The Stage

All the News of the Theatrical World.

Broadway—14, 15, Elsa Ryan in "Nevada;" 19-20, James Warde, in "The Tempest."

Family—18, 19, 20, "Wanted; a Wife."

Grand—Dark.

FAMILY TO OPEN.

"Wanted! a Wife" Will Be Produced There Next Thursday Evening.

That popular little playhouse, the Family theater, will open next Thursday evening with a farce musical comedy of the funniest kind ever. The title to the play is, "Wanted! a Wife." It abounds in funny situations and interesting climaxes. Harry E. Daly, the well known and popular comedian, takes the leading part and he is supported by a company of clever artists. Mr. Daly was formerly with the Sam T. Jack's eastern attractions in which he proved himself a very strong drawing card.

The support consists partly of the well-known players: Violette Craig, Neta Daly, Jennie French, Mame Summers, Edward Pomeroy, William Hutchinson and Chas. J. Bascom.

The play itself has a very strong plot, and is full of new, novel and clever specialties, the presenting of which embraces nearly the entire company. Wherever this company have appeared they have been greeted by large and enthusiastic houses.

ELSA RYAN IN "NEVADA."

Girl Augustin Daly Discovered Opens at Broadway Tomorrow.

A star in three years is the result of the choice of Miss Elisa Ryan by that wonderful judge of talent and temperament, the late Augustin Daly. She justified his belief in her by an immediate success in the part of Alice in the original production of "The Runaway Girl," at Daly's theater, New York, and she continued in her charming portrayal of that role during the entire run of the play at that theater, which lasted one year.

At the death of the great manager, Miss Ryan was engaged by Mr. Jacob Litt as an ideal Madge for his beautiful play of blue grass life, "In Old Kentucky," and in that character endeared herself to the large audiences that nightly greeted her throughout the country.

As the youngest star in the theatrical firmament, with no failures to look back upon, Miss Ryan has added another triumph to her short but successful career, in the new play by Mr. Fred Darcy, entitled "Nevada," a story of a western mining camp and its attendant excitements, which will be seen at the Broadway tomorrow and Monday.

WARDE AND JAMES.

Popular Co-Stars Are to Appear Here in "The Tempest."

Frederick Warde and Louis James will open the opera house in Helena on September 16. On account of Mr. James not making this section last season and the universal good opinion entertained of him by all people, coupled with Mr. Warde's popularity, the elite of that city are planning a rousing reception for the company. They also wish to show the management their appreciation of the extensive improvements made in the theater during the summer months.

On Friday, September 19, they will make their appearance before the Butte public. Both are so well known and so universally liked that there is but little doubt they will fill the big Broadway to overflowing, and they are certainly deserving of all the patronage that the Butte public can give them. They appear this season in "The Tempest," one of Shakespeare's comedies, and the two great stars are surrounded by such a strong supporting company of artists that, at times, even their work is lost sight of for the time being. No more complete play has ever been produced in Butte, both from a point of artistic efficiency and scenic perfection.

Saturday afternoon a matinee will be given for the benefit of the little folks, and parents who wish to give their loved ones a treat should not miss the opportunity.

TIVOLI OPERA COMPANY.

Will Present Three New Productions in Butte.

The Tivoli Opera company, the pet organization in the musical line of San Francisco, is headed this way and will present a repertoire of three operas, including "The Serenade," "The Toy Maker" and "The Idol's Eye," at the Broadway in the near future. The selection of pieces is an admirable one, and shows that the management has experience in catering to the popular taste in the comic line. "The Serenade" is one of the really great comic operas, and was the big attraction with the Bostonians, by which it was originally produced.

It scored a six weeks' run at the home theater last spring, and press and public vied with each other in according it the highest commendation. So from all the accounts there is a treat in store for our opera lovers when the Tivoli company comes to town.

HIS LITTLE JOKE.

How Emmett Corrigan Had to Stuff His Shapely Person.

Emmett Corrigan, leading man of the Dearborn stock company of Chicago, has been down at his summer home in Maine all the summer. At intervals he has written back to Manager Tillotson declaring that every week he was putting on flesh and that if he continued to accumulate adipose tissue at the same rate until September 1 he wouldn't be fit for anything but the dime museum.

Now, it is an old joke among actors that they work so hard during the season that the only time they put on any flesh is during the summer vacation, and Mr. Tillotson acordingly wrote back expressing his hope that Mr. Corrigan was really telling the truth and not indulging in a bit of ancient and badly-worn comedy.

Mr. Corrigan was due to report at the Dearborn for the coming season last week, and on the appointed day quite a little group of his friends was gathered in the office of the theater.

