COMING ATTRACTIONS AT BUTTE THEAERS AND THEATRICAL NEWS

COMING ATTRACTIONS.

Broadway—Sunday and Monday, Herrmann, the magician; Tuesday and Wednesday, Milton Koyle and Company in "Friends;" Thursday, with matinee, "Over the Fence;" Friday and Saturday, "Hello, Bill!"

Grand—Sunday, with matinee, Monday and Tuesday, "The Stowaway."

Family—Week beginning Sunday, and excepting Monday, pictures of the last fight of Fitzsimmons and Jeffries in San Francisco; Monday evening select vaudeville show by local talent.

COMING TO THE GRAND.

Manager Marks Has Engaged Some Corking Good Shows.

Manager Marks of the Grand Opera house has made arrangements whereby "The Telephone Girl," one of the best and acknowledged musical successes, will be seen in this city on December 4, 5 and 6, for three performances at the Grand. The production will be complete in every detail—beautiful costumes, great cast, foremost comedians, large and pretty chorus, all of the gentler sex; in fact, look forward to one of the theatrical treats of the present season.

The following attractions are booked for an early appearance at the Grand: November 30, December 1 and 2, "The Stowaway," "Sandy Bottom; December 4, 5 and 6, "The Telephone Girl;" December 7 to 14, "Florence Roberts;" December 14, 15, 16 and 17, "Side Tracked."

There never was a play produced on the American stage that has enjoyed more popularity, that is so favorably known, or that has been accorded the patronage by so large a percentage of the general public, as "The Stowaway," which comes to the Grand for three nights and a matinee, opening Sunday. There is so much genuine merit in the play from a dramatic point of view and the heart interest is so intense in the development of the story, that no matter how often it may be witnessed it ever possesses a new charm for the spectator; while the simplicity and naturalness of character and development of the plot makes it attractive and easy to understand, thus giving equal pleasure to young and old.

The sale of reserved seats begins today at 10 a. m.

LEON HERRMANN

Greatest of the Name, Is Due at the Broadway Next Week.

At the death of Samuel Herrmann, his son, Carl, succeeded him and was for many years the great magician of Europe. Having no sons he took his brother, Alexander, as his first pupil and successor. He came to America in 1861, and was the first of the family to be seen in this country. After his return to Europe his brother, Alexander, took his place in the United States, and is the Herrmann the older theater-goers knew so well.

With such severe and steadfast training it is not surprising that Leon Herrmann has developed into the most wonderful sleight-of-hand performers of the present day, in some respects at least. Whatever may be the verdict on his entertainment as a whole, it cannot be denied that he carries the art of palming farther than any performer seen in this country. He was the only pupil of his uncle, Carl, up to the time of the latter's death, which took place at Carlsbad, Bohemia, in 1887. Thereafter he continued the perfection of his art, and appeared considerably in various parts of Europe. His first American appearance was five years ago, at the Metropolitan Opera house, New York, when he came over to this country to take up the mantle of his uncle, Alexander.

Comment has been made upon Leon Herrmann's arrangement of his program so as to provide twice as much pure legerdemain as did his predecessor. "I would prefer to give an exhibition of sleight-of-hand only, leaving out the illusions and mystery tricks," said he the other day. "I delight to show the dexterity of the prestidigitateur, but the public demands something else besides, and so I put in the illusions, the levitation tricks, and like mysteries; but I make as much of the sleight-of-hand as I can."

GRACE LA MORT,

Who Is One of the Leading Lights in "The Stowaway," to Be Seen at the Grand.

"OVER THE FENCE."

Kerr's Musical Farce Is Coming to the Broadway Next Week.

"Over the Fence," a three-act musical farce by C. Herbert Kerr, the well-known author and composer, has been secured by Manager Sutton for an appearance at the Broadway, on Thursday, November 27. The characters in this comedy are all consistently drawn and delightfully interpreted by one of the best farce-comedy companies on tour this season. There are no dull lines in the play and no forced effort to endeavor to make people laugh. The laughter comes in naturally as a matter of course.

The ludicrous scenes, perplexing situations, are capitally put forth and the comedy is confusing, an easy running farce from start to finish, and keeps you guessing and laughing at the same time, spectators being always on the look-out for what is going to happen next. It is entirely free from vulgarity and suggestiveness, which Author Kerr says is not essentially wit, and there is nothing in the piece of that unsuccessful effort to be funny which so frequently is dismal.

