

Sothorn and Marlowe Troupe on Its Travels Moves Enormous Caravan of Show Essentials

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The Doctor's Advice By Dr. Lewis Baker

The questions answered below are general in character, the symptoms or diseases are given and the answers will apply to any case of similar nature. These wishing further advice free, may address Dr. Lewis Baker, College Bldg., College-Bldg. Bldg., 1000 Broadway, enclosing self-addressed stamped envelope for reply. Full name and address must be given, but only initials or fictitious name will be used in my answers. The prescriptions can be filled at any well stocked drug store. Any druggist can order of wholesaler.



Miss Marlowe as Beatrice in "Much Ado About Nothing"

Thursday Evening.
"MUCH ADO ABOUT NOTHING" (new)
Mr. Sothorn..... Benedict
Miss Marlowe..... Beatrice

Friday Evening.
"MACBETH"
Mr. Sothorn..... Macbeth
Miss Marlowe..... Lady Macbeth

Saturday Matinee.
"AS YOU LIKE IT"
Mr. Sothorn..... Orlando
Miss Marlowe..... Rosalind

Saturday Night.
"TWELFTH NIGHT"
Mr. Sothorn..... Malvolio
Miss Marlowe..... Viola

THE Sothorn-Marlowe organization, at the head of which are E. H. Sothorn and Julia Marlowe (Mrs. Sothorn), is now presenting eight Shakespearean plays, the most extensive repertoire of the poet's works ever offered by one company, in a single season, on the American stage. Both never presented more than four of the poet's plays in a season, while Henry Irving rarely exceeded that number; and yet these two players considered it no slight undertaking to transport four massive productions from town to town. The Sothorn-Marlowe organization carries eight productions, and to say that on its travels the enormous equipment closely resembles that of a three-ring circus might seem an exaggerated comparison to the uninitiated, but a circus is the only amusement enterprise to which it can be likened for magnitude.

The special train in constant use for the movement of the company and its paraphernalia consists of eleven baggage cars, the private car of Mr. and Mrs. Sothorn, with a drawing room car and two coaches for the remaining fifty-four members of the organization. There is not a playhouse in the country which can house at one time the complete equipment of scenery. Hence it becomes necessary in the various cities to rent storehouses for such productions as cannot be accommodated at the theater, and these productions are transported back and forth as required by the almost nightly changes of repertoires, a proceeding entailing no small expense and a vast deal of labor. For instance, "Macbeth" may be presented on Monday night. Directly the performance is over, the scenery is taken from the theater, every piece of armor and the vast quantity of odds and ends belonging to the production, all carefully packed and securely locked in huge cases specially made for its purpose. The following night, Tuesday, "Romeo and Juliet" may be done, and for this performance all the careful unpacking and subsequent repacking of the previous night must be repeated, and this production removed in turn like its predecessor. On Wednesday night, "Macbeth" is once more the bill. Again the complete equipment is brought from the storehouse, unpacked in all its details, and repacked at the close of the performance, and those in charge of this work must account for every piece of scenery, every costume, every property and every smallest odd and end before the production can leave the stage.

When it is taken into consideration that 200 costumes are used in "Romeo and Juliet" alone, to say nothing of the endless properties, including many costly weapons, the task is not an easy one. In this connection it may be mentioned that each individual costume must go into its allotted case in absolutely perfect condition. Four wardrobe women, with an outfit of sewing machines, and who have their own special work room in the different theaters, accompany the organization, and it is a strict rule of the company that when an actor accidentally tears a costume, as frequently happens through a scene, he must take it personally, the instant the scene is over, to the wardrobe mistress, after which she becomes responsible for it. This means that the dress must be properly repaired and placed in the case where it



E.H. Sothorn as "Macbeth"



Julia Marlowe as "Viola" in "Twelfth Night"



