

# WHAT IS DUE AT THEATERS OF BUTTE NEXT WEEK

The Grand patrons will have the pleasure tomorrow of witnessing a new play with a character actor who is pronounced inimitable in his particular line. The play is "The Man from Sweden," the latest from the pen of Charles Newman, author of many recent successes, among which may be mentioned "Rudolph and Adolph," "Mr. Jolly of Joliet," "A Son of Rest," etc., etc., and the actor is Knute Erickson, who is declared to be the best of all Swedish comedians by the numerous critics who have seen him.

"The Man from Sweden" is a comedy drama with a combination of scenes and incidents which furnish a powerful story. The plot is abundantly supplied with good clever comedy and the heart interest is introduced by the love of Frank Marsden for Miss Alice Jefferson, whom she has cast out of her life. An infamous letter sent by Morris Doane, a bitter rival for her hand, causes a misunderstanding and for seven years prior to the opening scene Marsden has been a wanderer on the face of the earth; all his ambition has taken flight, but when he learns that, after a stormy interview with Doane, Miss Jefferson learns of Doane's villainy, and, after hearing her confession that she still loves him, he once more tries to regain his standing among men with the ultimate view of claiming her hand. His trials are many and his path a hard one, but he triumphs in the end. It is but an incident in every-day life and is told in a manner which holds the attention of the audience until the final curtain. The comedy element is furnished by Mr. Erickson, who, as the fun-loving Swede, Carl Anderson, bears an important part in the working out of the story. The play abounds with lifelike characters who tend to infuse that naturalness which comedy dramas seldom if ever offer. The most notable of these characters is that of Chu Sam, a Chinese cook, whose rendition of coon songs in the Chinese dialect is a novelty which has never before been presented. Vaudeville numbers are introduced during the action of the play, one by the Novelty Comedy Four being pleasing and one by Mr. Erickson bearing the approval of the music halls of England and the continent.

### "Uncle Tom" to Be Here.

The coming of Stetson's "Uncle Tom's Cabin" on March 15, next Sunday, to the Grand Opera house, reminds the writer of the firm hold the old songs, as well as the old play, has on public favor. It also recalls an incident.

It was a hotel parlor. A brilliant pianist had just rendered one of Wagner's most difficult pieces, and a murmur of well-bred applause had followed. Then, very softly and tenderly, like a sweetly tremulous old voice reciting pathetic memories, the ivory keys sent the plaintive melody of "My Old Kentucky Home" sighing through the room. The idle chatter ceased. Every mind was busy with bitter-sweet memories, and the air was filled with the scent of vanished clover, or the warm fragrance of newly-tossed hay, and the echo of the babbling brooks. The simple tune knocked at the door of every heart, and the ghost of dead days came trooping forth in answer.

An almost forgotten poet, Robert Hinckley Messenger, quaintly wishes for old wood to burn, old books to read and old friends to talk with. He might have added old songs to sing and old tunes to be played in the long twilight, while he dozed and dreamed in his easy chair. It is a fact that none of the popular songs of late years survive a "May Day's" existence. They catch the lip but do not catch the heart; for, unlike the old tunes, they have been written but to catch the passing fancy. They are not birth-marked with the joys and woes of the human race.

### Griffith's "Macbeth."

Aiden Benedict presents John Griffith in "Macbeth" at the Grand opera house on Friday and Saturday evening, March 13 and 14. This gigantic production of "Macbeth" is a moral tempest. Crimes and retributions come whirling past us like the rushing of a resistless hurricane. The very prologue of the play is spoken in thunder and lightning; everywhere we have storms, and slumber shuts up the senses of the body to let out the secrets of the soul. In the exciting of terror this version of "Macbeth" is truly without a parallel. The crimes that Macbeth commits are not the crimes of a cruel ruffian, but of a great man whose nature has been inverted, polluted and partly crazed. The evil influence of crime, coiled within the fairest flower, spreads over the whole circle of human existence, not only working the doom of the criminal himself, but scattering far and wide the seeds of destruction.