The company, which includes over 20 members, is composed of some of the most prominent and successful farce players in America. The costumes, scenery, in fact, everything connected with the organization, is of the best, so says Manager P. S. Mattox who is directing the tour. There will be a Thanksgiving day matinee.

"HELLO, BILL!"

Farce Comedy Will Hold the Broadway Boards at End of the Week.

"Hello, Bill!" one of the reigning successes among the farce comedies of the day, will close the week at the Broadway, giving performances on Friday and Saturday nights, with a special matinee Saturday. The company presenting "Hello, Bill!" is said to be a capable one, and the engagement in Butte promises to be a notable one for this class of entertainment.

VAUDEVILLE SHOW

Of a High Class Is to Be Given in the Family Monday Evening.

Next Monday evening, at Sutton's Family theater, the people of this city will have an opportunity of enjoying one of the finest high-class vaudeville performances ever played here. A bill of artists, seldom attainable, will delight their audiences with every artistic turn in select vaudeville. Many of the artists are well-known favorites in Butte, and the public will, no doubt, be pleased to know that they can again witness their strong specialties.

Gilbert and Gilmore, the popular high-class vocalists, are the feature of this attraction. These singers are not as well known in this city as many of the artists, but after they have been heard here they can always feel sure of a good reception. Possessing rich, powerful voices that harmonize perfectly, they are always favorites, and greatly strengthen any bill on which they appear.

Mansel Boyle is always popular as a female impersonator, and will again be seen in this performance.

The many friends and admirers of Bert Stevens, the clever black-face artist, will again applaud his specialties.

Anna Marie Cochran is a favorite, who will add very much to the artistic strength of the bill and will give some of her pleasing impersonations.

A very good number will be Olive Fearing Whiting, a violinist of great ability, who with her charming manners and artistic music has always captivated her audience.

George Levy is one of the best buck and wing dancers on the vaudeville stage and will introduce his clever specialty, a waltz buck. This dance is both difficult and artistic.

A rival in popularity with the public is Drea Johnstone, the talented little vocalist. She has a very pretty voice, and her music is all up-to-date and classical.

Marguerite Kelly and Cora Hill in their fancy dances are very good and have pleasing specialties.

Many other specialties, including the farce "Wanted, A Company," will close a bill which, for artistic talent, will be the strongest of its kind this season. There is already a big advance sale, and the box office will be open all day Monday.

CHORUS LEADING.

Shapely Girls Are Becoming Big Feature of the Stage Today.

The chorus is becoming a more and more important feature of all musical productions. In some cases more money and attentions are lavished upon it than upon the cast of principals. A number of musical pieces have been spared dire failure because of their stunning array of show girls.

The young women most sought for by the managers are the handsome, shapely daughters of the South. The Virginia, Maryland and Kentucky girls are perhaps the most generally attractive in all America.

IF YOU LIKE BILLY

Read This Little Bit About Some Admirers of Shakespeare.

Jack Bannister, an English comedian who flourished in the latter part of the eighteenth century and the early part of the nineteenth, went to the house in Stratford where Shakespeare was born to make his homage. It was his third visit in one day, and followed an extraordinarily good dinner. He threw himself on the bed in which the dear lying old woman, then custodian of the place, had sworn Shakespeare was born, even showing the chair in which he was nursed. The comedian, in a vinous rapture, sank back upon the historic couch and nearly smothered two children who had been sleeping there until his ecstacies awakened them.

William Dowton, a famous Shakespearean actor of the early part of the last century, is described by Mathews as having "kicked up a great dust in the house where Shakespeare was born." The old woman who shows it remembered him well. He must have been delirious; he desired to be left alone: 'There go; I cannot have witnesses, I shall cry; and so—eh? What, the divine Billy was born here, eh? The pride of all nature has been in this room! I must kneel—leave me! I don't like people to see my cry.'"

On the margin of an old folio copy of Shakespeare's plays was found this note by the poet Keats: "The genius of Shakespeare was an innate universatility; wherefore he laid the achievements of human intellect prostrate beneath his indolent and kingly gaze. He could do easily men's utmost. His plan of tasks to come was not of this world. If what he proposed to do hereafter would not in the idea answer the aim, how tremendous must have been his conception of ultimates!"

