HEARD AND SEEN ON AND OFF THE STAGE

COMING ATTRACTIONS.

Sutton's Broadway.
Sunday, Monday and Tuesday night—The Frawley company in "In Mizzura."
Wednesday and Thursday nights—The Frawley company in "Alabama."
Friday night and Saturday matinee—The Frawley company in "Brother Officers."
Saturday night—The Frawley company in "Blue Jeans."

Maguire's Grand Opera.
Dark.

Union Family Theater.
May 4—"The White Elephant," for one week.

Anaconda—Margaret Theater.
McEwan, the hypnotist, May 5, 6 and 7.
Williams & Walker, May 10.

SUCCESSFUL theatrical managers who come West for the first time frequently wonder how it is that plays that met with phenomenal success in the East do not receive the same enthusiastic receptions in the West.

This has been to some extent the experience of the "Way Down East" company that concluded an engagement at the Broadway this week and the disappointing houses which met the players gave them a lesson in the failure of Yankee plays in the West.

The piece which is simply another edition of "Shore Acres," "The County Fair," and the many plays of that nature that have made a hit in the East, was well presented and had less of the melodramatic slush and false sentiment than the name suggested, but it is better adapted for Kennebunkport, Me., than for Butte, Mont.

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Was Nathan Hale made for Kyle Howard or was Kyle Howard made for Nathan Hale? The question is a natural one, for if ever an actor fitted his part it is Howard in that of the loving yet self-sacrificing patriot of revolutionary fame.

The atmosphere of colonial life which pervades the play is more instructive than the study of the most complete history, and it will be many years before the pretty story of love and devotion which deviates very little from historical fact will fail to attract the attention of American theater-goers.

Mr. Howard and his excellent company are always assured good houses in Butte and there is ever a warm welcome for Nathan Hale.

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For a week commencing tomorrow night the Frawley company returns to Butte, and during their stay at Sutton's Grand four of their most celebrated successes will be presented. C. J. Reilly, who brings the Frawley company this time, has arranged to give a magnificent production in "In Mizzoura" for the opening night and following it later in the week with another of Augustus Thomas' well known plays, "Alabama." This will be followed by "Brother Officers" and at the last performance "Blue Jeans" will be given.

The Frawley company has been wonderfully strengthened, not, however, by persons unknown to Butte. Benjamin Howard is the leading man and he is well known as a Frawley actor, and as a leading man in many of the greatest plays produced in New York. He will be remembered as the Don Juan—the best one—with Viola Allen in "In the Palace of the King." Ben Johnson is another well known actor and had a prominent part in "Petticoats and Bayonets," which Arthur Byron produced this season. John Daly Murphy is a comedian known everywhere and Minette Barrett has won as many friends in Butte for her clever work, as she has in other towns in the West. Blanche Douglas, the leading lady, and Phosa McAllister have long been with Frawley and are too well known for comment. Charles Fleming, a recruit from the prominent Proctor Stock company of New York, has also joined the Frawley organization and others in the cast equally as well known are H. S. Duffield, Reginald Travers, Herbert Ashton, A. D. McDonald, Lillian Branscombe and Lillian Douglas.

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"In Mizzoura," which will be given Sunday, Monday and Tuesday nights is one of the most successful dramas ever produced. It is full of dramatic scenes that are beautifully blended with delightfully clever comedy. Mr. Thomas was for many years a resident of Missouri and his story of Pike county is splendidly told. The great robbery of the Express company, which actually occurred, is the main theme of the play and it gives many opportunities for dramatic scenes. Benjamin Howard has the part of Jim Radburn, the whole hearted sheriff, who allows his prisoner to escape because they both love the same girl. Reginald Travers will be the Robert Travers the gentlemanly train robber; Ben Johnson, the strong Joe Vernon, the Missouri blacksmith, a part eminently suited to him. Kate Vernon, who loves the train robber and is loved by Radburn, will be played by Miss Douglas, and Phosa McAllister will be the Mrs. Vernon, Lillian Branscombde will play Emily Radburn, the swetheart of Charles Fleming's Sam Fowler. The parts of 'Lizbeth and Dave are two of the strongest comedy roles ever written and Miss Barrett and Mr. Murphy have played them many times and made the greatest hits of their careers. They will be seen in the same parts here.

