



THEATRICAL NEWS

graphed this message: "Charles Frohman, Empire Theater, New York: I'll do it in French. Who's afraid?—Maud Adams." In this prompt way the difficulty was met. Miss Adams determining that if Mme. Bernhardt found it difficult to learn the role in English, a tour on which both actresses had set their hearts, must not be abandoned if the task of learning the role in a foreign language had to be taken up by the American member of the stellar pair. So off went the message, "I'll do it."

The success of Annie Russell in "The Girl and the Judge" has brought well-known recognition to a Denver favorite, Orrin Johnson, who plays the role of the judge with rare excellence. This is Mr. Johnson's second season with Miss Russell, but the new play is the first which has afforded him an opportunity to exhibit his remarkably clever work. Although Mr. Johnson is still a young man he has been on the stage since 1887 and since then has had a noteworthy record. His debut was made with Edie Elsie and he remained with her for three seasons, the latter two as leading man. He then joined the Frohman Stock company, which is now the Empire. While with that organization he created the roles of Edward Seabury in "Men and Women," Ralph Standish in "Lost Paradise," and Private Jones in "The Girl I Left Behind Me." He also played the juvenile part in "The Councillor's Wife" and Orloff in a revival of "Diplomacy" in 1892. Leaving the Frohman forces he joined Sol Smith Russell and created a new part with him in "April Weather."

In 1894 he became the leading man with William H. Crane and appeared in the revivals of "The Merry Wives of Windsor" at the Star. Later that season he played in "The Pacific Mail" at the same theater. Then followed "His Wife's Father" at the Fifth avenue, where it scored such a success that it ran for five months. During the season of 1895-96 Mr. Johnson created the leading juvenile part in "The Great Diamond Robbery" at the American and after the New York run of 10 weeks he joined Richard Mansfield's forces for leads and remained with him nearly two years. In 1897-98 he was leading man with Georgia Cayvan in her starring tour and then returned to Sol Smith Russell to create a part in "A Bachelor's Romance." The following season saw him once more under the management of Charles Frohman and appeared with John Drew in "The Lie." The same year he was given the leading juvenile part in "Her Atonement" and he closed the season with Maude Adams in "Romeo and Juliet," playing Romeo during the last week of that production. During the season of 1899-1900 he played the title role in "The Little Minister" with Miss Adams and was then transferred to Miss Russell's company. He has played two summer engagements in Denver.

While in Nauehm, Germany, last summer, Julia Marlowe learned the bookbinder's trade and now has the appliances at her permanent home to do her own binding. She visited a book shop in Nauehm in the course of her stroll and gives this account of her adoption of the trade: "I must have stayed in the shop an hour or more, and when I left the old man, whose name was Johann Bremer, invited me to come again. I went back the next day and the next and the next, becoming more interested with every visit. In fact, during the 10 weeks I was in Nauehm there was hardly a day that I did not

their various conditions of fortune and their looks, and they all, I confess, envied me a little. Well, at the very moment there was not one of those 15 women whose lot I myself did not envy, and she whom I envied most was not the most beautiful—who is now a raquette—but the very humblest, the least gifted, who lives the humdrum life of a provincial bourgeoisie."

Some of the regulations of the stage are very peculiar. In an article by Paul Wilsaen, author of "A Capitol Comedy," in Munsey's Magazine, one of the most interesting passages is that relating to the question of costumes. "There are many technicalities in the question of dress. Suppose the scene represents Joel's room and Paslowe is in it with him. The manuscript calls for a coat on a hook. If no one touches that coat it is a 'prop' and the management furnishes it and the property man takes care of it. If the coat belongs to Joel, but Paslowe puts it on during the action, the actor playing Paslowe has to furnish the coat and take care of it. If Paslowe handles it, no matter how much, without putting it on during the action, then the actor who plays Joel has to furnish the coat and take care of it and see that it is on the peg each night. If again, Joel and Paslowe both handle the coat and both put it on at varying times, it would become the obligation of the management to furnish it."

