

NEWS OF THE THEATERS OF BUTTE

NANCY SYKES' NEW YORK LETTER

The Divine Langtry Is With Us Once More—George Ade's "Sultan of Sulu" Seems to Be Making a Hit—E. H. Sothern and His Production of Hamlet—Gossip of the Stage.

CORRESPONDENCE OF THE INTER MOUNTAIN. New York, Jan. 10.—Mrs. Langtry, only a trine changed in appearance, is again with us and on exhibition at the Garrick theater. She returns with the approval of royalty and in a play, "The Crossways," which is said to have scored a success with the king of England. It is a "sporty" drama, and in one of the scenes shows a poolroom, where the results of a race is ticked off in realistic fashion. The gowns worn by Mrs. Langtry are marvelous. One dress is of white and shimmering silver. The skirt is green velvet on which water lilies are embroidered. For a few moments a mantle falling to the feet is worn. A touch of color is supplied by a cluster

express the good wishes of the popular author-actor. Speaking of Christmas souvenirs some of the local managers have this season done themselves proud. Klaw and Erlanger as usual gave every member of their business staff handsome souvenirs in the shape of hundred dollar bills. Some of the young men were handed four or five of these pleasant reminders, and not a man received less than \$100. The total must have figured up several thousand dollars. Charles Frohman also remembered his employees with a handsome sum of cash. At the Casino, the Princess and the Herald Square the Shubert brothers passed out a bunch of Christmas money to the gentlemen who work for them. Lillian

GRACE VAN STUDDIFORD



Who is One of the Leading Bostonians.

of red berries in the hair. In the second act a pale blue satin dress is shown and in the third act an evening dress heavily laden with jet. This exhibition of millinery and frills would do credit to Mrs. Osborn, the managers' dressmaker of Fifth avenue. Mrs. Langtry has not improved as an actress to any great extent, still she is attractive and graceful, with all her old-time high-bred manner and carriage. Monday night "The Billionaire," a musical comedy with Jerome Sykes as the star, romped into Daly's theater for what promises to be a successful run. The piece has many jolly spots, several catchy musical numbers and a clever libretto. Mr. Sykes is the same unctuous comedian that he was in "Foxy Quiller," and everything is joyous while he is upon the stage. The supporting company includes several competent comedians and vocalists, and the chorus a lot of young and pretty girls clad in glistening costumes. The scenery is also an attractive adjunct.

Russel is again negotiating with David Belasco and a contract may be signed in a day or two by which the discoverer of Mrs. Leslie Carter, Blanche Bates and David Warfield will manage next season the fair and airy Lillian. The only difficulty seems to be a comic opera suitable to Miss Russell. Belasco says he can't write one and won't try. So all the comic opera makers in town are humping themselves to furnish a medium that will satisfy the popular prima donna. Belasco admits that he would like to add Miss Russell to his constellation of stars, and will do so if a good opera can be obtained.

From Montreal comes the report that Blanche Walsh, who recently appeared in that city, added to her remarkable popularity there by her splendid impersonation of Salmabo in Wagenhals and Kemper's spectacular production of "The Daughter of Hamelin." At every performance Miss Walsh drew overflowing and enthusiastic audiences and on several occasions people were turned away unable to get into the theater. Miss Walsh is at present touring the principal Canadian cities and the busi-

ness, which is said to have averaged over \$1,000 nightly, proved that in this venture Wagenhals and Kemper have made no mistake. This firm of enterprising managers has undoubtedly given Miss Walsh the chance of her career to prove her claim to being the best paying dramatic star in the country.

"The Girl With the Green Eyes," a play by Clyde Fitch, is a wild, weird story of jealousy. In some places it skates over thin ice, with several narrow escapes from vulgarity. Clara Bloodgood as the jealous wife, is simply herself, which means that she is natural, unaffected and charming. She acts the part delightfully and has excellent assistance from Robert Drouet, her leading man; Lucille Flaven, and one or two other members of her company. As usual Mr. Fitch has written a play that will be talked about, and while it is not so good as others of his make, serves its purpose. The real hit of the piece has been made by Edith Talliaferro. She is undoubtedly the best child actress in the country. Her work is splendid.

