be a principle that has commercial reasons to recom-

occur in the theater during a performance, and late comers make enough est of a dozen plays. Such interruptions unnerve me completely, and I believe they annoy those who have taken the pains to come to the theater early. Why should the punctual ones be the victims of the tardy ones? Why should a half dozen interested auditors be compelled to rise to admit some person or some couple who have dined well and too long?

"Yes, I do it for the sake of the

"It is not fair to any one concerned; so the rule is enforced and shall be. I am keeping faith with the public by having the performance begin at the hour advertised and I can only ask, in all reason, that those who have come at the appointed time are not cheated out hearing the first act by those who come

The tea cups were empty, and the hands of the clock pointed menacingly at an hour that called the actress to her duties. The reporter made his adieu regretfully, for he had still another topic. "And what do you think of American dramatists, Miss Marlowe?"

She looked very serious for a mo-ment and then she smiled. "I-I refuse absolutely to discuss them. Miss Marlowe was gracious but she was very, very firm, and there was nothing more to do than to say good-

What does Miss Marlowe think of the American dramatists? What, in-deed! (American dramatists please write.)

Jacob Riis tells many amusing experiences about street urchins when they first see the green fields and the wooded hills. Here is one of his best:

"A couple of waifs, who for the first time were watching the cows being milked on a Catskill Mountain farm, seemed very much puzzled. The farm er, noticing the peculiar expression on their countenances, inquired the cause. "The reply was: 'Say, mister, do you mind telling us how much it costs to keep dem animals in chewing gum?'"—Judge.

Not on Her Side. Her Mother-Mabel, dear, do you

ever feel timid about asking your husband for money?
The Bride—No, indeed, mamma; but he seems to be rather timid about giv-ing it to me.—Chicago Daily News.