The Drama

THE WEEK'S BILLS.

At Sutt n's New Grand.
"A Common Sinner' tonight.
Haverly's Minstrels, Sunday, Monday and Tuesday nights.
"Jess" of the Bar Z Ranch Wednesday, Thursday, Friday and Saturday nights.

At Maguire's Grand.
"A Wise Woman" Monday and Tuesday nights.

Sutt n's Family Theater.
The Wilber-Kirwin Opera company with a change of program each night.

DURING the present week a number of good attractions have been presented in the theaters of Butte. Beginning with the performance of "The Henrietta" Monday night the week passed with more than the usual interest being displayed. Stuart Robson was, of course, easily the success of the season so far. Mrs. Brune, in Theodora, was greatly appreciated and attractions of subordinate merit occupied the remainder of the week at Sutton's New Grand and the Family theater. Their good qualities have been indicated in these columns from day to day.

Maguire's Grand has been dark during the week. "A Wise Woman" will be the next attraction there. Gossip has it that not until next season will this house be completely in the dramatic swim. A syndicate, controlling the principal houses in the northwest, as well as an extensive chain in other states, has picked upon Sutton's New Grand as the house at which to present the attractions it controls and for that reason Maguire will not be able to secure a change in the bookings which, under this system, were arranged far in advanct. Next year, it is said, there will be a change and all the theaters of Butte will stand even chances.

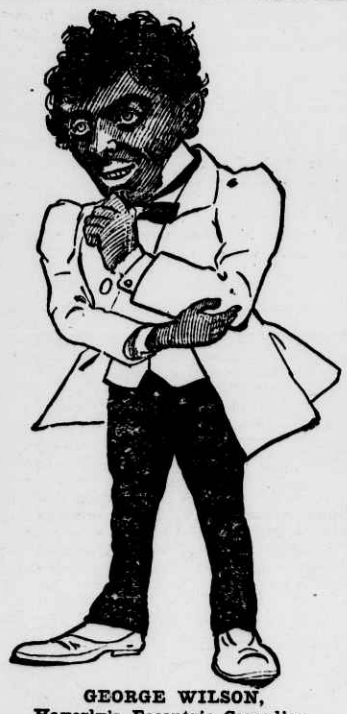
They do say that John Maguire will go back to the stage this season. The actor-manager has said that several weeks will be required to renovate his theater and he will fill up the interim by starring with a carefuly selected support in Montana towns. The organization of the company is now under way but no announcement has been made of dates or the bill for the opening night. These details will, of course, all be tipped off in good time.

"Jess, of the Bar Z Ranch," will be at Sutton's New Grand for four nights, commencing Wednesday, Oct. 16. Of this play Hearst's Chicago American of Sept. 16 says:

With every character in the play dressed in sombrero, bandanna and six-shooter, even down to a casino soubrette building up health in New Mexico, "Jess of the Bar Z Ranch" was received at the two performances yesterday at the Great Northern theater with unbridled enthusiasm by two large houses.

To set all inquiries at rest at the beginning, an explanation of the odd title is in order. Bar Z is the name of the heroine's ranch, and her cattle are branded —Z. The hero, formerly a sergeant of the Rough Riders, owns a herd in Wyoming, the cattle of which are branded J S.

During the hero's absence in Cuba one of the two villains steals over 1,000 head of his cattle, "rustles" them across



GEORGE WILSON,
Haverly's Eccentric Comedian.

the country to New Mexico, and through the connivance of the other villain, the foreman on Jess' ranch, assists in changing the brand on the stolen cattle from J—S to JESS, through the addition of three lines.

Miss Archer's Jess is not a creature for weak nerves. She is strenuous if anything. She loooks healthy, hilarious and hidalgoesque. When she enters you don't blame everybody around her for kow-towing and making love to her.