"The Supper Club," Sydney Rosen-

"then you'll want our camp chairs." "Camp chairs!" said the astonished manager. "Certainly," said Slocum. "We're always sold out; so we carry 250 folding chairs, to place in aisles and sawing-room." "But you can't use them here; the police won't permit it." "Curses on the luck," said Slocum. "If we had known it we never would have played the town."

And the manager doesn't know yet whether or not he was being "strung."

The Comedy of Errors will be revived on a big scale next season by Messrs. Wagenhals and Kemper, whose Shakespearean productions in recent years have done much to maintain a popular interest in the classic plays throughout the country. Only the largest stages in the country will accommodate the production as it is presented. There will be a big ballet and a large force of superns. The two Dromios will be played by two distinguished actors, whose names—Messrs. Wagenhals and Kemper—are not at liberty to announce at present. In addition to this production these managers will continue to direct the tours of Madame Modjeska, Louis James and Arthur Byron.

Although the critics have not enthused overly about "Beaucaire," Mansfield's season in Gotham is proving the greatest metropolitan engagement of his career as a star. Even the usual dullness of

tion of acting, which fact has prompted a wit to observe that the task is as hopeless as regulating the size of a drink.

Joel DeWitt and her fiddle have taken the place of Irene Bentley in "The Strangers." Francis Wilson has also retired from the head of the company and John L. Shaw and Eddie Foy are now featured.

Mr. and Mrs. Sidney Drew are to retire from vaudeville and return to the legitimate stage, having been engaged last week by Manager Charles Frohman to appear in "Sweet and Twenty" when it is produced in Gotham.

The recent benefit in Chicago for the Actors' Home has netted nearly \$1000. Managers Will J. Davis and Harry Powers of that city worked diligently to make the benefit the tremendous success it proved.

Mrs. Annie Yeomans has been engaged to play a prominent part in "The Marriage Game," which will begin a three weeks' engagement at Tuesday evening at the Victor theater, New York.

Miss Anna Pann, leading soprano of the Rose Cecilia Spay Opera company, is confined in a local hospital, having fallen a victim to typhoid fever during the company's Toledo engagement.

"The Gay Mr. Goldstein" is the title of a funny farce comedy that is underlined at the Walnut for New Year's week. The piece has met with considerable success in the East.

He Raised the Price.

This is the story of a real estate deal that was not dealt because there were too many dealers.

A certain Chicago packing house has a branch establishment in Salt Lake. A high rental is paid for the building and ground, and it occurred to the packing company that a saving might be made by buying a lot and putting up a building of their own.

Accordingly a man was sent out to spy out the ground and locate a claim where the milk and honey seemed to be most plentiful.

The emissary came and saw—but he did not conquer.

First of all, he selected a desirable site on Second South street for the packing house plant, and consulted a real estate man. The latter telegraphed to the owner of the ground, who lived in Chicago, and got a price of \$125 a front foot for the lot, which was duly reported to the emissary.

But the emissary was not satisfied with the price and thought the property could be got cheaper. So he consulted another dealer and yet another, and the whole row tumbled to what was doing.

In the next few days the Chicago proprietor of the ground was deluged with telegrams and letters asking for prices on the lot. Apparently everybody in Salt Lake was after that piece of ground, and the Chicago man thought a genuine real estate boom was on in Utah.

So he withdrew his former offer and marked the price up to \$175 a front foot.

Then the emissary of the packing company got disgusted. He said it was a clear holdup, and he wouldn't stand for it. So he went to Ogden, where land is less costly. Whether he bought or not is not recorded.—Salt Lake Tribune.

A Justifiable Homicide.

"Prisoner," said the judge austere, "you are charged with murder, which in this region is a crime. Are you guilty or were you brought up in Kentucky?"

"If I please your honor," replied the prisoner, "I will relate the circumstances, and as to my guilt will be guided to a decision by your opinion. The gentleman who is no more, a resident of New York city, came to me at my home and said: 'The overthrow of Tammany is a striking proof of the wisdom and virtue of the masses, a memorable demonstration of the value of the universal suffrage in municipal affairs, a sharp rebuke to Mr. Hewitt.'"

