

John Barrymore a Great "Richard"

By BURNS MANTLE.
NEW YORK.—(Special Correspondence).—Probably there were not 50 persons in the audience at the Plymouth theater last night when John Barrymore made what he terms his "audience plunge" into the classics with "The Tragedy of Richard III," who would recognize a "great" Richard if they were to meet one. And yet all the talk the next day was of "great" Richards and "good" Richards and of the younger Barrymore's place among them.

The answer is simple. He is a great Richard, else he could not have held 1,800 persons in their seats until a quarter before 1 o'clock in the morning to see him play Richard. Not in this day of weekly blizzards, uncertain commutation and little interest in Shakespeare. He is a great Richard, too, in being a new Richard. He probably never saw the part played, and I doubt if he had much coaching from those who offered to help him. He is of a mind these days to do things in his own way. Thus he is unshakable by convention or tradition. He reads the text naturally and not musically, as it appears to him, stressing with the enthusiasm of a boy who has discovered a new

ghost story the fiendish imaginings of hell's famous conspirator. He plays Richard with the same zest that, as a young cartoonist, he drew weirdly grotesque and fascinatingly misshapen humans. He extracts a certain joy from dragging the shortened leg, weighted with armor, in favoring the withered arm, and in bending forward, when the situation is right, so the crooked back may add its bulge to the picture. Occasionally, when the scene and the speech appeal to him he is apt to forget his deformities and to stand erect, deying all and sundry, not as the envenomed Pantagruet, but as himself, John Barrymore, Richard's most understanding friend. He fairly dotes on the scraggly black wig that changes completely his expression and the lines of his finely chiseled features.

He is not a strong Richard, in a physical sense. He could not have been a terror in the field, nor slain reasonably whole groups of his armored enemies. He is crafty, sinister, deceitful, subtle, and is careful to make it plain that from his quarrel with the fate that sent him into the world an ugly and a crippled thing is sprung his passion for power and the satisfaction of being

even with God by doing Satan's bidding. In humor he is not lacking and yet in his wooing of the widowed Ann, following close upon his murder of her husband and her father, which many Richards have laid with obvious smirks at the audience, he is so earnest and so gentle in his pleading, the success of his suit becomes the more understandable, though the scene is made theatrically less effective.

He is, not to use more space in saying so, a great Richard in being a fascinating Richard who by daring to be himself gives new life to an old tragedy that only such treatment could successfully revive for this particular generation of playgoers.

In the version of the tragedy that has been patched together for Mr. Barrymore's use, five scenes are taken from the preceding play of "King Henry VI." These are used as a sort of sketchy prologue, with the hope, no doubt, of clarifying for a modern audience the situation as it affected the houses of Lancaster and York at the moment of Richard's determination to cleave his way to the throne. Thus a couple of slightly murders (those of Henry and Edward) are added to the entertainment, Edward being slain on the field of Tewkesbury and Henry in an iron cage in the tower. This version also permits the use of the little known but informative soliloquy beginning, "Would he (Edward IV) were wasted, marrow bones and all, that from his loins no hopeful branch may spring to cross me from the golden time I hope for."

In general, however, the added scenes complicate with new characters and obscuring speeches as much as they clear up the story, and add little that the older acting versions, which employed but one, or at most two, of the scenes from "Henry VI," did not contain. After the first act the tragedy proper is played, the action around Richard exclusively. Let the classicists quarrel as to whether or not they were wisely made.

The cast is mostly English and thoroughly competent. It includes Leslie Palmer as Buckingham, E. J. Ballantine as Clarence, Arthur Row as King Henry, Reginald Denny as Edward, Mrs. Thomas Wise as the Duchess of York, Evelyn Hall as Elizabeth, Helen Robbins as Anne, and Stanley Warrington as Catesby. Robert Edmund Jones' settings are impressive in both the simplicity of the inner scenes and the massiveness of the tower. At the end of the second act Ethel and Lionel Barrymore and John Drew took their places in an upper box and the happy audience applauded them.