Julia Marlowe as Lady Macbeth

belongs before the production is returned to the storehouse. When the actors come to the theater in the evening they find hanging ready in their dressing rooms such costumes as they are to use during the performance, and these when the performance is over, they must carefully replace where they found them, a proceeding which will illustrate the rigid system ruling every department. To the minor members of the company Mr. and Mrs. Sothorn supply all costumes, including lights, shoes, wigs and gloves. The principals are required to furnish only the three latter articles, and at the same time are accorded the privilege of selecting them, for gratuitous use, from the well-stocked wardrobe of the organization, a privilege very generally accepted, so that, as a matter of fact, the players of this particular company are put to no greater expense than is entailed for a box of "make-up."

When a Sothorn-Marlowe tour comes to an end, the productions are sent to a storehouse devoted solely to their use. Mr. and Mrs. Sothorn then go abroad. After a three weeks' interval work is begun for the following season by the stage carpenter, the property men, the electricians and the wardrobe women. Scenery is repaired, new sets built, if necessary, fresh properties replace old ones, electrical devices are originated, and the wardrobe is thoroughly inspected and renovated piece by piece. When new costumes are required they are carefully modeled, in design and color, on those about to be discarded. The original costumes for all the plays were named upon, for correctness of design and harmony of color, by Mrs. Sothorn, and when new ones become necessary they must duplicate the old ones in every particular. One month before the opening of the season preliminary rehearsals are called. These continue daily for a fortnight without the stars, the stage director

reading their roles. At the end of the fortnight the actors are perfectly fresh in their lines, which they have probably not glanced at during the vacation period. Now the stars appear, assuming their roles during two addition weeks of rehearsal, after which everything is in readiness for the opening of the season. When occasional one and two-night stands are played, Mr. and Mrs. Sothorn live in their private car, where four servants are installed—a cook, a waitress and Mrs. Sothorn's two maids. One of the latter, who is thoroughly familiar with all the details of the actress' stage wardrobe, is on duty in the theater only. In cities where the stars play engagements covering from two to four weeks, and even where they appear for only one week, they rarely resort to hotels, living instead in private houses. They rent those houses furnished, even to a complete equipment of silver and table linen; they place their own servants in charge, and in

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this way are enabled to enjoy the comparative comforts of home life wherever they go. They are catered to always by the same cook, they escape the risks involved in partaking of dishes prepared by strange hands, and they obtain a degree of rest and quiet, and a security from intrusion not offered by even the best hotels. On first thought it might seem an unusually difficult proposition to secure the accommodations described for such brief periods as two, three or four weeks. As a matter of fact, they can be had for even a single week by placing the matter in the hands of the proper agents. These latter are always in touch with clients contemplating absences from home, and who are quite willing to let their hosts if the financial consideration be satisfactory. In what may be regarded as their own home, for the time being, Mr. and Mrs. Sothorn do some quiet entertaining in the way of small dinner and supper parties, the guests on these occasions being limited to three or four intimate friends. To induce them to attend outside entertainments, no matter how small or informal, is next to impossible. The demands for rest are too imperative. One of the chief causes of Henry Irving's physical breakdown, and which greatly hastened his death, was loss of rest endured for years. He was a constant host and guest at late suppers, was never at the call of clubs and societies for morning and afternoon talks on the stage, was compelled to devote hours to severe rehearsals, and still other hours to the discomforts and fatigue of travel, until abused nature finally claimed her innings. It is related by an American gentleman who was Sarah Bernhardt's escort to the London Lyceum theater the first time the Frenchwoman saw Irving, that the English actor sent an invitation to the actress, begging her to take supper with him after the performance, in the famous Beefsteak Rooms of the Lyceum. It was the first meeting of the two great players. Sarah smoke no English, Irving no French. Nevertheless they discussed art and showered each other with compliments until nearly 11 in the morning. Sarah's American escort, a ready linguist, acting as interpreter. This is a fair example of the Irving spent his nights—and he paid the price. Mr. Sothorn and Miss Marlowe, with their yearly tours of forty weeks, and each with eight exacting Shakespearean roles to play, very wisely refrain from burning the candle at both ends.