"I admit, your honor, that I killed the man the moment he had done speaking."

"Where is your home?" the judge asked, not unsympathetically; "where did this occur?"

"An untoward fate," replied the prisoner, "compels me to live in Philadelphia."

"Let the prisoner go," said the judge. And the prosecuting attorney left the court without a stain upon his reputation.—San Francisco Examiner.

The Widow's Mite Is a Bonanza.

Ripon, Wis.—For thirty years Rosanna Fuller, a widow, has been noted as the maker and seller of the best butter in the county. She died on Thanksgiving day. Before breathing her last she notified a life-long friend and neighbor that if search were made in the pantry and in an old bureau drawer which she specified, some money would be found.

A search in the pantry resulted in the finding of \$1200 in gold in an old pitcher. In the bureau drawer were seven packages of money wrapped in yarn and sewed into the lining of an old skirt. These packages were found to contain currency folded three times and so old and musty that the bills stuck together. The aggregate sum was \$1500.

This genesis of money finding only inspired further investigation and the next success was some equally old currency in an old bible. There was \$800 in money and first class securities amounting to \$1000. Next \$600 was found behind an old picture on the wall and several hundred more in old tin cans. In a cupboard in the dining room were \$2000. Total, \$8,600.—New York World.

An Indirect System.

"Yes, her father persuaded her not to marry me." "How did he do it?" "By running me off the premises with a dog and a gun."

His Flight.

"And now," said the literary man who had earned \$100 by a syndicate article on "What to Buy for Christmas Presents," "if I only knew what sort of Christmas gift to get for my wife I should be perfectly happy."

Always in Style.

Harriet—Cupid is always represented as a poor little urchin without any garments. Harry—Yes, that is done so that he will never go out of style.—Detroit Free Press.

Go Back and Sit Down.

"Where would man be if it wasn't for woman?" snapped the suffrage leader in the street car. "Sitting in a comfortable seat, instead of hanging on a strap" retorted the man with many bundles.—Brooklyn Life.

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* ATTRACTIONS OF THE WEEK *
* Sutton's New Grand—Primrose & *
* Docketstader's Minstrels. *
* Maguire's—Orpheum Novelty Com- *
* pany in vaudeville. *
* Family Theater—"Maloney's Wed- *
* ding Day." *

The names of Primrose & Docketstader are synonymous with all that is bright in minstrelsy. They are billed to appear at Sutton's New Grand Sunday and Monday nights, January 5 and 6, and an extra Monday matinee.

They have this season an organization which in every sense meets the highest critical demands. But there are other things which demand mention because of their worth. This season thousands of dollars have been expended in scenic accessories that are marvels of grace, elegance and effectiveness. When the curtain ascends on the first part a picture is presented that captivates the vision with its remarkable beauty.

But what high art has done in the way of scenic embellishment wisdom has done in securing artists to gratify audiences. The singers are trained vocalists whose voices blend and touch the heart with delightful harmony. There are eight comedians, who are exponents of fun and funnysims indeed. Nell O'Brien and Eddie Leonard, first end-men, not only act well, but sing admirably.

Primrose has a new act called "Sunny, Sunny South," which requires four scenes in interpretation. One is a lonely bayou, with a cast-off steamboat tumbling to decay; another a cotton-field, with the plants in full burst of pod and a lazy river winding away to the distance beyond; while the last is a typical southern cabin, lying between the shadows of green trees. These are revealed first in sunrise, then in sunset, and lastly in moonlight effects. Mr. Primrose introduces some dances that are the very acme of graceful art, and "The Twins," whose pickaninny work is as pretty as it is funny.

Of course, Mr. Docketstader is in evidence, and presents his side-splitting topical songs and his ever new and original monologues.

Claudius and Corbin, banjoists, in overtures from the "Poet and Peasant," Carl and Zeno, graceful gymnasts, surprise by their acrobatic work, and Billy Young and brother, hoop rollers, are marvels of dexterity.