In Percy Mackaye's "George Washington" we first meet "the man who made us," which is the author's subtitle, when he was a farmer lad at Mount Vernon and just after he had completed a particularly good job of surveying Lord Fairfax's acres. He is then a husky boy of 23 and much interested in scientific farming. More interested in farming, in fact, than he is in the girls, who already are beginning to irritate him. To avoid them he slips off and marries the widow Custis and brings her home as Martha Washington. And that is the first act.

Next we discover the "Liberty Boys" becoming active. A group of them surround King's (now Colum-

At the Theaters



Marguerite Keeler



Frances Starr (BRANDEIS)



Florenze Tempest (ORPHEUM)



Nettie Nelson (EMPRESS)



Miss Ovandos (EMPRESS)

via) college, acting much like groups of radicals usually act, and threatening to ride the Tory cooper on a rail to prove their contempt of King George and all his adherents. Then appears young Alexander Hamilton to harangue the mob into good humor and take their minds off the defiant professor long enough to permit him to escape.

Jumping back to Mount Vernon, we find the loyal Martha buckling on George's sword and promising to wait for him under the sycamores, or at least to be there when he shall come home from the wars. Next scene we find the general settling a dispute between the Massachusetts "Johnnies" and the Virginia "Jennies" in the first rainbow

division to gather in these states. Then we have an impressive picture of Washington reading a paragraph from the declaration of independence (accepted locally as a timely protest against the eighteenth amendment) and proceed thence to the shores of the Delaware with Tom Paine and Alexander Hamilton exchanging greetings and philosophies in the foreground and Washington pacing the background, depressed and heart-broken because none of his division is ready to risk the crossing with him at dawn.

Thirdly, we are at Valley Forge, where, thanks to one of those muddling congresses from which many citizens still are forced to accept their ancestors and pretend to

It's the Cook That Has the Heart Appeal

FRANCES STARR who plays the part of Sally, the engaging cook, in Capt. Edward Knoblock's remarkable sex drama, "Tiger! Tiger!" which will be seen at the Brandeis this week, has opinions quite as convincing as Meredith who long ago avowed "civilized man can't live without cooks."

"In choosing a cook as the hero of his piece," the star of the play said recently, "the playwright chose the background of such a type than any place in the modern home. In fact it seems to me that the kitchen is now the one and only place in the home where woman is absolutely and always her true self. There she reverts to type and one sees her as she is without any of the externals that mean so much to a woman—only because she thinks they mean so much to a man.

"The kitchen in a house it seems to me, is somehow its heart—its throbbing, beating center of activity. We can live without drawing rooms and libraries, without parlors and dressing rooms, even at a pinch we can make-shift somehow for a bedroom, but there must be a kitchen if it is to be a home.

"There never was a real woman," Frances Starr continued, "who wasn't at heart a cook. It is the woman nature to wish to minister to man, and food in this life is the first necessity to man's happiness and well being.

"Again if Sally had been a stenographer, or say a bookkeeper, the play could never have happened. Knoblock knew his types. He knew the appeal that the healthy and splendid vitality of the country girl made to the blasé man of the town. He was sick of mentality. Fed up on theories, and consequently a victim marked for the first all feminine primitive woman who crossed his path—and of course the affair was all the more inevitable when the man in the case met her in the spring moonlight, near where lilacs were in bloom.

"I worked longest on my make-up for the part," Miss Starr said. "The blonde hair is not my own, but I touched up as many seem to think. It is a golden wig. It makes me rounder, more mature. And that is my idea of Sally. She is nearest like 'Tess' and she comes from that part of the country. I have tried to create the illusion of a woman fashioned of Devonshire clotted cream and strawberries, warm with

do so with pride, 3,000 of the faithful troops are left 'naked and starving' the winter through.