J. Duke Jaxone is cast for the part of the Mexican villain, Antonio Bandera Chaves. He deserves all of these names and more, too, that would not look well in print. The other bad man, played by Albert Lang, is as human as the author made him.

Randolph Roberts as the hero, ex-Sergeant Spencer, is over six foot tall, good looking and keeps himself well in check. He is really a good hero.

There is no doubt that Jess can ride from here to California straight into the hearts of the lovers of the thrilling.

Says the Chicago Post: "Just at that solemn moment when Chicago and the whole country paused and stood still during the funeral of President McKinley, a dozen singers of the "King Dodo" company, standing together by chance in front of the Studebaker, started the president's favorite hymn, 'Nearer, My God, to Thee.' Their voices started the multitude assembled on Michigan avenue and the lake front, and from that beginning arose the mightiest and most fervent spontaneous outburst of song, probably, that has ever been known. Thousands on thousands of people, crowded together for many blocks on either side of the Studebaker, joined in the colossal chorus."

ALICE ARCHER,
In "Jess" of the Bar Z Ranch at Sutton's New Grand.

The Haverly minstrel show, the coming of which is announced, has been a standard American attraction since the palmy days when the redoubtable "Jack" Haverly controlled a score of theaters on both sides of the Atlantic, and had as his assistants such men as the Frohmans and others now equally conspicuous in the theatrical world. Haverly's venturesome ambition cost him the greater part of his immense fortune, but to his minstrel company he clung with undaunted courage and through the years it has survived the fiercest rivalry and keenest competition. Mr. Nankeville, who now directs the Haverly enterprise, encouraged by his success last season, has this year striven to maintain the Haverly name and fame with an organization as complete as money and brains can make it. He again presents as his chief comedian Mr. George Wilson, a name familiar wherever minstrelsy is known and has furnished him as assistants in fun-making, comedians, but little less known, such as Dan Allman, Eddie Mazier, Tony Conley, Herman Marion, Billy Pearl, Willis Rankin and Eddie McGlue.

Musically there has been no deterioration from the high standard of excellence which Haverly has always insisted on maintaining. Young, well cultivated, fresh voices will compose the choir, with soloists who excel as intelligent readers of pleasing ballads. An orchestra of picked instrumentalists will be directed by Claude Menkee, once violin virtuoso of the famous Boston Symphony orchestra, while the band is led by Frances Southerland, who as his assistant conductor in the celebrated British Grenadier Guards band, divided honors with the veteran, Dan Godfrey, in the recent American tour of the popular English band.

The opening night of the minstrels is Sunday, October 13, at Sutton's New Grand.

The New York Sun describes how Clyde Fitch was recently caught in one of his own traps: Clyde Fitch arrived from Europe Saturday and attended the first night of the revival of "Captain Jinks," in compliment to Miss Ethel Barrymore, whose success in his comedy has been particularly pleasing to him. In the first act of "Captain Jinks" the scene is a dock where Mme. Trentoni (Miss Barrymore) is expected to arrive from Europe. The reporters are eagerly waiting for the diva and when the steamer is made fast and the gang plank is in place, they are on the qui vive for the first sight of the beautiful singer. The cry goes up: "Here she is," and there is great excitement. On Monday night the audience expecting the appearance of Miss Barrymore, as it always does at this point, broke into applause, and the most enthusiastic was Mr. Fitch, eager to greet the actress. Then Miss Estelle Mortimer, as Mrs. Greenborough, the prima donna's aunt, stepped on the dock to the chagrin of the reporters and the confusion of the audience. Mr. Fitch, whose mind was evidently divided between what he was seeing and some future success, was clapping his hands wildly. With a start he awoke to the situation and tried to retire into his evening clothes and look as if he hadn't made a mistake and forgotten his own device to entrap the reporters in the play and the audience in front.