Presently the call boy came rushing in and announced that there was a stranger waiting outside to see the manager. Mr. Tillotson sent word for him to come up. A moment later an enormously fleshy person in a suit of loud plaids was ushered in.

Mr. Tillotson gave one glimpse at his caller and then almost fainted. The face was the face of Corrigan, but the body was that of a baby elephant.

"Well, how do you all do," said Corrigan, briskly. "I think you'll agree that my vacation has done me good."

"Great heavens!" said the astonished manager, who was wondering how his leading man would be able to struggle through important roles, "what in the world is the matter with you, Corrigan?"

"To tell you the truth," answered Corrigan, as he threw open his coat, "I've got a lot of pillows stuffed inside my clothes and they are extremely uncomfortable. But I had to do something to 'make good' after all the letters I wrote you."

SOMETHING OF REJANE.

Who the Talented French Actress Is in Private Life and What She Plays.

Mme. Gabrielle Rejane, the distinguished French artiste who is to revisit America under the direction of Liebler & Co., is in private life Mme. Gabrielle Porel, the daughter of a Parisian actor of some celebritiy by the name of Reju. She is a niece of Mme. Arnault of the Comedie Francaise. She was a pupil under Regnier at the Conservatoire, where at the early age of 15 she was the subject of honorable mention, and at her graduation she won second prize.

At that time Francisquey Sarcey dominated dramatic criticism at the French capital and the storm of denunciation that he evoked because the second and not the first prize was conferred upon Rejane, did much to stimulate public sentiment in her favor, and place her on the pedestal she afterward attained. She made her debut at the Vaudeville, and giving evidence of natural talents that were quite extraordinary, and aided by Sarcey's pen and influence, she achieved distinction instantly, and early won her way to fame.

She was ambitious and studious and her advancement was rapid. Opportunities were given her for the creation of important roles in new productions, many of which by fortunate circumstances she was quick to seize upon. Rejane is distintively Parisian in her individuality, and to a degree which soon made her an idol in the gay city, and this petted position she has held throughout her professional career, a position never more distinctively and exclusively her own than at the present time.

Among her successful creations Riquette, in Melliac's "Ma Cousine;" the title role in Daudet's "Sapho," which Daudet wrote for her; Cyprienne in "Divorcens," and the leading roles in "La Robe Rouge," "Zaza," "Lolotte," "Mme. Attend Monsieur," "La Passerelle," "Madame Sans-Gene," "Germime Lacertuoc," and 'La Partage."

GUESS WE ARE BAD.

Look at the List of Stars the West Has Suckled in Her Bosom.

David Warfield, the new star who is appearing in "The Auctioneer," is a Californian, and so is his manager, David Belasco. A glance at the dramatic profession, from a biographical standpoint, discloses the fact that an unusually large proportion of prominent stage people in this country came from the vicinity of the Golden Gate, or were identified in their younger days with the playhouses of the coast. Mr. Booth himself gathered his first laurels on the Pacific coast, and it is on record that he once impersonated black-face characters in San Francisco. John McCullough's early triumphs were in the famous California Theater stock company, where Thomas Keene made his first great hit. The late James A. Hearne was a Californian, and he and Belasco, the latter then almost a youth, produced "Hearts of Oak" out there. Modjeska made her first appearance in America in San Francisco. She and her husband, Count Bozenta, had come to this country and founded an idyllic Polish colony in California, one of the members of which was Henryk Sienkiewicz. They lost all their money, the future famous author returned to his native land, and Modjeska returned to the stage.

Manager 'Frisco House.