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"Alabama," Augustus Thomas' first success, will be played Wednesday and Thursday nights by the Frawley company. The very name brings memories of magnolia blossoms, soft-voiced Southern women in dainty summer attire, gallant gentlemen and devoted old darkies; all enacting one of the prettiest love idylls of the stage. "Alabama" as produced by the Frawley company is the nearest thing to a dramatic poem yet achieved by any American author. While the lurid background of the great struggle between the states used brings into strong relief of the reunited Northerners and Southerners it is but a recollection which is speedily brushed away. The story is that of a Southern family divided by the issues of the war. Long after the fight is over the stern old father imagines that he can never forgive his son who fought his friends and neighbors, but the human affections are stronger than hate, and in a series of scenes full of the daintiest sentiment, the author brings about the happy reunion of the two men. There is no straining after melodramatic effect in the work. All the incidents are quiet and natural and in this respect "Alabama" was a revelation when it was first produced. The entire Frawley cast will take part in the production; H. S. Duffield being the Colonel Moberly; Benjamin Howard will be Captain Davenport, the northern railroad man; Ben Johnson, the old Southern planter, Colonel Preston, and John Daly Murphy, the quaint old Squire Tucker. Miss Barrett has the sweet and dainty part of Carey Preston, and Miss Douglas appears as the Widow Page, who always thinks twice. The others in the company will be cast in parts eminently suited to them.

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Following "Alabama" will come one of the greatest of the Frawley successes, "Brother Officers" which will be presented Friday night and at the Saturday matinee. Special efforts are being made for this production. The cast will be announced later.

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"Blue Jeans," Joseph Arthur's best play, will be put on Saturday night. The Hoosier melodrama is sometimes known as the "Buzzsaw drama," a title it gets from one of the sensational climaxes. It exhibits the ignorance, the prejudice, the political bigotry and the honesty of yeomanry little known to our stage, but redolent of the soil of Posey county, Indiana. There are plenty of thrills in "Blue Jeans" and everywhere the play has met with the greatest of success. The Los Angeles Record said of this production as given by the Frawley's: "The crowd that assembled at the Burbank last night liked 'Blue Jeans,' a title bestowed by the author because the scenes are enacted in the blue jeans district of Indiana, if you know where that is. The people laughed immoderately at the gawky men and strained their ears to gain an understanding of the dialect. They liked the pretty Hoosier girls and villain though she was as Sue, the adventuress; they could have embraced Blanche Douglas; Minette Barrett, who first appears as a poorhouse girl and by degrees becomes a fine lady, as a dainty bit of femininity.

"How they shuddered when Mr. Howard, as Perry Bascom, the sawmill owner, dressed like a fashion plate, was slowly going to his death on the ripsaw. If Mr. Howard is to die by being crosscut he wants to do it as a gentleman." There will be many pleasing features to "Blue Jeans," incidental among them being the introduction of a live calf at the barbecue, a full brass band and a quartet of well known local singers, who will be seen and heard at the barbecue.

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Unfinished Careers of Heroes.

Amusing scraps of conversation float to the surface from a crowd leaving the theater. Many a manager has stood in the crowd and drunk in the tone and temperament of the departing audience, accepting it as the infallible barometer of his success. It may not be adjectives that he hears. But an audience which leaves the theater in cheerful, exultant, buoyant mood, laughing and chattering, is the audience which has been put in that temperament by the play and the players.