The Bernhardt-Adams venture in "Romeo and Juliet" is not a mere advertising scheme, it would appear, for there are signs that the experiment will actually be made. The London Pall Mall Gazette is authority for this statement: "The resources and energy of Mme. Bernhardt are apparently inexhaustible. At an age when, in the nature of things, no fresh revelation of her art is to be looked for, she is prolific in suggestions for amazing coups. 'L'Aiglon' was the outcome of such a one; and while London was still dazzled with the brilliancy of her tour de force she launched a second, still more daring. Old as she was—and Sarah makes no secret of her age, throwing it into relief with the statement that her perennial youthful spirit is born of 'ze mer-ry 'eart'—she decided to learn English in order to play Romeo to Miss Maude Adams' 'fair daughter of rich Capulet.' The world accepted the story as an ingenious advertisement, and, beyond those directly concerned, few imagined that it had any substance. But Sarah has acted up to the spirit in which her offer was made—and accepted by Mr. Frohman."

Ethel Jackson, who will be remembered as the first one to sing the title part of "The Runaway Girl" in this city, is to marry Manager Fred Zimmerman of Philadelphia, one of the big magnates of the theatrical syndicate. Miss Jackson's last part was in the title role in "Miss Bob White," Willard Spencer's new opera. She made her professional debut as Wanda, in "The Grand Duchess," playing at the Savoy theater, in London, in 1897. Then Charles Frohman, who was in London on the lookout for attractions, brought her back to the United States to create the name part in "Little Miss Nobody." Her success was instantaneous. The next season as Winifred in "A Runaway Girl," she added to her fame.

Can a dramatic critic write a play? Should a dramatic critic write a play? The latter question is one of ethics; the former is one of fact. A dramatic critic seems admirably adapted to play writing. Franklin Fyles of the New York Sun has written several successful plays. Harry B. Smith, who writes libretto, used to be a Chicago critic. John J. McNally, who writes farces, criticises for Boston Herald readers. Ben Wolf, who wrote "The Mighty Dollar," reviewed plays in Boston. Sothern has a new play by J. H. McCarthy, who pens critiques for London. Dan Frohman brought back two plays by other London critics this year. Paul Wilstach used to write reviews of plays in Washington before he wrote plays himself. J. I. C. Clarke and Henry Meltzer are as often found writing their own plays as criticising others.

ETHEL BALCH,
"In a Wise Woman" at Maguire's Grand.

Joaquin Miller will on Friday next leave his picturesque home in the hills back of Oakland, Cal., for a prolonged stay. His trip, which is planned with a view to business and pleasure combined, will carry him through the principal cities in Texas, where he recently purchased a large tract of land which he believes to be rich in oil. The poet will lecture on his trip, his subject dealing largely with the Sierras and their natural wonders, but in a measure he is acting as the advance agent for his daughter, Miss Maude Miller, who is to leave here later, following the same route taken by her father. She is to star in the "Heart of the Sierras," which was written by the poet some years ago, but which has been recently rearranged by him.

This is a brief report of Anna Held's new venture, entered upon in Baltimore last week: "Anna Held gave her initial performance of the new musical comedy, 'The Little Duchess,' at Ford's grand opera house tonight. She was greeted by a large audience. The play itself cannot be voted a great success, although the principals tried hard to make it so. It is more of a burlesque than anything else. The costumes were gorgeous and the play well staged. These were the only redeeming features. There were several dances which were suggestive and the play badly needs pruning. Messrs. Bigelow and Herbert far outshone Anna Held. The music is superior to the libretto."

James K. Hackett has resumed his run in "Don Caesar's Return" at Wallack's theater to even larger business than before the six days' closing of the house, out of respect for the late President McKinley. On the opening night Mr. Hackett was called before the curtain and presented with an immense floral wreath by a local patriotic society. The audiences which nightly greeted the young actor-manager give every evidence of their hearty approval of the play, and such is the pecuniary success of "Don Caesar's Return" that Mr. Hackett will postpone the production of his new play until the very last of his New York engagement.