### At the Union Family.

Something entirely new to Butte will be the musical comedy, "Venus," that will be the card at the Union Family theater for next week, starting with the matinee tomorrow. In the first place it is clever, and then, too, it is new—full of new and catchy airs and bright new songs. The costuming will be elegant and the dances will be very pleasing to the eye for beauty as well as for grace.

Among the specialties will be that clever team, Wise and Milton, the Hindoo and the Coon. They made a warm place in the hearts of the audience every night this week, and those who failed to see them should not miss their engagement for the second week.

It is probably no secret to say that the first few weeks of Mr. Onken's venture at the Union Family were in the nature of an experiment, to see how Butte would take to a clean and clever vaudeville, comic opera and burlesque house. At first the attendance was quite slim and tentative; the people seemed to be "leary"; but week by week the attendance grew, until this week the house stepped into Easy street with no turning lane in sight. In other words, Manager Onken, by giving a clean, bright and musical entertainment, has succeeded in "catching on," and now it is no uncommon thing for swelled-out theater parties to attend the Union Family; and they get the worth of their money, too, for it is a clean, clever, breezy and good musical entertainment, one that never leaves any "bad taste in the mouth." You may be sure of an evening of good singing and dancing and clever, funny dialogue at the Union Family whenever you go.

### NEW YORK LETTER

CORRESPONDENCE OF THE INTER MOUNTAIN.  
New York, March 2.—Merry and stubborn grows the war between the Theatrical syndicate and the Independent Booking agency. The latter took a leap for-



### ANNA HELD AND HER BIG BEVY OF BEAUTIES WHO WILL APPEAR AT THE BROADWAY THEATER TONIGHT

There is lively expectation concerning Miss Anna Held and her widely advertised handsome women and other et ceteras that go with a rapid traveling, up-to-date musical comedy, a sort of show with which the name of Miss Held is linked, and

which will be at the Broadway tonight for only one performance.

Miss Held and her company of 68 people arrived in Butte on a special train this morning. "The Little Duchess," to which one becomes in a friendly mood in advance

because it was written by Harry B. Smith and Reginald de Koven, is said to be in every way the most attractive production of its kind the local stage will have seen.

One naturally expects something out of the usual from Miss Held, and Mr. F.

Ziegfeld, her manager, promises a sufficient amount of the unconventional to attract and hold even the practiced theatergoer. As an added sauce to an already piquant dish, Miss Held offers La Petite Marguerite, a famous dancer, whose turn,

which comes at the fall of a final curtain, is said to be very attractive, and to form a fitting finale to a display which quite outdistances all other musical comedies seen here. The advance sale is one of the largest of the season.

ward last week which was as unexpected as it must have been dismaying. Weber & Fields and Kirke La Shelle went over into the new camp. No one will be astonished if the next announcement is that David Belasco and Oscar Hammerstein, both avowed enemies to Klaw & Erlanger, Charles Frohman, Nixon & Zimmerman, Rich & Harris and Al Hayman, who comprise the syndicate, have formally allied themselves with the new movement. Yet the slogan of Harrison Grey Fiske, Maurice Campbell and James K. Hackett, originators of the Independent Booking agency, is:

"We are not an aggressive organization."

They say they are organized only to afford a medium through which theatrical managers may exercise the right to do business in their own way and without dictation from others.

### Leaves Maurice Grau.

The whims of the prima donna are past human understanding. Mme. Emma Eames has left the Maurice Grau Opera company, presumably because of nervous trouble, but in reality because of disappointment because some of her most ambitious efforts were not accepted by the critics at the value she set upon them. Always noted for a glacial temperament,

demon and Countess Rosina are lasting content. She worried until she had accumulated a case of nerves which the doctors said could be cured only through long rest.