A friend of James T. Fields said that "reading 'Cymbeline' through a margin of notes is like playing the pianoforte with mittens on;" and she was fond of quoting a remark once dropped in her hearing by an actress: "Shakespeare sets his readers' souls on fire with flashes of genius; his commentators follow close behind with buckets of water putting out the flames."

EDWIN MILTON ROYLE.

College Graduate, Actor, Author and Orator Combined.

Like William Gillette and James Herne, Edwin Milton Royle is an author-actor, and for the past half dozen years has been his own manager during starring tours. His first play, "Friends," made his reputation and his fortune, and this successful comedy-drama will be seen on next Tuesday and Wednesday at the Broadway theater.

Mr. Royle comes of a well-known Southern family, and spent his boyhood in the West. He was educated at Princeton university, where he distinguished himself in literature, oratory, debate and general scholarship. He afterward spent several years in travel and study abroad. At Edinburgh university he again distinguished himself under Dr. Davis Masson, for in a class of more than 400 Mr. Royle stood among the first seven, and was the prizeman in English composition.

Mr. Royle was the founder of the Triangle club (dramatic) at Princeton, and he made an enviable name for himself at Edinburgh as an amateur actor. As both his father and grandfather had attained eminence in law he was not allowed to adopt the stage as a profession until after he had spent a term at the Columbia Law school.

Mr. Royle went on the stage with a view more to dramatic authorship than with any idea of achieving success as an actor, but he has attained an enviable reputation in both lines.

BLANCHE BATES.

A Drama of Old Japan Is Her Latest Vehicle.

Blanche Bates, the old Pacific coast favorite, in a new Belasco play, is one of the events of the theatrical calendar. She is appearing as the star of the new Japanese play, "The Darling of the Gods," written by Belasco and John Luther Long. Belasco but follows his accepted custom of the last few years. Naturally nothing can be prophesied concerning the probable success of either star or play, but in this drama of old Japan Miss Bates will have ample opportunity for the display of those personal and artistic charms which made her "Madame Butterfly" such a notable triumph.

JULIA MARLOWE

Is Evidently Indulging in a Short Period of Sulks.

Would it not be better if Miss Marlowe were today giving us very slightly adorned revivals of Shakespeare, in which she was so gracious and fine, instead of languishing in retirement because the costly production of "The Queen of Fiammetta" was a disappointment? Her mounting of the play was almost the last word in the art of beautiful investiture, but because it somehow did not bring out the many-sidedness of Miss Marlowe's genius—and in the versatility of her genius is its chiefest charm—the public did not rise to it as it was expected to.

"Fiammetta," though a beautiful play and by no means a failure, did not arouse the astonishing enthusiasm "Knighthood" did. It is a vastly better piece of craftsmanship than the sixteenth century comedy, and the scenic environment Miss Marlowe gave it cost her many thousands of dollars. She lavished all her emotional powers on it, too, and the unwillingness of the public and the critics to accept it at its evident artistic value was a hard blow to her. Then three weeks of the New England autumn pulled her down physically, and disappointment coming on top of that caused a nervous collapse. Miss Marlowe has endurer much severer rebuffs in the course of her brave career, but she thought her days of battle were over. Hence it is going to take her a little while to find herself and regain her bonnie courage. May the time of recuperation be brief, for she is so sane and honest and brilliant an artist that our stage cannot afford to spare her for long.

BLANCHE WALSH,

Who Is Making the Biggest Kind of a Hit Back East in a New Play.

Blanche Walsh has made a hit in "The Daughter of Hamilcar," a play written for her by Stanislaus Stange. The drama is in five acts and six scenes, showing the garden of Hamilcar's palace, the interior of the palace, Matho's tent in the barbarian camp, the temple of Moloch, the ruins of the temple of Delos, and the temple of Tanit. The big scene in the play for Miss Walsh shows Salammbo in Matho's tent, where the barbarian is asleep. Salammbo seizes his dagger and is about to kill her when he murmurs her name, and she drops the dagger. He awakens to discover Salammbo, and in a frenzy of passion, makes violent love to her, embraces and showers upon her kisses of a maniac. In the end her purity and beauty arouses his better nature. It is described as an uncommonly strong scene and acted with unusual power by Miss Walsh and Charles Dalton, the Matho. Wagenals & Kemper, it is said, have spent $40,000 on scenery, costumes and draperies for the play, which will be seen here at an early date.