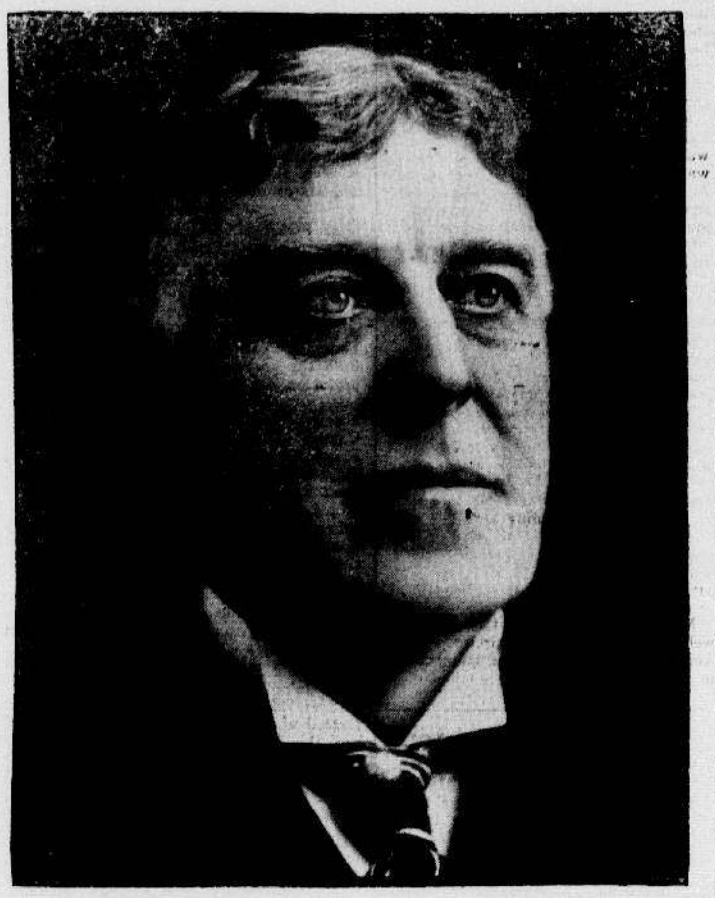
M. A. Kennedy, the fine old comedy actor, who was here a few easons ago with Mansfield, was the manager of and the leading actor in the Grand opera house in San Francisco 25 years ago. Mary Anderson was born out there and was 12 years old before her mother took her east to Kentucky. Joseph Grismer and his wife, Phoebe Davies, were noted players on the coast for many years before they came east and renewed their reputations in this part of the country. Gifted Annie Pixley came from the coast, and Maggie Moore, the wife of the prominent and wealthy Australian manager, Thomas Williamson, was a Californian. Old-timers remember the two latter well when they played together for a number of seasons throughout the United States in the drama, "Struck Oil."

Pretty and winsome Flora Walsh, who was the first wife of the late Charles H. Hoyt, was from San Francisco, and clever Florence Roberts, the wife of Lewis Morrison, hails from there. And from beyond the Rockies came the woman who today has a greater following perhaps than any other one of her composers. Maud Adams was born in Salt Lake City, but was raised in San Francisco, and from there went on the stage. Emma Nevada was born still nearer the setting sun than Miss Adams, in Nevada, but was also taken to San Francisco as a child and grew up there. Nance O'Neil, now in Australia with McKee Rankin,, and reputed by many to be a great genius, is a San Francisco girl. Sybil Sanderson appeared there for the first time professionally. As one of the prima donnas of the Maurice Grau Grand Opera company she received a tremendous ovation.

Almost as well known as those mentioned previously, Edna Wallace Hopper, Georgia Caine, Alice Neilsen, Ada Lewis, Louise Allen, the wife of William Collier, Ruth White, Katharine Gray, Minnie Dupree and May Buckley are all California girls. And Blanche Bates, one of the foremost women stars in this country, must not be omitted. Jeff DeAngelis was well known in San Francisco, his native town, where he and his sister, Sallie, used to do a sketch long before he was heard of in the East. The late Charlie Reed and Theodore Roberts came from California, as did Edwin Stevens, who first sang in comic opera and is now a member of Charles Frohman's Empire Theater stock company. Holbrook Blinn, now prominent in London, and the Harrisons, Alice and Louis, are Californians to the manner born.

Among the managerial contingent who bear the California stamp are many men prominent in the business end of the profession. Al Hayman, said by his friends to be the richest theatrical manager in America, laid the foundation for his fortune in San Francisco, where he resided for 20 years. William A. Brady, Marcus R. Mayer, Ben Stern, Mel Stoltz, Sam Thall and Sam Meyers were all either born there or resided there from the time they were very young. John C. Fisher and Harry Elmer are both closely identified with the coast. The playwrights are represented by Clay Greene, who went from San Francisco to New York. There are probably others of prominence whose names have been omitted from this resume, and beyond doubt hundreds in the humbler walks of the profession who came from the Golden State, but it is obvious enough from the list given that the glorious climate of California is favorable to the development of dramatic talent.

LOUIS JAMES.



Who Will Appear Here With Fred Warde in Shakespeare's "The Tempest" at the Broadway Friday and Saturday Evening.

THEIR IDEA OF IT.

How a British Gallery Calls Down a Performer They Do Not Like.

Signor Angelo was in the employ of Mapleson when the impressario was directing the fortunes of her majesty's opera company in London. The signor is at present the treasurer of Banda Rossa, which is touring the west. He tells of the experience which befell a substitute tenor who endeavored to take the place of Campanini on one occasion, singing the part of Ruoul in "Aida."