The other evening a newspaper writer picked up a curious comment from the people leaving Mr. Mansfield's "Beaucaire." A pretty girl was laughing and chatting with her escort. "Did you ever think of the 'after' of our heroes and heroines?" she asked. "After?" her companion repeated inquiringly. "Yes, the future, taking the thread of the story after the play is over," she continued. "Take Monsieur Beaucaire and Lady Mary, for instance. What do you suppose they did after that eventful morning in the assembly room at Bath? Do you suppose the king forgave his cousin? I wonder has Winterset ever recovered his prestige after the awful blow to his pride."

What becomes of most of the characters in our popular plays? When will some scholar with the right imagination and the delicacy of touch write the continuation of Shylock's career? What became of the poor abused broken Jew after he dragged himself from the Doge's court? There was Bernard Shaw's Dick Dudgeon in "The Devil's Disciple." He escapes the hangman's noose, and the last the audience sees of him he has his arm about abused Essie, walking down the street. Did he remain at home? Was "The Devil's Disciple" justified? Did his lesson in true Christianity carry to the hardshells about him? Of course Pardon and Mrs. Anderson lived together, but did Dick marry Essie? These two instances might be answered by no one beter than Mansfield himself. But there are innumerable examples in the drama of unfinished and undetermined careers of popular heroes beside Beaucaire, Shylock and Dudgeon.

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Irish Gentlemen on the Stage.

"Did you ever know that Thomas Moore, the Irish poet, was at one time poet laureate of England?" Andrew Mack, the Irish actor who is playing the title role in "Tom Moore," asked some of his Kansas City friends at the Midland hotel yesterday. "In my play there is a scene where the prince of Wales confers the title of poet. When the play was first presented in New York, the critics complained that the play was a violation of history. "Tom Moore was never poet laureate of England," they said, and they dared me to prove it. I searched the biographies of Moore, but in none of them could I find a reference to his being poet laureate. From some source I heard that the archives of the British museum, in London, contained a letter written by Moore to his mother, in which he said he had been appointed poet laureate but had served only three weeks. I sent to London and received a copy of the letter that is in the British museum, and proved my point."

Mr. Mack spoke of the criticism concerning the reference to the poet laureateship to show how keen are the shafts of criticism aimed at Irish plays.

"For 25 years actors who have attempted to portray Irish gentlemen of refinement have failed," continued Mr. Mack. "A short time ago I became convinced that a play having for a hero a young Irishman of refinement and not of the slap-stick class would be a success in the Broadway theaters, where seats cost $2 each. When I suggested such a play as 'Tom Moore,' even my own managers laughed. 'Let well enough alone, Andy,' they said. 'You are filling the Fourteenth Street theater at popular prices and with your old class of plays. Let Broadway alone.'

"But I didn't want to let Broadway alone. I wanted a play where the hero, a young Irishman, didn't come on the stage dressed in rags, scatching his frowsy head and apologizing for his ignorance. You know what I mean. I didn't want to do the regulation awkward stumble, didn't want to sing 'Oh, I'm Only a Poor Irish Boy.' I didn't want to turn to a pretty Irish girl just to sing something about 'Mary, Sweet Mary, He's Coming O'er the Hills.' I wanted an Irish part like the elder Boucicault played 25 years ago. In 'Tom Moore' I have a part that is my ideal."

"How did you get it?" was asked.

"That, too, is a long story. I went to David Belasco and other famous playwrights. 'Write me a play with Thomas Moore as the hero,' I said.

"'I can't do it,' said Mr. Belasco. 'I can't write Irish plays because I can't write the Irish wit, the humor that is ingenuous.'

"Almost discouraged, I went to a friend, Theodore Burt Sayre. 'Go to a library, stay two months, read nothing but stuff about Tom Moore and then come to see me,' I said. Mr. Sayre went into a library, but instead of remaining two months he stayed six. 'Now write me a scenario,' I said. He did and we got comedy lines here and there, and the result was 'Tom Moore,' a play that will surely be in my repertoire for 20 years."

Mr. Mack tells many amusing stories of criticisms of his play that have been made by Irishmen.