James L. McCabe, in "Maloney's Wedding Day," comes to the Family theater Sunday, January 5, matinee and four nights. "It bristles with the richest fun and most amusing of comedy situations," says one paper; "it's a good long laugh from start to finish," asserts another; and through a score of press notices Dan Maloney and the Widow Clancy are pronounced as most originally humorous.

A theatrical novelty of more than ordinary interest is announced for presentation at Sutton's New Grand soon when Anthony Hope's masterpiece, "The Prisoner of Zenda," and the sequel, "Rupert of Hentzau," will be offered by one company playing both plays.

The Orpheum Novelty company, which appeared at Maguire's theater on New Year's day, has been drawing good houses. The attraction will be continued during the coming week.

There is a club in Gotham town which is known as the Professional Women's league. This club, dear readers, meets frequently to discuss the contemporary play and playgoers. Such a meeting was held last week in the big city between Jersey and Brooklyn, and the members got into a most earnest and unexpected discussion, and, strangely enough, they took up the cudgels against some members of their own fair sex. These members have long since classified as "matinee girls." Incidentally what was said concerning the matinee girl may interest some of this class. The principal speaker of the day was Mrs. Sydney Rosenfeld, who has a claim on the profession as the wife of the author of several distinct failures. Mrs. Rosenfeld waded in for purity on the stage and paid her compliments to the women who patronize nasty plays. "Yes," said Mrs. Rosenfeld in the course of her remarks, "managers produce immoral plays because they calculate largely on the number of persons who will go to see them because they are considered improper. These matinees of immoral plays are always crowded, yet matinees are supposed to be given for the quiet, simple-minded women who can not get away from home in the evenings. The fact is that while the coarse minded woman goes honestly in the evening with her escort, her slyer sister, who poses as

a woman of fine feeling, nevertheless sneaks in and revels in the matinee. The modern woman has trailed her purity in the mire by reveling in and applauding scenes which she should be ashamed to understand. The result of this craze, which persons are pleased to call realism, has been the formation of the school of drama where every man deceives his wife, where every wife is battling for a chance to break her vows; where virtue is punished with ridicule and vice passes for philosophy. It is the women who are responsible for the tone of the plays produced today. The play that is good enough for the society woman is not too good for the shop girl. The play that Fifth avenue applauds Sixth avenue inspects." While Mrs. Rosenfeld may have made it a little strong, the critic inquirer thinks there is no denying that some of her remarks show a sense of keen observation that has discovered a few truths.

Mme. Nordica recently sang in Chicago Ethelbert Nevin's "Mighty Lak a Rose," and forthwith there was a pothor. For Mme. Nordica was reported as having declared herself a believer in "rag time" and as a possessor of the recalcitrant theory that there was something Wagnerian in it. Of course this astonishing and highly important news had to be telegraphed all over the land. And now Mme. Nordica is reaping the benefit of her own ingenuity. Wherever she goes she has to sing what the papers are pleased to call her "coon song," and with it she gains the only triumph of her recitals. She is awarded faint praise for her delivery of the masterpiece of song literature, but she is applauded vociferously by her audiences and praised enthusiastically by the newspapers for her "coon song." And thus the American Elsa and Isolde, fresh from her conquest of Germany as the heroine of Wagner's immortal canticle of love with the plaudits of the auditors in the Prince Regent theater, in Munich, still ringing in her ears, is journeying through the West as the only living rival of May Irwin. At any rate, that is the impression which is growing in this city from the successful labors of Mme. Nordica's press agent. The truth is that Ethelbert Nevin's song is no more a "coon song" in the sense in which that expression is daily used than Liszt's twelfth Hungarian rhapsody is a gypsy dance. Nor is Mr. Nevin's song a specimen of that detestable musical product known as "rag time." The text of "Mighty Lak a Rose" is by one of the poets of negro life who have recently come to light, and the music is by a composer (now dead) of respectable standing. It is not a music hall nor variety stage song, and could barely be forced down even to the level of a her own affair, but there are admirers of good force comedy. But Mme. Nordica is making a Fay Templeton reputation with it, nevertheless. Of course, if that is the sort of thing Mme. Nordica likes, it is



George Primrose.

hers who will think privately that it is a pity.—New York Times.