CLARA MORRIS

Tells of the Fame of the Young Actress in Her Book.

In her recently published book, "Stage Confidences," Miss Clara Morris has a chapter on "The Bane of the Young Actress' Life," and in it is the passage, which bears more or less directly on the point I have in mind:

"The suit of clothes becomes harmful to the actress. Precious time that should be given to the minute study, the final polishing of a difficult character, is used instead of deciding the pitch of a skirt, the width of a collar or open sleeve strap, or no sleeve at all.

"Some ladies of my acquaintance, who had been to the theater three times avowedly to study as models the costumes, when questioned as to the play looked at one another and then answered vaguely: 'The performance? Oh, nothing remarkable! It was fair enough, but the dresses! They are really beyond anything in town, and must have cost a mint of money.'

"So we have got around to the opposite of the old-time aim, when the answer might possibly have been: 'The acting was beyond anything in town. The dresses? Nothing remarkable! Oh, well, fair enough!'"

ESMERELDA CORNWELL,

Who Is One of the Charming Girls in the Musical Farce "Over the Fence."

GREEN ROOM GOSSIP.

"Maid Marian," the opera of the Bostonians, is a sequel to "Robin Hood," with the same leading characters, but some of its scenes are laid in the Holy Land at the time of the Crusaders. The company brings an exceptionally gifted prima donna, Grace Van Studdiford. The sale of seats for the engagement has been large.

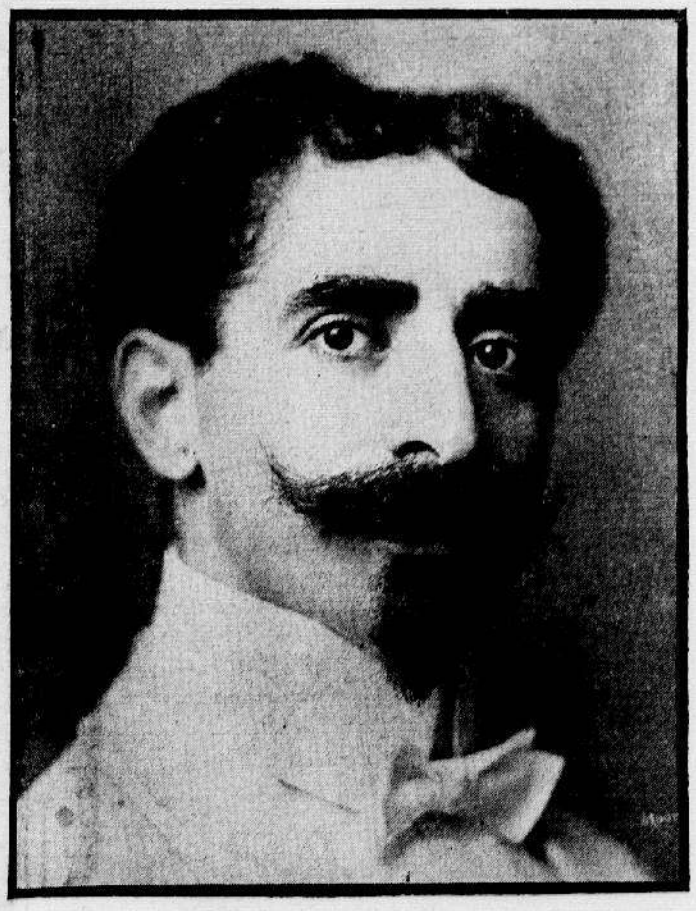
The latest in dramatization is Charles Dana Gibson's pictorial "Adventures of Mr. Pipp." The rights of this have been obtained by Daniel V. Arthur, who is having a play written in which he will star Stuart Robson as soon as it is ready.

Mamie Keogh, the clever little soubrette who made a hit with the Lulu Glaser company last season, is playing the part of Toots in "The Telephone Girl."

