

At the Theaters



Scene in "Stop Thief" At the Brandeis



Thelma Scott with the Boyd Stock Co. At the Boyd



Miss Keta Boland At the Orpheum



Sam Hearn At the Gayety



Marie McFarland At the Orpheum



David Herblin Leading Man, Boyd Theater Stock



Mrs. James B. McCann At the Empress



Laurie Ordway At the Krug

Now it is proposed that the public schools of the country take on a new duty—that of training actors. In addition to the annual output of carpenters, bricklayers, printers, machinists, electricians, journeymen, typewriters, stenographers, bookkeepers, telegraph operators and the rest, actors are to be furnished forth. And why not? Isn't the public school in its "vocational" training work just as capable of training an actor as a mechanic? Why shouldn't the curriculum of the high school comprise a course in acting? Just as much reason for it, perhaps, as for a lot of other things that are taught in school these days, and it will be just as useful in the long run. Here's a tip for Dr. Holovitchner: In that half-million-dollar manual training school he proposes to erect for the use of Omaha's youngsters, let him add one more department to be devoted to the uses of the potential tragedians and comedians the school population of the city contains, and then the educational functions of the school and the theater will be most happily blended. To be sure, some captious person may interpose the objection that acting is an art, and not a science or a trade; well, it used to be, but some grounds for doubt on this point exist. It used to be held that a boy or girl had to have some special adaptability for any line of endeavor, and in those days the school was devoted to giving elementary instruction in the three Rs, but in these days of eugenics and sex hygiene and military in other directions, most of the traditions that guided men's wandering feet in his simple life have been abandoned, and the doctrine of natural selection has been supplanted by the practice of scientific direction. If it is possible to turn out mechanics from public schools, it ought to be equally possible to turn out "actors"—at all events, the output couldn't possibly be so much worse than those we are already afflicted with, so let's have the course in drama in the public school.

a play is known. Recent history of the stage might be cited as proof of this. Great warehouses in New York are stuffed with scenery and equipment for plays that did not succeed, while some that have proved immensely successful have been turned down by the astute managers as being unworthy of production. It just argues that the "producing manager," with all his owl-like solemnity, is human, like some of the rest of us.

In the Dramatic Mirror appears a letter from a press agent on the topic of salaries paid to men who pilot the way for the various troupes that go hurrying from one town to another all over the country in the mad chase to supply the public's demand for the amusement the theater offers. It ought to be read and carefully analyzed by every manager, as it plainly points out some things that are too frequently overlooked. The strongest point made in favor of the agent is that his personal acquaintance, gained through years of service, is his most valuable asset, and just as he has this personal acquaintance, so is he of use to his employer. These agents who have established themselves by years of work, who know just what to do and who to see in each town along the way, are men of ability beyond the ordinary, and the wise manager esteems them as such. They earn their salary many times over by being able to save expense for their employers, and, moreover, they are able to capitalize their acquaintance in ways their employer never knows of, but all of which means dollars to him. The ad-

vance man seldom gets the credit that is due him.

William Faversham announces the special engagement of Miss Constance Collier, the widely known English actress, as a permanent member of the Shakespearean company which he is organizing for this season. Miss Collier will play the role of Portia in his production of "Julius Caesar" and will later appear in the other Shakespearean plays which are to be produced about the first of the year. Miss Collier's engagement is in strict conformance with Mr. Faversham's announced determination to surround himself in all of his Shakespearean ventures with players of genuine stellar quality. His company, after the first of the year, will thus include five players who may be classed as real stars, namely: Mr. Faversham, Miss Cecilia Loftus, Miss Julie Opp, Miss Collier and R. D. MacLean. There is no part for Miss Loftus in the spectacular production of "Julius Caesar," which Mr. Faversham will take to the Pacific coast in the fall, and she will not join the organization, therefore, until the productions of "Romeo and Juliet" and "Othello" are made. Miss Opp (Mrs. Faversham), who played her husband until the new productions are made. She will rest meantime in Switzerland. Mr. MacLean and Miss Collier, however, will both make the Pacific coast trip.