It seems that Sarah Bernhardt and Maude Adams will really play "Romeo and Juliet"—but not in English. Bernhardt's manager, Maurice Grau, and Charles Frohman were in a dilemma when Bernhardt informed them that she simply could not learn Romeo in English. Miss Adams was perfectly well aware that Mme. Bernhardt was as interested as she (Miss Adams) was in the proposed performance, and that it was no whim or caprice of the French actress that had caused her to declare a performance in English impossible. So she determined to meet the emergency. "I have tried my best," Mme. Bernhardt had sent word to Mr. Grau, "to do as I had agreed to, and all summer I have gone over the role and turned the matter over and over in my mind. But no! no! no! I find it absolutely impossible. I want to undertake the tour with Miss Adams, but what can I do? I simply cannot learn it. Now here is my proposition: Ask Miss Adams if she will play Juliette in French and let me speak my own language. 'Yes,' and all is settled. We shall make a tour of 100 nights in America. 'No,' well, in that case, I do not see how we can go on." To use a rather slang but expressive phrase, it was "up to" Miss Adams, and when Mr. Frohman wrote to her of the situation—she was passing last Sunday at her country place at Lake Ronkonkoma, Long Island—she promptly tel-

spend from one to three or four hours in the shop. After a few days I grew so interested in the work that we began to assume the role of teacher and pupil, and I started at the bottom, too, with the most lrisome work, that of stitching pages. Herr Bremer was a good teacher, but he wanted things done right and many times he has lectured me severely and made me do the work over again. His lectures were in German, however, and as I didn't understand them, they didn't make me feel very badly." Miss Marlowe does not say whether she has joined the union, but she will probably be compelled to make herself clear on that point before she can take in "jobs."

"Are you happy?" is the delicate question put by the Figaro to some of the best known French actresses and operatic singers. They are further asked whether if they had to begin life over again, they would choose the dramatic profession anew, and whether they would desire their daughters to go upon the stage. Mme. Emma Calve's answer is, "I wish with all my heart I had never been an artist," leaving it to be clearly inferred that her reply to all three questions is "No." Only this year, she went on to relate, she was singing in her native town in the Aveyron, and she took the opportunity to ask 15 of her former schoolmates to dinner. "All are married, having made matches suitable to

field's extravagance, which opened the New York theater Monday, is the most ambitious burlesque yet produced at that house. Thomas Q. Seabrook heads the cast and plays Pop Ding, a wealthy brewer of humble antecedents, who is drawn into politics by a graft (Al. Hart). He has three daughters, who will be played by Miss Toby Claude, Miss Maude Williams and Miss Ada Lewis. The latter is supposed to be married to a fashionable dentist, which part has been assigned to George Fuller Golden. Alexander Clark will appear as a broken-down nobleman, who has turned dressmaker. Miss Virginia Earle will impersonate a dashing woman of the world and the founder of the supper club. Miss Josie Sadler will come on as a funny servant and John Ransome will make up as Richard Croker, while Eugene O'Rourke will do Deputy Commissioner Devery.

Richard Mansfield's great hit in "Beaucaire" is being manifested in various ways in New York. A new apartment house in process of erection on Riverside drive has been named "The Beaucaire." One of the new automobiles has been called "Beaucaire." Christmas shoppers found "Beaucaire" callenders, fans, loggerties and face patches, and there is a suite of "Beaucaire" waltzes. But quite the handomest thing among all the novelties named for Mansfield's new character is the "Beaucaire" walking stick. It is a replica of the polished wood baton with carved ivory handle which Mansfield sometimes carries in the fifth act. In the third act Mansfield wears a pair of diamond buckles, which once belonged to Charles Keen. Keen gave them to James W. Wallack when he was manager of Drury Lane. J. W. Wallack gave them to Lester Wallack and the latter's widow handed them to Mansfield.