Nate Salisbury, who died the other day, leaving a fortune, was the father of farce comedy in this country. With the late John Webster he organized Salisbury's Troubadours, and toured the country in a piece called "The Brook." As the cast numbered just five persons, every one of them a partner, it was not hard to pay salaries. Later Salisbury and his associates appeared in other plays, and always with success. Salisbury was a good business man who knew the value of a dollar and held on to every one of them that came his way. It was his boast that he had never volunteered his services for a benefit. His usual reply when asked to appear at such an entertainment was: "Not on your life—but here is \$100." Let it go at that." Nate Salisbury was a rich man before he ever saw Buffalo Bill. The coming of "The Sultan of Sulu," at Wallack's, has brought to us a new assortment of chorus girls, some of whom have never before appeared on Broadway. Manager Savage has a good eye for attractive women and has secured as one a bunch of shapely girls as any old rouser could ask for. Mrs. Osborn closed her "playhouse" last Saturday night. Not many tears were shed, and the death seemed to be a peaceful one. At this date it is not known who will secure the little theater.

Franklin Fyles' adaptation of Tolstoy's "Resurrection" will probably be produced by Charles Frohman and David Belasco at an early date. Oscar Hammerstein also proposes to produce this play and there promises to be a race between the two interests as to which can first present the drama in this city. It is strongly rumored that Maude Adams will be starred in the Frohman-Belasco production. But this is denied by both managers. Next season Chumley Olcott moves up to the new "Rip Van Winkle" has made a record-breaking winter. Manager Augustus Pitou has gone to his winter home in Florida, where he will remain until April.

From all accounts Thomas Jefferson in the navy, Captain E. A. Freeman of the breaking tour of the Pacific coast. He is now filling engagements in the important Southern cities. During the run of "The Country Girl," at Daly's theater, which ended last Saturday, Miss Grace Freeman, who had the title role, won much and well-merited approval from the critics and the public. Miss Freeman is a daughter of United States navy being her father, Louis James of the James-Warde combination, appearing in the Wagenhals and Kemper revival of "The Tempest," telegraphs me a Christmas greeting as follows: "A Merry Christmas to you. We are getting all that is coming to us. Big business, and lots of it."

NANCY SYKES.

"HUMAN HEARTS"

Is to Start the Week at the Broadway Theater Tomorrow.

The week at Sutton's Broadway starts off tomorrow night with "Human Hearts," which will be repeated Monday and Tuesday nights.

If your mind needs relief from the worries of the day; if your heart needs an outlet for its pent-up feelings; if an entertainment is desired which will not leave a bad taste in the mouth, as do many forms of amusement now presented in our theaters, see one of the greatest successes of the day, the beautiful melodrama, "Human Hearts." Did you like "The Old Homestead?" Did "Shore Acres" please you? If they did—and where is there a living man, woman or child in this broad land of ours that one

H. C. BARNABEE



Of the Original Bostonians Company.

Across the way at Wallack's, George Ade's musical farce, "The Sultan of Sulu," is on view. The piece in many respects is different from any of a like character and is of course filled to overflowing with Mr. Ade's quips and jects. It moves with lively strides, and from beginning to the end is amusing. The music is original and pleasing, the company competent and the scenery and costumes adequate. "The Sultan" has been received with a measure of approval and will probably make money for all concerned.

E. H. Sothern, a popular favorite here, is at the Garden theater in "Hamlet," which was given a few performances in this city two seasons ago. Sothern as Hamlet is like no other actor in that role. It is a complex character and he has evidently studied it with care. He is original and interprets the part with genuine reverence for Shakespeare. As Ophelia, Cecelia Loitus shows marked improvement in her art, and her performance is pleasing, if not great. Daniel Frohman and Mr. Sothern have given the play a sumptuous production in every detail. As an entertainment it is a credit to the stage.