E. H. Sothorn and Julia Marlowe, with the splendid Sothorn-Marlowe supporting organization, will be seen at the Brandeis theater for four performances, beginning on Thursday evening. To say that this visit will be a rare pleasure is merely to repeat what has been said on previous occasions when the two stars have come this way. To state that the celebrated players embody the very best the American stage can disclose today in the matter of histrionic art, and to add that their conditions are magnificent beyond compare, would be to again repeat. The play-going public has long known what to expect from Mr. Sothorn and Miss Marlowe, namely, the very best that can be offered in the way of stage fare. There need be no fear of disappointment. Neither Mr. Sothorn nor Miss Marlowe ever disappointed the public when they were single stars, and how splendidly they have kept faith since the forming of their artistic alliance is well known. They will be seen here in four of their best plays. On Thursday evening the engagement will open with a revival of "Much Ado About Nothing," which they have never played here. Mr. Sothorn appearing as Benedick and Miss Marlowe as Beatrice. On Friday evening "Macbeth" will be the bill; on Saturday afternoon "As You Like It" will be played, and Miss Marlowe will show us one of the sweetest of Rosalinds, on Saturday evening the engagement will close with "Twelfth Night" in which Mr. Sothorn takes the role of Malvolio and makes capital comedy out of it.

What the Omaha Theaters Offer Their Patrons in the Way of Entertainment

MANY who have read John Fox Jr.'s "The Trail of the Lone-son Pine" will be glad to strike the same trail here by Eugene Walter, who has founded a play on the novel, and to which Klaw & Erlanger have lent one of the most striking of productions. Tonight at the Brandeis theater you will be introduced to June and to the man who means so much to her life at the very rise of the curtain. They meet in the shadow of the towering, whispering pine, Charlotte Walker as June, barefooted and garbed in the ragged homespun dress of a rough mountaineer's daughter, foreshadows from the first glimpse she has of the manly young engineer the greatest of the miracles of childhood, the dawn of love and true womanhood. Her cousin Dave, who hopes to marry her, casts a shadow of jealousy across the trail as he watches in sheer desperation the awakening of June's love for the other man, an unconscious wooing which sweeps onward with the freshness of an upland breeze. The dawn of her love strikes strong when taking her first farewell of Hale

she says: "I will always wait for you, Jack, beneath this whispering pine." Jack persuades June, June's father, to send her to the new school in the gap, where she stays until she hears the rumors regarding herself and Hale and which Walter makes the cause of the renewal of the feud. Her cousin Dave tries to shoot Hale, but wounds Berkeley, who is carried into the cabin by June's father. June can hardly conceal the relief she feels that it is not the man she loves who has been hit by Dave's bullet. However, duty is stronger than love with Hale, at least he is faithful enough to make June believe so, and he demands the surrender of Dave. June refuses to disclose his hiding place, and here she delivers in a heart-gripping scene an epic on the law of the family and the law of the land, Berkeley, who has been listening intently all the time to June's talk on love and duty, denies that Dave is the one who shot him and both June and Hale are thankful to him for the lie. The reconciliation comes in the morning, the feud is settled and June and Hale are married by Uncle Billy Bean, the old justice of the peace, beneath the lonely pine, ending a re-

mance that begins at sunset and closes at sunrise. The cast is: Miss Walker, John Hale, engineer of the Rail; George Hancock, Bob Berkeley, Hale's friend; Uncle Billy, justice of the peace; George Woodward, Gie Hin, his wife; Eleanor Wilton, June's mother; W. S. Hart, Dave Tolliver, June's father; Willard Robertson, Lovett Tolliver, Dave's sister; Margaret Prussing, Cal Heaton, Loretta's beau; Cyrus Wood.

(Continued on Page Eleven.)

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