May Irwin is a very busy woman nowadays. She had planned to use her old costumes and scenery in the revival of "The Widow Jones" because these properties were almost new when the play was laid aside. She had them stored in one of the Bijou theater lofts, however, and in extinguishing the slight blaze at that playhouse the firemen thoughtlessly flooded that loft and spoiled about \$2500 worth of her property. The replacing of these goods naturally has taken considerable of Miss Irwin's time, but she is also hard at work on her new book, part of which is now ready for the printers. This book is to be largely a compilation of her best jokes, and she intends, she says, to have it used as a work of reference by aspiring young comedians. She has also arranged for an extended tour of the Southern states.

Another piece that has made a hit in Paris is "La Maison," by M. Georges Mitchell, at the Odeon. This tells the story of a rich and proud old ship builder, whose whole happiness is bound up in the two children of his dead son. He hears that there is some doubt about the legitimacy of one of them, and, in the end, forces his daughter-in-law to confess that the boy has none of his blood in his veins. At first he is furious, but finally his love for the child prevails and he resolves to keep the secret in his own breast, and let the boy bear the name to which he has no right. The piece has several effective scenes and is very well acted.

The Kirke La Shelle Opera company, presenting "The Princess Chic," arrived in an Illinois town recently, where a single performance was to be given, while breaking the jump from Detroit to St. Louis. The manager of the local Opera house met Mr. Slocum, manager of the company, at the depot. "Well," he said, smiling blandly, "we're all sold out. Haven't had a seat for two days." "Yes," said Slocum, indifferently;

the week just ended has not interfered with his big audiences and so with matters coming so easy for him there is little wonder that the actor has found time to consult with John Philip Sousa about his composition, which is soon to be given a public rendition by that leader's famous band. If Mansfield is as happy in his composition as he has been in his acting his national hymn should be a splendid one.

William S. Gilbert is laden with honors, wealth, gout and lofty sentiments as results of his genius in play writing. Still he has come out of his crusty retirement to direct personally a London production of "Iolanthe," and this chance to be done at a time when popular interest in ducal coronets, ermine and manners, such as the mimic house of lords put on for fun in the comic opera, is aroused to a high pitch by the preparations in earnest for King Edward's coronation.

New York's new theater, the New Star, at One Hundred and Seventh street and Lexington avenue, is now nearly complete, and, with one exception, it will be the largest theater in New York. The seating capacity of the orchestra will be 1100, and there will be two spacious galleries and 12 boxes. The staircase is of marble and the decorations in old rose, the velvet carpets and the chairs carrying out the scheme of color. The opening attraction will be Hanlon's "Supper."

In addition to the pantomime at Drury Lane, the Hippodrome and the suburban theaters, there were six distinct children's plays this Christmas in London—"Shock-Headed Peter," at the Garrick; "Bibbidi in Fairyland," at the Vaudeville; "Katakumpus," at the Vaudeville; "Little Lord Fauntleroy," at Wyndham's; an unnamed play at the Royalty; and "B and Little Christina," at the Savoy.

In 13-year-old Edna Darch of Los Angeles, Cal., Mme. Calve is said to have discovered such a wonderful voice and temperament that she has adopted the child for four years to fit her for an operatic career. Mme. Calve will take the little girl to New York for two years and then to Paris. After that the girl will make her debut as Micaela in Mme. Calve's Carmen.

As a sample of how poor business can be in New York when a play fails the assertion is made that one of the supposed big successes there, with a very prominent star in the leading role, has been playing to audiences frequently in which less than \$100 in cash represented the actual box office receipts.

Paul Gilmore, one of the popular stars of the younger generation, announces that during the holidays he will wed one of Ohio's belles. The young lady is Miss Alice Goodwin, daughter of a wealthy banker and pottery owner of East Liverpool. The wedding is to take place there directly after New Year's.

If Mrs. Langtry visits America next season she will likely present her new play, "Mlle. Mars," by Paul Kester, that is now in rehearsal. Although Mr. Kester is an American, this is the second play he has been compelled to take over to London to dispose of.

It is said that vaudeville is coming into such vogue in Australia that a circuit of vaudeville houses is being organized there and agents are now scouring America for novelties for these houses. This will doubtless take over a number of our popular vaudevillians for a time at least.

Representative Ahearn of the New York legislature has framed a bill which has for its principal motive the regula-