Julia Marlowe's retirement is not to last so long after all. Her new play, which she is to present in New York early next month, is "The Cavalier," which was written by Paul Kester, the rising young dramatist who provided Miss Marlowe with a strong part in "Knighthood" when it was produced at Sherry's in New York last spring. Miss Marlowe is to be seen in this play in Chicago early in December, and will come to the Broadway theater, New York, about the middle of January.

Miss Marlowe's friends will be glad to know that she is in good health, and that her retirement is due to her desire to be free from the strain of her profession for a time, and to her determination to have her own way in the matter of her next production. She is a woman who has earned the right to do what she pleases, and she has always pleased her public when she has been at her best. She will be at her best when she is in a play she likes herself, and she will be sure to be in such a play when she next comes before her public.

LEON HERRMANN,



Third of the Name, Who, Like His Famous Predecessors, Is the Greatest of the Prestidigitators.

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Johnstone Bennett has signed a contract with William Brady covering a season of 32 weeks.

Mrs. Langtry as a dramatist seems to have met with approval. Her new play "Virginia" was recently given a trial performance in England, and was voted a sure go. It has been rechristened, however, and is to be known hereafter as "The Cross Roads."

"Quality Street," in which Maude Adams appeared in this country last season, has been a success in London.

Whatever may be the success of Edwin Milton Boyle's new play, Manager Ben Stern is preparing to identify Mr. and Mrs. Boyle with classic comedy, and next season he will make for them elaborate productions of "Much Ado About Nothing" and "The School for Scandal."

Miss Henrietta Crosman has decided upon her new play for next season. It is a comedy entitled "Mary, Mary, Quite Contrary."

Williams & Walker have a new song with the following classical title: "If You Can't Be a Bell Cow, Fall in Behind."

Charles Frohman will not allow popular melodies or coon songs to be played by any of his theater orchestras.

In case of Maude Adams' retirement from the stage, Ethel Barrymore may succeed her as the head of the Charles Frohman forces.

Loie Fuller is soon to sail from France for South America, accompanied by Sada Yacco, the Japanese tragedienne who was seen in Seattle some years ago.

The new play, "Huckleberry Finn," is to have a real swimming tank with four feet of real water, and a number of real boys will go in swimming. This is latter-day realism.

Eleanora Duse is to give but 10 performances during her two weeks' stay in New York.

Burr McIntosh, once here as Pudd'nhead Wilson, but now a New York photographer, has found time to write a sketch called "Why?" which Will Rising will present on the vaudeville circuits.

Emperor William is writing a drama called "Under the Helmet," the hero being Frederick William. It will soon be produced in Wiesbaden, and there will be no adverse criticisms, it is safe to assume.

Richard Mansfield is suffering from an enlargement of the brain.

J. P. Morgan denies the rumor that he is backing the Independent Booking Agency.

May Irwin has given up her musicales for this season.

"THE WILD ROSE"

Has Some Lines Which Went to Tickle the Sphynx Half to Death.

Herewith are given some of the harmless lines from "The Wild Rose" now on in New York. They are not an intoxicating kind of fun, certainly, but they may prove interesting as showing how slight a factor the dialogue is in musical comedy—a form of entertainment which, in the opinion of George W. Lederer, who may be said to have originated it in this country, is driving comic opera from the boards:

"I am not able to loaf all the time, but half a loaf is better than none."

"When in London I was run over by a bus; since then I have been stage struck."

"I am going to break into society if I have to dynamite a subway."

"My husband left me on account of a woman."

"Who was the woman?"

"Me."

"I have analyzed a human heart until nothing is left but a few stingy microbes."

The best line in the piece was an impromptu perpetrated by Edwin Foy, who, when he was honored with an overwhelming reception by his old Chicago friends upon his first appearance at the initial performance of "The Wild Rose" at the Illinois, said: "If I only could go home now!"

Manager When Lincoln Was Shot.

[Kansas City Journal.]

W. J. Chappelle, who died in Leavenworth on Friday night, was one of the oldest and most widely acquainted theatrical men in the world. He was 73 years old and had been in the show business for 50 years. He was manager of Ford's theater in Washington when President Lincoln was assassinated, and was one of the first to reach the side of the wounded president, climbing over the footlights to the president's box. Histories mention Chappelle's name in connection with the famous tragedy.