RACTIONS THIS WEEK.

LAKE THEATER—Columbine c company in "Constance," lay afternoon and night; "The n," Friday night and Saturday n and night.

D THEATER—"A Deserted first half of week, and detective t half.

EUM—Vaudeville all week.

THEATER—Empire Comedy , all week, except Saturday.

* * *

ing next Friday evening, for an ent of two nights and a Satur-inee, Hall Caine's drama, "The n," will be presented by an excel-pany at the Salt Lake Theater, omplete scenic equipment, which pany carries. Lillian Lawrence, well known in the East, will be Glory Quayle. This will be the it of Miss Lawrence to the st. John Sainpolis, another well-Eastern actor, will be seen as rm.

blic is assured that a thorough-actory performance can be relied o diminution of interest has yet elf manifest, the demands for are as eager and persistent as and hence the management re-anguine that to this drama be-longevity that can only attach y great play.

* * *

nterest is being shown in the performances to be given in the e Theater next Wednesday aft-nd evening by the Columbine company. The company is an to the Butchers and Grocers' n and has some very clever tors and actresses in its ranks. will be well staged and from tions will be a drawing card. of seats is already large. "Con-s a healthful, clean play, replete hos and humor. To give the ildren an opportunity to witness the matinee will not begin until and at that performance money l be given to seat holders. The s follows:

burton.....Prescott Erickson
Fritzsmith.....Harmon Weight
ncis Warburton.....
.....Fruman Gleason
Buchanan.....Lester Price
.....Truman Gleason
d.....Frank Robinson
.....Frank Settle
Warburton.....Ethel Sturgess
smith Warburton—Sabina Clark
nce.....Inez Clark

pecialty acts will also be given lisses Beth Larsen, Charlotte arah Perkes, Lester Price and el Sturgess.

* * *

y at the New Grand theater dur-rst half of the week, beginning will be a detective one. The in his determination to unravel announces his death, and the an apparent funeral with the supposedly dead, is given. This him to work more successfully, iminals believe him dead. Dur-next scene the abduction of a place and she is carried off g machine. The detective, dis-the abduction, follows in a bal-hen within a short distance of p the villain, seeing that he is throws the girl from the ma-her fall she comes in contact hurch spire, to the cross of clings until rescued by the Detectives.

* * *

iew Grand theater the play for alf of the week will be "A De-de." The characters have many traits and have long been pop-e management, however, has ome new features, introducing from nearly every station in introduction of comedy scenes give a zest to the enjoyment ore thrilling situations. The provided is said to be a good ecial line of scenery is carried.

* * *

ek's offering at the Orpheum he usual number of acts, with as to whether or not the ar-all be able to report for the The San Francisco earth-ght the headliners, baggage and Manager Bistes is anxiously hear whether the acts headed from the coast are safely out "The Great Albini," who list, is advertised as a mental king of card manipulators and ertainer. Albini changes his each evening, and has a unlimited store of mysteries m. The Fuller and Rose com-n a clever farce entitled "Slick ch has made good on the Or-ge elsewhere. An Australian thrower is something new for Rawson and June do the orators talk so much about, boomerang out over the heads ence and bringing it skillfully e hand of the thrower. Fergu-assmore sing and dance well, nd Teal follows in an act car-audience back to the days of isy. English coster songs are g of Nelly Maguire. This act on as a certain favorite. The gets far afield of the usual presents a panorama of Cey-

* * *

dre Comedy company is the t the Lyric theater this week. the usual opening skit, fol-n olio of vaudeville and bur-company offers a two-act far-cal travesty entitled "Casey een Sod Club." During the the play song hits, musical arches, dances and specialties uced. The principal comedy cted by Roger Imhof and John ho are assisted by a large and mpany. There is a score of s. The specialties introduced hof, Conn & Corinne; Muske-lte; John A. West; Brothers nd Bessie Taylor. Matinees n on Monday, Wednesday and

* * *

ld be no more opportune time sentation of plays by Edwin e than this, when his name is ure with in the dramatic g to the great success crown-g run of "The Squaw Man" in New York.

who are familiar with "Cap-nce" will want to see it again, now that its author has achieved so enviable a position among the dramatists of the country. "Tripp's Troubles," which will also be given at the Salt Lake theater the night of April 30, was originally produced in San Francisco and has never been seen here.