Julia Marlowe, who has spent some time in Paris, has this to say of the Paris correspondent of the Chicago Chronicle: "I have learned very much these few nights watching the best French players. Their art is marvelous. Every American actor and actress should devote at least one year to Paris, just attending the theatrical performances. In the United States, however gifted a player may be, he will gradually be led by public taste into exaggeration. Here the players retain artistic moderation, which is immensely effective upon cultured audiences, because it is closer to life."

Cecil Raleigh's new melodrama, just produced at Drury Lane theater, London, seems to have made a deep impression. It is called "The Great Millionaire," the title character being a sort of Hooley, who, maddened by a public insult at the guild hall in the presence of exalted personages, corners flour, raises the price of bread to 5 shillings a loaf, then finds his own long lost daughter starving in the gutter, and has a change of heart. Some spendthrift invites night wanderers to his home and shares his last meal with them, are said to be original and striking.

At Toronto on Monday night Miss Lulu Glaser appeared at the Princess theater in "Dolly Varden," a new opera by Stanislaus Stange and Julian Edwards. The Globe says that "Dolly Varden" is intensely English, very beautiful, well staged and the music bright. The audience recalled Messrs. Stang and Edwards, Miss Glaser and Mr. Wheeler five times after the first act, and insisted on three encores from Miss Glaser and Mr. Wheeler.

Wilton Lackaye has signed a contract to play the leading part in Augustus Thomas' new play, "Colorado," which is to be produced about the middle of November at Wallack's theater, New York. Mr. Lackaye's character in this play is somewhat similar to that of Mr. Stockton in "Aristocracy," which Mr. Lackaye also created.

The Cherry sisters are "getting even." They are now acting to women only, declaring that men are not refined enough to appreciate their art. The new order of things was inaugurated at Clinton, Iowa, last week and they played to a large audience of women folks at that place.

Mrs. Fiske has opened her New York theater, the Manhattan, and has met with most auspicious public interest. Her new play, "Miranda of the Balcony," is received with less favor, however, than it was elsewhere.

Paul Potter's new play, "The Red Kloof," produced in New York last week by Louis Man and Clara Lipman, is a positive success. It is a South African subject, but relates to the time of the Jameson raid and not to the present war.

Managers Wagenhals and Kemper will inaugurate the starring tour of Arthur Byron at the Studebaker theater, Chicago, on October 7. The first play to be presented will be "Petticoats and Bayonets," a dramatic comedy by Asa Steele.

William A. Brady, assisted by Frank Hatch, his stage director, rehearsed and started seven company from Asbury Park during August. Mr. Brady lives in Allenhurst and combined business with pleasure by opening his organizations by the seaside. It is probable that he will build a handsome opera house at Asbury Park, to be opened in June next.

Grace George will soon emerge from her retirement to commence rehearsals for her coming New York engagement. Her opening play has not been yet announced, but it is said to be from the pen of a famous American author. She will probably present three new plays during her New York run.

"Lovers' Lane" promises to be one of the most valuable of William A. Brady's properties. It broke all August records, musical and dramatic, at the Metropolitan opera house, Minneapolis. At both matinees the orchestra was crowded under the stage with the termometer registering 90 degrees.

Marriage in the profession is sometimes an unstable institution, but Lizzie Conway, the Hibernian cook in "Lovers' Lane," confesses that she has been married 37 years and has but one husband. Her 37th anniversary was made the occasion of a social celebration by the company in St. Paul.

E. D. Price, general manager for W. A. Brady in, director of "Lovers' Lane," refused a flattering offer to write a play around "Mildred's Mother," a series of sketches that Mr. Price has contributed to the New York Morning Telegraph during the summer.

"Foxy" Granpa," a new musical comedy, is having quite a stay in Buffalo. Efforts are being made to keep it there until November, owing to its solid success. Joe Hart, who achieved fame with Halen & Hart, has made the hit of his life as the foxey grand parent.

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