The first metropolitan Shakespearean production of the season was scored at the Empire theater, New York, Monday afternoon. As usual, John Drew was the actor, but what is not usual, the play was the attraction. For a decade or more the season at this playhouse has been started by Mr. Drew in a modern comedy, but Mr. Frohman, true to the promise made fifteen years ago, presented his leading actor in the role of Benedick in "Much Ado About Nothing." This occasion realized for Mr. Drew an ambition of fifteen years' standing. He has frequently played Shakespearean roles, but not in recent years. His last previous appearance in Shakespeare was in 1898, in a revival of "Love's Labor Lost." Previously he had played chief parts in "The Taming of the Shrew," "As You Like It," "Lear," "Hamlet," "Iago in 'Othello'" and "Tubal to Edwin Booth's Shylock" in "The Merchant of Venice." The text of "Much Ado About Nothing" is a composite arranged by Mr. Frohman from those used by Edwin Booth, Sir George Alexander and a version edited for use in the colleges by William J. Rolfe. In every respect the production is American, the costumes and scenery having been made here.

The reviews were uniformly favorable, not only to Mr. Drew, but his leading woman, Laura Hope Crews, who, it may be observed, was the one distinct surprise of the performance, but inasmuch as the surprise was a pleasant one, we hasten to record it. The Herald says of the performance: "Mr. Drew's Benedick was worthy of him. He read his lines well and brought out the comedy with the

light, deft touches that mark his acting at all times." "The performance as a whole brought enjoyment to the audience," observes the Press. "There is no denying Mr. Drew's aptitude for the part and he carried it through gracefully and easily." "Mr. Drew was at ease in the character of the reluctant lover," the World says. "He has not forgotten how to wear with grace the doublet and hose." "The performance was good," is the comment of the Tribune, "but not brilliant. Mr. Drew's Benedick is mostly cast in a modern mould." "As a modern interpretation of the play the performance was quite as creditable as might have been expected," the Sun says in a long review. Mr. Drew's performance at the Empire is but the forerunner of many Shakespearean revivals scheduled for the present season. In point of interest they will be shared by Mr. Drew in his present play, Miss Anglin, who, with Ian MacLaren and Fuller Melish, will do a series, and William Faversham, who is to add materially to his repertoire.

"Stop Thief," a new farce, one of the season's successful offerings by Cohan & Harris, is said to be one of the most laughable plays theater-goers have seen in a blue moon or so. To use a trite phrase, "Stop Thief" is as full of laughs as an egg is of meat. The fun begins at the very rise of the curtain and is continued at a fast and furious pace until the fall on act III. The story of "Stop Thief" is clever and far out of the beaten path of playwrights. William Carr is a good natured, but very absent minded fellow, one of whose daughters is to marry James Cluney. Through the aid of a new maid a sneak thief gains entrance to the Carr house. Valuable pieces of jewelry and wedding presents begin to disappear. Certain incidents transpire which lead Carr and Cluney each to think himself a kleptomaniac, though neither suspects the other. The young man telephones for a detective to watch him. By accident Cluney runs into the sneak thief, who palms himself off as the detective, and thus apparently makes it easy for himself and the maid to "clean up" and make a safe "get-away." Of course, in the end it comes out that, instead of the responsibility for the missing valuables lying with the two self-accused, unconscious thieves, there are real thieves in the house and they are caught, but the author has taken care that there is a happy ending, which is nothing less than a triple wedding. "Stop Thief" will be presented at the Brandeis theater for four nights beginning Sunday, September 7, under the personal direction of Cohan & Harris, with a perfect company of players and an elaborate scenic production.

The Booth Tarlington-Harry Wilson comedy, "The Man from Home," comes to the Brandeis theater September 15-17.

"The Trail of the Lonesome Pine" opens at the Brandeis September 15 to 23. Mattie Saturday, with Charlotte Walker in the leading role. Miss Walker will be supported by the original company, a notable cast of prominent players.

Who is the operatic star billed at the Orpheum as Madam? She comes for the third week of the vaudeville season, beginning September 7. A singer of international reputation, she is associated in the headline act with the American Melba, Marie McFarland. This duo of singers is said to be the rarest acquisition of vaudeville. The repertoire includes not only the quaintest and sweetest of old ballads, but also the most celebrated "golden melodies from famous operas."

From last season the homely little comedy offered by Miss Norton and Paul Nicholson will be remembered. "A Dramatic Cartoon" by Miss Norton is their laugh-compelling vehicle. "Three in One," written and produced by Elsie Janis, is the comedy sketch to be presented by Val Harris, Rita Boland and Lou Holtz. The comedy playlet, "Love in the Suburbs," is to be offered by Hale Norcross (Continued on Page Nine.)

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