### Leaves Charles Frohman.

Charles Richman will not be the leading man of the Empire Theater company after this season. Neither will he be a star under Charles Frohman's management, as he once expected. Actor and manager will go separate ways after the run of "The Unforeseen" at the Empire. Richman says it is because Mr. Frohman has not been able to find a play suitable for his starring vehicle. He does not explain how another manager is to be more successful in the quest than Frohman, when the latter has the pick of the best output of all the foremost playwrights of the world. There have been rumors of trouble between Richman and Frohman for several months. The expedient hit upon to account for the severance of relations is a little weak. Richman denies that he is going on the turf. He likes the bangtails exceedingly.

### "Romeo and Juliet."

Liebler & Co., following their established plan of giving an extra production each spring in which they utilize several

duced I. Browning's "In a Balcony" and W. B. Yeats' "In the Land of Heart's Desire."

### "Last of the Dandies."

Henry E. Dixey will not begin his next starring tour in Clyde Fitch's "The Last of the Dandies" this spring. It will be in October, at the earliest, before this drama is staged. The reported reason of the delay is the ill-health of Fitch, who insists on staging the play himself in his own manner. The real reason, however, is said to be differences of opinion between Fitch and Amelia Bingham, under whose management Dixey was to star. Miss Bingham now is appearing in Fitch's "The Frisky Mrs. Johnson" at the Princess and all has not been amicable.

### Under the Knife.

Cissie Loftus, or Cecilia, as she now insists upon being called since leaving vaudeville, is ill in St. Vincent's hospital and her part of Katharine de Vaucelles with E. H. Sothern in "If I Were King" is being played by Margaret Illington. Miss Loftus underwent a slight operation several days ago, which will keep her confined to her couch for a couple of weeks.

### Insults Spectator.

By stopping in the midst of the performance of "Mr. Bluebeard" at the Knickerbocker theater a few evenings ago and calling an auditor such names as "jackass" and "mutton head" Dan McAvoy, who plays the title role, has brought upon his head no end of censure and an investigation on the part of Klaw & Erlanger, the management. The auditor's offense seems merely to have been that he laughed at the conclusion of one of the verses of a song the comedian was singing. Instead of appreciating the auditor's good humor, McAvoy discontinued the song and said:

"There is a jackass sitting in the front row."

Again the auditor, who was accompanied by two women, laughed, and this time McAvoy said: "Shut up, you mutton head."

Hisses from the audience at once showed the comedian that he had made a dire mistake. When next he appeared on the stage he was received coldly, whereupon he openly censured Fred Solomon, the musical director.

"Be silent, or I'll throw the baton at you," said Solomon.

McAvoy's reputation for enlargement of the cranium has been spreading about as rapidly as his increase of head. Only a few years ago he toured the country with cheap burlesque companies as a member of the team of McAvoy & May. He came into unexpected popularity by his vigorous if rough methods at the New York theater two seasons ago, and subsequently with "Sally in Our Alley" created a favorable impression at the Broadway theater. It would seem, however, that success does not agree with him, and, in the language of a well-known manager, he is slowly but certainly getting himself generally disliked. The incident at the Knickerbocker has been one of the chief topics of conversation along the Rialto.

### Make Sensation.

If you would know the real sensation of this theatrical season you should understand the furor created by the Williams and Walker company in "In Dahomey" at the New York theater. So emphatic and instantaneous has been the success of this negro show that the immense theater is packed to the doors nightly with the speculators reaping a harvest on the sidewalks. Of course no one dreamed that at its best the production would win more than passing comment; but from the rise of the curtain to the finale this team of blackface artists kept the audience in a howl of laughter, and the critics to a man praised their work to the skies. Considering that Williams and Walker have always heretofore appeared in only the cheaper theaters and that the New York theater is one of the most magnificent in the city, their achievement is all the more extraordinary.