But here the light begins to shine with the arrival of Lafayette and the promise of aid from overseas, and next scene we are at the edge of Yorktown with Washington, Knox and Colonel Nicola describing the bombardment that finally flashes, white and blue to indicate a victory won. And lastly we are taken back to Mount Vernon, where the fighter who would a-farming go returns, to Martha and the sycamores.

It is not on the whole, an impressive spectacle. The poet Mackaye has labored earnestly and brought forth a masque for children and patriotic holidays that misses the holding quality of drama. It serves to humanize and creditably to visualize the father of his country and there are moments when it flares with the inspiration of great historical momentary. But generally it is crude and choppy and does not compare with John Drinkwater's drama of "Abraham Lincoln."

Walter Hampden is a human and at times an eloquent Washington and the supporting cast is competent without being distinguished. George Marion reads the interludes splendidly, but his effort at singing the folk songs is a little painful.

sunshine, vivid with life—and ready to love and to be loved."

The action of the play opens in the luxurious apartments of Clive Cooper, member of parliament, bored and lacking interest in the concrete things of life and utterly unmoved by the love of the beautiful daughter of his old friend. Then comes into his life a little servant girl, a cook, whom he picks up in the street, and they enter into an illicit love affair which continues for two years. It is to the unlettered girl of the masses that the awakening comes rather than to the cultured and gifted man of the world. The scene at the close of the third act, when Sally renounces her lover and last lacking interest in the herself that she had come, is spoken of by New York critics as the most powerful dramatic situation ever shown on the English-speaking stage, and Miss Starr and Lionel Atwill both rise fully to its tremendous possibilities.

Miss Starr's supporting cast is the identical original company intact, exactly as seen on Broadway, including, in addition to Lionel Atwill, Frederick Lloyd, Wallace Erskine, Whitford Kane, Thomas Louren, Mary Moore, Daisy Belmore and Helen Andrews.

Otis Skinner, who comes to the Brandeis in "Pietro," in a recent conversation regarding the various feeling actors undergo on first nights, said:

"A first night is formidable enough at any time of life. You have all the natural buoyancy, the exhilaration of expectancy, which amounts almost to hysteria, to hold in check. Of course, different actors take it differently. Some are naturally phlegmatic. Indeed, I can recall occasions, when I was my own producer, stage manager, carpenter and leading man, when the whole burden and weight of detail so oppressed me that on the opening night I was under my part rather than over it. I like to go to the theater on my first night without the faintest consciousness of any stage detail whatsoever, because I want to feel that all these things have been intelligently provided. Of course, the natural tendency on first nights is toward an overstraining for effect and too often one starts out in one's big scenes on such a high key that it is impossible to get it any higher. Still I am not sure that it isn't better to err on the side of hitting your top note too soon than on that of under-expressing your part. For the main thing is to know your audience. With the exception of the student, the critic and the artist, the public goes to the theater for sensation—which is, after all, the fundamental appeal of all art. The parts of Hamlet which really catch the average audience are the ghost scene and the play scene with their suggestions of hysteria. In short, the theater is, in a way, a palace of sensation.

"Besides, I love my work, and there is no keener sense of enjoyment to me than that which exists in the period from the selection of the play, through all its preparation, to its final performance. There is so much for the actor to study, so much that will develop and round out his art. To take his calling seriously is no less an essential for a professional man or for any other artist."

Aviator Smith Plans Flight Around World
 London, March 13.—Sir Ross Smith, who was knighted for his flight around the world, says a Melbourne cable. He thinks the trip can be made in 70 days.