The first act of "The Millionaire," at Daly's is in two scenes, the first showing the lobby of a theater and the second the auditorium. Here congregate the well-known first-nighters—the kickers, the knockers and the dramatic critics. Everything is realistically represented. In the auditorium on a typical first night are seen the regulars who have just before appeared in the lobby. The orchestra is pounding away at the music, while the important usher tramps up and down the aisles slamming the seats. There is the woman from the suburbs who refuses to remove her hat, and the genial "lusher" who climbs over people to reach his seat in the middle of a row. On the opening night this scene was received with a hurrah seldom seen in a first-class theater. It went with a rush and tickled the critics and first-nighters to a man and a woman. As a novelty it is bound to attract attention. William Gillette has sent you truly a unique Christmas souvenir. It is in pamphlet form, with three engravings on the inside. One represents Mr. Gillette as himself, one as a yachtsman and the other the famous scene in "Sherlock Holmes," where Moriarty makes a call upon the famous detective. The book is handsomely gotten up and is intended to

of these two grand plays have not thrilled—then you will be charmed again with this great successor, "Human Hearts." It is a play that has well-proportioned light and shade, rich in humor, pathos and dramatic incident, ably acted by a capable company. Its story, its purpose and the characters concerned in the plot are revealed with clearness and force. The attention which has been given to the details of the action and the scenic accompaniment has made "Human Hearts" an artistic success, interest not abating but rather increasing from season to season. It is a play long remembered, not alone because of its novelty, but also because of the deep impression it makes upon all who witness it, whether young or old.

BOSTONIANS

Are To Appear for One Performance at the Broadway Saturday Evening.

The Bostonians started out this season with renewed success. Their recent beautiful new production of "Robin Hood" in

WIFE OF PLAYWRIGHT BARRIE.



London dailies report that the noted novelist and Mrs. Barrie, who was Miss Mary Ansell, the actress, are coming to America for a short visit this summer.

New York stirred newspaper comment throughout the country regarding the possible revival of the legitimate light opera—the opera that does more than amuse and whose melody has been the inspiration of the better order of bric-a-brac musical comedy of "The Runaway Girl," "Geisha" order that has now degenerated into burlesque and melody, "Robin Hood" is, without doubt, the most successful light opera seen on the American stage; the average theatergoer is equally as delighted as the student of music; its jingle is refreshing and never cheap. Its solos might be inserted in grand opera, and its choruses have the swing of popularity that quicken the pulse and afford legitimate delight.

There is no organization that has done more for the American stage in music than the Bostonians. Its fame is world-wide, and now that it has taken a renewed hold on the public we may expect some very fine productions of the comic opera, "Robin Hood," in its entirely new outfit of scenery, costumes and lighting effects, with its augmented chorus and several new principals, will be presented at the Broadway theater next Saturday evening for one performance only.

ROBERT DOWNING

Is to Be at the Broadway Theater in "The Gladiator" Next Week.

Robert Downing will produce "The Gladiator," the Roman play which made him famous, at the Broadway theater January 14, 15 and 16. He is said to come supported by a good company, with suitable accessories for producing the spectacular drama.

BURLESQUE TROUPE HERE.

Onken Company Arrive for Engagement at the Family.

Mr. Al Onken arrived in town yesterday with 15 members of his big Chicago Burlesque company. Some 30 more people are to arrive next week.

Mr. Onken has taken a long lease on the Family theater and will conduct it as a first-class vaudeville and burlesque theater.

BENEFIT TO SLOCUM.

L. Mort Slocum, former manager of the Le Petit theater, is to be tendered a benefit at that house next Friday evening. There are said to be nearly 50 volunteers for the occasion, as Mr. Slocum has made many friends during his brief stay in Butte. It is to be hoped that his admirers will turn out in force and attend his testimonial.

A New Novel.

"Richard Gordon," by Alexander Black, is a forceful novel presenting certain phases of New York society. Richard Gordon is a young lawyer of ability, who has charge of the estate of a fatherless girl. Gordon's interest in the young lady increases and he makes her an offer of marriage. To his surprise she refuses, although it is evident to him and to the reader that the girl is in love with him and there is seen to be no good reason why she may not marry him. It would be ungenerous to both author and reader to reveal the secret, especially as it involves a problem of a very delicate nature. The reader may or may not agree with the young lady's point of view, but interest in the question will be sure to set one thinking.