Following upon their heels came Gus Hill's company in "Smart Set," another all-negro organization, which made a big for popular approval at the Fourteenth street theater. Williams and

## ONE OF HANDSOMEST WOMEN ON THE STAGE



MISS SOPHIE HOWELL of "The Man From Sweden" Company, Whose Fad is an English Bulldog Farm.

Miss Sophie Howell of "The Man From Sweden" company, which opens at the Grand commencing with tomorrow matinee is not only known in the theatrical profession as one of the handsomest women on the American stage, but is also well-known to all lovers of dogs as the conductor of the largest and most successful of English bull terrier farms in the vicinity of New York City.

Out on the Hudson Heights, near Jersey City, overlooking the Hudson race tracks, stands the farm on which Miss Howell has 60 bulldogs and a few Boston terriers. Although the latter are just classed as "dogs" and receive just as much care, she is not as watchful of them as she is of the English "bills."

"I am always a little wary about selling a 'pup,'" said Miss Howell, talking in

a business way about "short fences" and "wide muzzles," for you cannot tell until a dog has its growth whether you have a prize winner or just a dog of good breed. Many a dog I have kept as a prospective prize winner has turned out to be a good ordinary holl, and some I have sold as ordinary dogs have won prizes.

"Of course his profits reward successful bulldog raising, but one must thoroughly understand the dog question to raise two puppies out of a litter of six or eight, and a knowledge of dog doctoring is very essential if the veterinary is not to be allowed to secure too much of the surplus profits.

"I shall be very glad when our season is over," laughingly remarked Miss Howell, "for I am exceedingly anxious to be back among my pets and give them my personal care and attention."

Walker had broken the ice and Ernest Hogan, Ben Hunt and the other blackface comedians in this organization have also caught on. In some ways this condition of affairs is one of the most novel in the history of local theatricals. The explanation merely is that New York is satisfied with the regulation style of entertainment and joyfully reaches out for anything in the theatrical line suggesting a sensation or even originality.

### Munro Invades Europe.

Without a word of warning Mrs. Robert Osborn and Miss Norma Munro set sail for Europe last week and the cause of their departure has formed the subject for much speculation in theatrical circles. It was Miss Munro, who by the way is the daughter of Norman Munro, the well-remembered publisher, who furnished the financial backing for Mrs. Osborn's the-

ater, which she dedicated to society. Perhaps high class society in New York is not large enough numerically to support a theater, for Mrs. Osborn's venture suddenly came to a termination and the house closed its doors. The executor of the wealthy Munro estate has since admitted that Miss Munro's losses in the deal were over \$30,000 and that he was unalterably opposed to engaging in future theatrical ventures. Just the same, Miss Munro, who is a most eccentric woman, with ideas of her own, has a great fondness for footlights, and it is the general opinion that she and Mrs. Osborn have gone abroad to acquire some sensation with which to tempt society again in their little playhouse.

Miss Marie Dressler, who for three

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KNUTE ERICKSON AND HECTOR DION  
A Scene From the "Man From Sweden," at the Grand.

she decided to surprise us with something fervent and chose the title role in Puccini's "Sea" as that with which to do it. Now she did not fail. She exhibited emotional scope and a passion none had ever imagined she possessed. Yet her temper was not torrid enough to fit all requirements of the Italian heroine, and the reviewers said so. This rankled deeply in the artist's breast. She was doing the greatest work of her entire career. No singer had showed more progress in the last two years. Her Aida is one of the best of the day and her Des-

of their foremost players, have arranged for an all-star production of "Romeo and Juliet," in which the love-sick Montague will be impersonated by Kyle Belfew and the languishing Capulet by Eleanor Robson. For Mercutio they cast the veteran Eben Plympton, while Friar Lawrence will be in the hands of no less celebrated a player than Wilton Lackaye. A short tour, embracing most of the large cities, will be made, beginning in April. The production will be new throughout. Last spring these managers revived "The Hunchback" and the year before pre-