"I met an Irishman of the old sod a few weeks ago who swore vociferously when he say my play," said Mr. Mack. "'Begorra, it's a bad play,' he said. 'Why?' I asked. 'Because ye've got the prince of Wales in it,' said my Irish friend. 'Come next week,' I said. 'We kill him on Saturdays'"—Kansas City Star.

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Collier Wanted a Doctor.

Before "Willie" Collier became William and left the "City Directory" company his manager, John Russell, used to allow him to take all kinds of liberties with his lines. One result was that Paul Potter, who wrote the book, asked Russell one evening, after they had sat through the show, "Who did you say wrote that stuff?" and Russell answered, "You ought to know. If my memory serves me, it was an alleged dramatist named Paul Potter."

"Not a word of it did I write," said Potter, as he put on his coat and walked out.

One night before the curtain rose Collier asked Russel to be sure to have a physician in the audience that night.

"What for?" Russell asked.

"Never mind," said the star. "I want a doctor."

Russell didn't get a regular physician, but he got a "supe in front" with instructions to answer when a doctor was called for. In the middle of the second act, when Collier was in the center of the lime light a tremendous crash was heard "off," and Collier stopped in the midst of a line and rushed behind the scenes. Presently he came charging back, his hair on end, and advanced to the footlights.

"Is there a physician in the audience?" he asked in a voice which was trembling with emotion. He was evidently terribly shocked, and the audience held its breath.

At the word the "supe," who had been "planted" for the purpose, jumped up and announcing that he was a doctor, started for the stage. But Collier waved him to his seat.

"I am glad you are here, doctor," said Collier, "for I am about to sing, and it might prove fatal to some one in the audience."

The "gag" made a great hit, but the suspense was so nerve-racking on the audience that after a couple of women had fainted, when the doctor was called for Russell cut it out.

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Oyster Cocktail Barred.

Not long since the May Irwin company chanced to be playing for one night in a New England city which is known to be a very strict no-license town. After the performance that night Roland Carter, one of the members of the company, as was his custom, strolled into a restaurant.

A dusky waiter approached him and inquired as to what he would like to have to eat. Mr. Carter thought a few moments and said:

"I think you may bring me an oyster cocktail."

The waiter hesitated—

"Ah'm very sorry, sah, but I'se 'fraid we can't serve you. There's no drinkin 'lowed in dis yere town."

"But," said Carter, "an oyster cocktail is not made of liquor."

"Dat may be, sah," said the waiter, "but I know de boss would never 'low me to take such an order as that."

"Well, you call the proprietor here,' insisted Carter.

The proprietor was summoned, and the actor stated his desires to him. But that individual was just as much at sea in regard to an oyster cocktail as was the colored individual, and said that being a law-abiding individual he could not serve anything in the way of drinks to his customers.

Carter offered to make the oyster cocktail himself if they would only bring him the ingredients, but the proprietor was obdurate and insisted that nothing bearing the name "cocktail" could be had in his establishment, and the Thespian was obliged to have his oysters served on the half shell.—New York Times.

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Eddie Foy Found a Way.

A New York paper says that after the third race at Bennings on Friday Eddie Foy, the comedian, found that three losers had diminished his bank roll greatly, so he went forth to "fetch," which is dope for borrow. The public poolroom in this case is conveniently near to theater stage doors and the Broadway restaurants.

Having located his "plant" and "peeled" it (the language is Mr. Foy's), the actor dashed back to the poolroom only to find three uniformed policemen on the doorstep.

"Where are you going?" asked copper No. 1.

"In," said the actor, who had no breath to spare for surplus words.

"How can you get in? We can't," said copper No. 2.

"Ha! ha!" said Foy. "I get in. But stand aside. I must get a bet down on the next race."

"We'll stand right here," said copper No. 3.

"But this is a leadpipe cinch," argued the comedian. "I must get my money down. Please amble up to the corner and let me fumble my way in. Then you can come back and sit here all night. Don't your folks want to go to the show next week?"