The book glitters with epigrams, an artistic defect which ought not to be, but too often is, condoned. The people are all vivacious, quick-witted and delightfully clever. This makes good company, but hardly true to actual life. A few epigrams are selected at random: "Success, the sentimentalists notwithstanding, must always be expressed in dollars. So long as people pay most for the things they want most no man can escape estimating his success by the money he wins. Unfortunately most people do not want a good government. Here lies the eternal obstacle. The man who takes all women seriously sooner or later will take some woman tragically. Then he is done for."—The Lothrop Publishing Company, Boston.

LITERARY NEWS

De Wet's Own Book.

The story of the Boer war has been told with intelligence and sympathy by Sir Conan Doyle, and Oom Paul Krueger, the former president of the republic, has narrated the part he took in the bitter contest.

Christian De Wet, the daring commander and audacious fighter, now tells his story in "The Three Years' War." Oom Paul's book underwent revision at the hand of a skilled and polished writer. De Wet's comes direct from the hand of the Boer in all its homely strength. Every page shows his candor, his blunt, straightforward character and wholesome vitality. In his preface he says: "I am no book writer, but I felt that the story of this struggle, in which a small people fought for liberty and right, is rightly said throughout the civilized world to be unknown and that it

chance came. I must, however, be silent about his successes and failures, for, as I left Natal, I had no personal experience of his methods. But this I will say, that whatever his own people have to say to his discredit, Sir Redvers Buller had to operate against stronger positions than any other English general in South Africa."

De Wet cannot pardon General Cronje's persistence and final surrender at Paardeberg. By way of apology he admits it was asking much of the intrepid hero to abandon the laager, since Cronje had the view that he must stand or fall with it, and adds: "If I presume to criticize his conduct on this occasion it is only because I believe he ought to have sacrificed his own ideas for his country's good and that he should not have been courageous at the expense of his country's independence, to which he was as fiercely attached as I." But for the almost miraculous escapes of De Wet he might himself have been charged with rashness rather than credited with courage. Again and again with only a handful of men he attacked the host of the enemy—the tale seeming incredible but for the positive knowledge of the facts. Yet in this record we find that discretion often modified his valor and he wisely saved himself and men for more important affairs. The disgrace of retreat cost him more effort than the wildest daring. He says: "To flee—what could be more bitter than that? Ah! many a time when I was forced to yield to the enemy I felt so degraded that I could scarcely look a child in the face! Did I call myself a man? I asked myself, and I so why did I run away? No one can guess the horror which overcame me when I had to retreat or to order others to do so. If I did fly it was only because one man cannot stand against twelve."

The reader will be surprised over the friction among the Boers and the necessity of urging them to renewed activities. Cronje's defeat had a depressing effect which was felt more or less through the war. With the kind consideration that a father might have shown, De Wet after the fall of Blomfontein allowed his men to go home and stay a while. He knew they were homesick and disheartened. He knew too, that some would not return, but he preferred to command 10 men who were willing to fight rather than 100 men who shirked their duties. When one remembers the fearful odds against which these men fought the wonder is not that any stayed away or hesitated, but that the warfare was ever begun, or having begun, lasted three years. This tells the story of courage and persistence better than any facts or figures that may be brought forward. De Wet did not take it amiss if a colonist of Natal or Cape Colony was unwilling to join him, but it vexed him that some of these colonists for 5 shillings a day were ready to shoot down their fellow countrymen.

The Boers have been charged with breaking their oaths of fidelity. De Wet not only does not deny the charge, but even justifies the burghers in the act. Lord Roberts issued a proclamation to the effect that if the burghers took an oath of neutrality he would give them protection for their persons and property. Nearly 3,000 after taking the oath again took up arms. The justification given is that the English were the first to break the agreement. They ordered these burghers to report to the British military authorities any Boer scout or commander coming to their farms, and further the English did not keep their word in regard to protection. Women and children suffered and crops were destroyed. De Wet refuses to call the Boers' mode of fighting guerrilla warfare. The Boers fought continuously in their own domain. This, he says, is not the way with guerrillas, who make sudden invasion into others' territory. He generously overlooks the Englishmen's lack of the use of correct English in the case and says they really did not mean to use the word at all. If there was anything in the peace negotiations that rejoiced the heart of the intrepid commander of the Boers it was that the English were obliged to withdraw the offensive soubriquet "guerrilla," and to acknowledge that their opponents acted under a legal government.