"The man got along without interruption until the fourth act," says Angelo, "when the prima donna turned to the tenor, and, according to the lines of the opera, said:

"'It is not his fault.'

"'No, it's not his fault,' came very distinctly from the gallery, 'it's the fault of that d——d Mapleson, who gave him the part.'

"This same fellow attempted the tenor role in 'Norma.' In the third act the soprano says:

"'And will you come back tomorrow night?'

"'If he does he's liable to get murdered!' yelled some one out in the audience."

HOW GOODWIN STARTED.

Popular Comedans First Hit Was an Imitation of Stoddart.

It was due to J. H. Stoddart, the fine old character of the "Bonnie Brier Bush" company, that Nat Goodwin made his first hit in New York. That was 20 years ago, when Stoddart was scoring his great success at the old Union Square theater as Pierre Michel in the memorable production of "Rose Michel." Goodwin had an engagement at a variety theater, doing imitations of leading actors. He had not yet become famous. Stoddart's work as the old murderer in "Rose Michel" made the piece the talk of the town, and as Mr. Goodwin says:

"I knew if I could only succeed in reproducing one of Stoddart's tremendous scenes in the famous French play I could own New York. So for days, almost weeks, I went about muttering speeches of the old man's, but do what I would, I could not get the proper intonation or accent. One night, however, I happened to run across Frey Bryton, who had with him his dresser, a peculiar sort of fellow who was more than clever in imitating actors of celebrity. At Fred's suggestion he gave us a specimen of Stoddart's peculiar style, and I was amazed at his cleverness. 'This is my man,' said I to myself, and then, watching a favorable opportunity, I got him into a corner and had him go over the thing for me half a dozen times. That night I fairly talked it off in my sleep, and the next morning while at the breakfast table I said to my wife (Eliza Wethersby), 'Liz, I have it.'

Didn't Go Out With Eliza.

"'Have what?' said she, looking up from the paper then spread out before her.

'Why, the imitation of old man Stoddart,' I replied. 'I got it from a fellow last night.'

"'Well' let's hear it,' said she, and so I began:

"'Rose, Rose, I have been a bad man to you: I have thieved and murdered; I have——

"'Not a bit like it, Nat,' said she. 'Not a bit like it.'

"Well, I felt somewhat disappointed, of course, but I did not despair entirely, and all that day I went about muttering to myself, 'Rose, Rose,' etc., one of Stoddart's striking sentences in the play. I pulled down the corners of my mouth, worked my eyebrows as Stoddart did and fairly exhausted strength and ingenuity in an endeavor to get the thing right, but to no avail. That night, in desperation, I hunted up Bryton's velvet, and, getting him away from the crowd, had him repeat that speech for me time without number. I went over it after him word for word and line for line, and that night I rehearsed it in half-suppressed whispers until I fell asleep, still mumbling to myself. At breakfast I repeated it again in whispers behind my paper, when all of a sudden it came to me like a revelation. Jumping to my feet I said:

Perseverance Brings Success.

"'I have it now, Liz; you can bet your life.'

"'Well, let's hear it,' she said in a half-indifferent manner, scarcely lifting her eyes to me as I began, 'Rose, Rose, I have been a bad man'——

"'Great!' exclaimed my wife, not waiting for me to finish. 'Great, Natty. Now, if you do that well tomorrow night at the benefit performance, your reputation is made.'

"Well," continued Nat, "the night of the benefit came. Old Stoddart, you must remember, was the talk of New York at the time, and when I walked out on the stage there was not a soul in that house that had not heard and applauded him as the theatrical sensation of the hour. I was almost afraid to begin, but after the little applause of my reception had died away I gave them a little bit of Stuart Robson, a portion of Jefferson's 'Rip,' a line or two of Frank Mayo, finally coming to Stoddart.

"'Rose, Rose'—I had only gotten that far when the applause started, and by the time I had finished—well, did I make a hit? Why, say, they nearly tore the roof off the house, and the next day it was hard to tell who was topmost in the sensation, old man Stoddart or I."

NEW PLAY FOR WALSH.

Blanche Will Appear in Stange's "Sulambo" in the Near Future.

Stanislaus Strange has finished the last act of the new play for Blanche Walsh, founded on Flaubert's masterpiece, Salammbo. The play is laid in ancient Carthage, at a time when the life of that famous city was threatened by the hordes of barbarians and mercenaries who were jealous of her supremacy. Details of all the elaborate scenes are in the hands of H. Logan Reid, formerly scenic artist for Augustin Daly, who is at work on the models.