He got in.

How Witch Wrote "Beau Brummell."

Some interesting data concerning Clyde Fitch's beginning as a playwright is furnished by E. D. Price, the manager of "Lover's Lane," and who was manager for Richard Mansfield when "Beau Brummell" was first staged. Mansfield, it seemed, commissioned Fitch to write the play on the subject of George III.'s dandy crony, and the fact that the play was written to order—and under orders—gave rise, doubtless, to Mansfield's contention that he, and not Fitch, really wrote the comedy. According to Mr. Price, Fitch began the work in Philadelphia, and received $25 a week during the time he was writing and revising the manuscript. Altogether it is said he received only $1,000 for the piece, which is today as popular as any of the older plays in the Mansfield reportoire. Certainly, it was in "Beau Brummell" that Mansfield really acted himself into the favor he now enjoys. Fitch was 22 years old at the time, and just out of Amherst college. Mr. Price adds that Fitch's royalties from "Lovers' Lane" have already amounted to nearly $50,000, although the play has been in view little more than a year. The average receipts of a play of the kind that is successful equals about $5,000 a week. A playwright of Fitch's present vogue receives in royalty not less that 5 per cent of the gross receipts.

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The Irish Way.

The dim and misty past has been relieved of another anecdote concerning James O'Neill which is worth the space.

It seems O'Neill was playing Romeo to Adelaide Neilson's Juliet one time at McVicker's in Chicago. It was the lady's custom in the final act, when she bends over Romeo's body, to kiss the empty air instead of Romeo himself. Once Mr. O'Neill decided to change this little scene. As Juliet leaned over for the final situation he let his chin sink with a long-drawn sigh and then suddenly threw back his head in plain view of the audience. That once, Miss Neilson kissed him. But as the curtain went down she sprang up. "How could you?" she cried.

"How could I what?" asked Mr. O'Neill.

"How—how——" she hesitated. "How could Romeo throw back his head after he was dead?"

"Miss Neilson," the actor said solemnly, "your Juliet was the cause of it. It would make any one come back to life."

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The Rebuke Courteous.

In addition to being an actor and playwright, Leo Ditrichstein is a stage manager, and as such he has the highest regard for the ethics of that branch of the theatrical profession. He watched the rehearsal of his new play, "The Last Appeal," at Wallack's Saturday morning, and several times was tempted to offer suggestions, but hesitated out of respect to Max Freeman, who is stage manager.

But finally, at one scene, his sense of eternal fitness got the better of his manners. He was diplomatic, however, and turning his back to the stage, he called to an imaginary person in the gallery.

"Say, Bill, did you ever see anyone turn his back to the king when leaving the royal presence?"

As he waited for an answer the rehearsal came to an abrupt standstill. Then Max shrugged his shoulders semi-apologetically, smiled faintly, gave the necessary instructions and the rehearsals proceeded.—New York News.

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Julia Marlowe's Mountain Home.

Jeannette Gilder: Miss Marlowe has recently built a house in the Catskills, where she hopes to spend some of her vacation. The house is not the usual Catskill cottage, but is a fine colonial mansion, which must have cost her a pretty penny. It stands on top of one of the highest mountains, with no neighbors in sight. But the views are magnificent and the air bracing beyond description. Miss Marlowe has supplied the outside of her house with a big bell, which is to be rung in case of fire. I do not, however, know where the fire engines are to come from, as there are none in that part of the Catskills, and even if there were, I don't see how they could get over these mountain roads. However, the neighbors will come, and if good will goes for anything they will take the place of hose and hook and ladder companies. Let us hope, however, that there will never be any occasion to ring the big bell, except for rejoicings over the home-coming of the chatelaine.

BENJAMIN HOWARD, WITH FRAWLEY COMPANY

MINNETTE BARRETT, WITH FRAWLEY COMPANY.

JOHN DALY MURPHY, COMEDIAN WITH FRAWLEY COMPANY.