The spirit of De Wet is as noble in adversity as it was courageous in the face of the foe. His final word is addressed to his people and the order is "Be loyal to the new government! Loyalty pays best in the end. Loyalty alone is worthy of a nation which has shed its blood for freedom!" (Charles Scribner's Sons, New York.)

Loss of Wolcott.

Since the death of Phillips Brooks, no Bostonian has been so sincerely and deeply mourned and no biography could possess greater interest, especially for readers in Massachusetts and New England, than the "Life of Roger Wolcott," just published by Houghton, Mifflin & Co. The author is William Lawrence, D. D., bishop of Massachusetts, whose biography of his father, Amos A. Lawrence, is well known.

This life of the late governor of Massachusetts is one of those attractive biographies which spring out of life-long friendship. In it the official life of Roger Wolcott's life is subordinated to the human side, and the account of the growth of his power and influence is animated by the sympathy that comes from close intimacy and loyal regard. The chapters describe the successive steps in the career of this distinguished citizen—his boyhood, his college days, his early entrance into public life, his service as lieutenant governor and governor, his great activity during the Spanish war, and the closing year of his life. Presenting as it does in a popular form the career of one of the most patriotic public servants, the book deserves a high place among recent biographies. It is illustrated with reproductions from portraits.

The Pilgrim for January.

In the Pilgrim for January Ambrose Pratt's unique "Adventures of Vigorous Daunt" are continued. Another story of interest, and one wherein the daily life of the average housewife is reflected, is by Caroline Parsons, and is entitled "Mrs. Pearman's Washerwoman." A third piece of fiction of more than usual strength and beauty of motif is "Jim," by Herman Babson. A serious article of genuine value to urban dwellers, and to all who think, is by Samuel E. Moffett. It is entitled "Society's Wasted Efforts." A brilliantly illustrated article by Landon Knight tells of the "Women Moss Gath-Bostonian has been sincerely and deeply mourned and no biography could possess greater interest, especially for readers in Massachusetts and New England, than the "Life of Roger Wolcott," just published by Houghton, Mifflin & Co. The author is William Lawrence, D. D., bishop of Massachusetts, whose biography of his father, Amos A. Lawrence, is well known. This life of the late governor of Massachusetts is one of those attractive biographies which spring out of life-long friendship. In it the official life of Roger Wolcott's life is subordinated to the human side, and the account of the growth of his power and influence is animated by the sympathy that comes from close intimacy and loyal regard. The chapters describe the successive steps in the career of this distinguished citizen—his boyhood, his college days, his early entrance into public life, his service as lieutenant governor and governor, his great activity during the Spanish war, and the closing year of his life. Presenting as it does in a popular form the career of one of the most patriotic public servants, the book deserves a high place among recent biographies. It is illustrated with reproductions from portraits.

1903.

The question every letter will be anxiously asking: "Is my date on straight?"



ROBERT DOWNING In the Title Role in "The Gladiator."

any suspicion of favoritism, he turned his back on the burghers and as the men came up in turn he would pick up the piece of meat which lay nearest to hand, and without looking round, give it to the man immediately behind him.

Everybody knows of the rapid progress De Wet made from private to commander and it is not necessary to mention even in outline the dashing features of his career. He states them with a frankness characteristic of his writing and of his conduct. He is equally frank in all his criticism of the English, the burghers and their commanders. Of Sir Redvers Buller he says: "Great things were expected of him to whom the Boers, by a play of words, had given a somewhat disrespectful nickname. He had not been long in Natal before his



THE ARENA SCENE In Robert Downing, "The Gladiator."