The play calls for a long acting cast, and also a large force of supers who will be seen as priests, slaves, soldiers and dancers. The incidental music will comprise an entirely original score. The name of the play has not yet been definitely settled.

ELSA RYAN.

Petite Star in "Nevada" Which Opens at the Broadway Tomorrow Night—Miss Ryan Is One of Augustin Daly's Friends.

Green Room Gossip.

Grace George's new play has 63 speaking parts. And then they wonder at crime!

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The name of the new play in which J. E. Dodson and his wife, Annie Irish, will star is "The American Invasion."

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It is rumored that some plays will have hard work passing the censor in London, as that official has received some hints on the subject from the queen.

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Bret Harte is said to have spent the last days of his life working on a comic opera with the unique title of "Alkali Ike." The scenes are laid in Paris and are said to be funny. Music for the piece was written by Emanuel Moir.

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"Lost in New York" will be one of the earlier attractions at the Grand opera house this season. The melodrama is brought to Butte this year with an entirely new cast. Nellie Decoursey, the well-known comedienne, heads the list.

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A novel electrical effect will be introduced in the first act of F. Marion Crawford's new play, "Unorma," which is to be produced soon by Mrs. Brune. The waters of the sacred River Ganges will be shown, with the glow of the setting sun on the waves. The moon will rise, and the rippling water will be faithfully reproduced by means of a ripple machine, which has lately been patented for stage use.

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Bob Fitzsimmons, whose popularity with the American public is greater than ever, with his company, is to come to the Grand in his play "The Honest Blacksmith." There is no doubt that the famous fighter will receive a warm welcome from his many admirers in Butte. During the course of the play Fitzsimmons, who claims to be the champion horseshoer of the world, makes a horseshoe on the stage. He also during the performance engages in a sparring match, to give the audience some idea of his prowess in the ring.

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"Barbara Frietchie," the greatest war drama of today, will be seen in this city next November at the Grand. The story of the famous play tells of the love of Barbara Frietchie for Captain Trumbull, an officer in the Northern army. At the time that the play begins the Northern troops are occupying Fredericksburg, the home of Barbara. Captain Trumbull is also in love with the Southern belle, but the proposed wedding is strongly opposed by Barbara's father. In the second act Barbara has gone to Hagerstown to be married secretly to the Northern captain, but the ceremony is interrupted by the rattle of bullets against the house, and Trumbull goes immediately to join his regiment. He is mortally wounded and taken to Barbara's home in the third act and is about to be ejected, dead or alive, by Barbara's father, but for the earnest pleading of his daughter. In the last act the flag incident takes place. An immense amount of special scenery is carried for the production.

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Charles B. Hanford was recently asked why he did not yield to the furore for dramatized novels.

"I have never regarded the dramatized novel as being in a distinct category," he answered. The playwright of all periods has owed a heavy debt to the romancer. er. I have seen plays whose strongest situations were easily traceable to some popular work of fiction. In fact, Shakespeare's plots were, as is commonly known, taken from various stories, some of which I have seen plays whose strongest would now be wholly overlooked, except touch of his genius. Shakespeare had no publishing houses to interview before his dramatizations of popular stories were put before the footlights. Neither was he hamby students were it not for the vivifying ors whose tales he utilized. He worked with a free hand, culling what he needed from any source that his reading might open to him, and welding or discarding without fear of censure.

"While I am glad to see every man reap the full reward of his own brains, I must confess that I do not think the process of dramatizing stories which subordinated the playwright to the author and the publishing house is conducive to artistic results. It is likely to be purely a mercenary enterprise with so many influential shareholders that distinctive results are impospered by the personal tastes of the auth- that some of the greatest plays are those whose plots were not of the dramatists' own devising. 'The Taming of the Shrew' was adapted from a previous comedy which was brought to Shakespeare's attention as 'A Pleasant Conceited History Called The Taming of a Shrew.' The plot of 'Much Ado About Nothing' was borrowed from an Italian short story writer named Bandello, who probably absorbed it from Ariosto's 'Orlando Furioso.'"

Landlord—In one word, when are you going to pay your arrears?

Hardup author—I will satisfy your demands as soon as I receive the money which the publisher will pay me if he accepts the novel I am going to send him as soon as the work is finished which I am about to commence when I have found a suitable subject and the necessary inspiration.—Tit-Bits.

FRED WARDE.

Favorite With Local Audiences Who Is Touring America In "The Tempest." He Will Be Seen In Butte Next Week.