FREE LECTURE
 —by—
PETER W. COLLINS of Boston
 National Lecturer of Knights of Columbus
BOLSHEVISIM, THE RED MENACE
 MUNICIPAL AUDITORIUM
 Tuesday Evening, March 16, 8 o'clock
 Admission Free—Questions Answered—The Public Invited
 Space Reserved for Veterans of the World War

THE BEST IN VAUDEVILLE

Orpheum
 Orpheum Circuit

WEEK STARTING SUNDAY, MARCH 14
 MATINEE DAILY 2:15—EVERY NIGHT 8:15

Second Edition of THE 4 MORTONS
 Sam, Kitty, Martha and Joe
 "THEN AND NOW"

Homer B. Marguerite MASON & KEELER
 Presenting a One-Act Play "MARRIED"

MAC RAE & CLEGG
 The Intruder
 "THE QUEEN OF THE WHEEL"

FLORENZE TEMPEST
 "TUMBLE IN LOVE"
 with Alton & Allen

PREVOST & COULET
 A VAUDEVILLE MELANGE

LYONS & YOSCO
 Introducing Their Own Exclusive Compositions

RUTH BUDD
 The Girl With the Smile

TOPICS OF THE DAY KINOGRAMS

Nights, 15c to \$1.00; Sundays and Holidays a few at \$1.25; Matinees, 15c to 75c. (Patrons Pay War Tax.)

BRANDEIS THEATRE
 T-O-D-A-Y
 Matinee and Eve.
 and Monday night

America's Greatest Colored Show

The Smarter Set
 Headed by the Foremost Comedians
SALEM TUTT WHITNEY & J. HOMER TUTT
 Presenting Their Latest Musical Creation

"The Children of the Sun"
 By George Wells Parker of this city.

Prices—Evenings, 25c to \$1.50; Mat. Today, 25c to \$1

Tuesday and Wednesday March 16-17
 Matinee Wednesday

Significant Engagement
 NOTEWORTHY DRAMATIC EVENT
 DIRECT FROM TRIUMPHANT
 ALL SEASON RUN IN N.Y.

David Belasco
 Presents
FRANCES STARR
 in the supreme success of her brilliant career, Knoblock's notable play
"TIGER! TIGER!"
 The Original Distinguished N.Y. Cast and Exclusive Production. Play produced under the personal direction of Mr. Belasco.

Seats on Sale. Nights—50c to \$2.50.
 Wednesday Matinee—50c to \$2.00.

One Night Only—Next Sunday, March 21st
 Annual Tour of the World's Greatest Minstrel Organization

Gus Hill's Big Minstrels

The most stupendous consolidation of Solo Singers, Star Dancers and Hilarious Comedians ever assembled in one company.

March 22-23-24 Matinee Wednesday

WALKER WHITESIDE
 IN CARL MASON'S COMEDY DRAMA
 BASED ON
ROBERT LOUIS STEVENSON'S
 THRILLING STORY OF ADVENTURE, LOVE ROMANCE AND MYSTERY
THE MASTER OF BALLANTRAE

Seats Tomorrow. Nights—50c to \$2.00.
 Matinee Wednesday—50c to \$1.50.

BRANDEIS THEATRE Thursday Evening, March 18, At 8:15.
 THE TUESDAY MUSICAL CLUB
 PRESENTS
MABEL GARRISON Soprano Metropolitan Opera Company
JOHN QUINE Baritone

Prices 50c to \$2.50. Seats on Sale March 19—No War Tax.

EMPRESS

PERSONAL DIRECTION OF W. LEDOUX—AFFILIATED WITH WESTERN VAUDEVILLE MANAGERS ASSOCIATION—B.F. KEITHS AND ORPHEUM CIRCUITS—AND PLAYING ONLY BIG TIME STANDARD ACTS—ALL SHOWS ARE CHOSEN FOR THEIR ENTERTAINING QUALITIES

BROWNS HIGHLANDERS
 an artistic singing, dancing and instrumental novelty

Two SHOWS IN ONE!

What happened to Ruth
 a satire in one act

ROTH MITCHELL AND ROTH THE WOP
 THE COP AND THE NURSE

NEWTON TWINS
 terpsichorean marvels

PRICES
 WELL ABOVE THE SAME AS PICTURE SHOWS

MACK SWAIN COMEDY
 Screen Stars at Home and Around Studio

PATHE WEEKLY

William Russell
 in
SHOD WITH FIRE