The board of directors of the Charity Kindergarten association feel that they are especially fortunate in being able to bring their plea for funds to carry on their work before the public in so attractive a guise, for these two plays will be as carefully staged, as charmingly costumed and as capably presented as if given by professionals, while the low price for seats will assure a crowded house.

Those who saw Mesdames Bailey and Richards and Mr. Spencer in "The Porch Climber" last year, will need no further assurance that the caste of "Captain Impudence" is in the most capable hands, especially when it is understood that David C. Dunbar will appear in the role of the Major.

Fortunately the plays are being managed by Martha Royle King, sister of the author, who has seen them given so often as to be thoroughly familiar with the proper setting, "business," etc., and no pains will be spared to make them perfect in every detail. Mrs. Richards will wear the bonnet and bertha Selina Fetter Royle appeared in in the same role and the fashions of 1850 will be accurately demonstrated in all the costumes.

The leading role in "Tripp's Troubles" will be taken by Mrs. Charlotte Newman, whose friends are confident that nothing amateurish will be detected in her work, and rehearsals are proving that the other members of the caste are most efficient. Elbert D. Thomas will play the part of Tripp.

When the cause for which this entertainment is to be given is taken into consideration, with the character of the plays and the ability of the players, there can be no doubt of a rousing success.

* * *

When Charles Klein's latest play, "The Lion and the Mouse," is to be made into a novel.

* * *

"Willie" Collier sails for Australia at the end of this month.

* * *

Margaret Anglin, the woman who is either a beauty or a fright, according to the part of the house from which you see her, had a good, old-fashioned row with Prof. William Vaughan Moody of Rockefeller's university last night, says a Chicago dispatch.

Prof. Moody is a poet, a philosopher and a dreamer, but last night he came out of his dream all of a sudden and woke up to the fact that good hard money was a fine thing to have in the family.

Miss Anglin presented Prof. Moody's play, "A Sabine Woman," at the Garrick theater last night.

After two acts had been given, and the cheering had convinced Mr. Moody that his play was a hit he rushed around to Miss Anglin's dressing room and said that he would have to have higher royalty or else she couldn't have the play.

Miss Anglin's blood was up in a minute. "This is a pretty time for you to talk money," she said. "I took your play and produced it for you, and now, right in the midst of the excitement of the first night's performance, you try to bulldoze me out of my fair share of the profits. You can't do it. I won't step my foot on the stage until you come to your senses and agree to carrying out our contract."

For one hour the curtain was held down.

The smartest audience of the season fumed and fretted and wondered—and waited.

Prof. Moody stormed and raged. Miss Anglin smiled her famous smile of honey and ambrosia and said, "I'm not an American by birth, but I understand your little game of bluff, just the same."

She won the game.

Prof. Moody capitulated and the play went on.

This morning the battle will begin all over again and all Chicago theater-goers are wondering which will come out ahead, Prof. Moody, the dreamer, or Margaret Anglin, the actress.

* * *

Miss Julia Marlowe is so unusually gracious in yielding to the many demands that are made upon her time and patience, in the way of autographs, that there is small wonder she is not more frequently imposed upon than she is. Occasionally, however, there come remarkable requests at which even her good nature draws the line.

Not long ago, while she was playing in Chicago she received a note containing a plea so startling as to be almost incredible, and which was so amusing as to send her into gales of laughter. It was from a feminine vocal teacher of the Windy City, who stated that she laid great stress on her work, upon the formation of the throat in both the speaking and the singing voice, holding that certain positions of the vocal chords are requisite for producing full, mellow tones. She went on to say that she had long been an ardent admirer of Miss Marlowe's voice, and requested that, as a special privilege, she be allowed to bring her class of young lady pupils to visit the actress, and let them look down her throat!—Success Magazine.

* * *

Little Miss Martha McGraw, a child actress, who plays the role of Michael Darling in Miss Maude Adams' company, had quite an exciting experience during Thursday night's performance of "Peter Pan" at the Empire theater. Just before the end of the third act, when the children ascent from their cave to the ground overhead, they climb a ladder placed beside a big property tree. All of the followers of Peter Pan except Martha had made the ascent in safety. The audience saw her leave the cave and start up the inside of the tree and watched for her appearance in the domain of the Indians, but the little girl came not, and for a very good reason. The company, too, noticed her absence and it well nigh "broke up the show."

This is what happened to Martha. After climbing a few rungs of the ladder the little actress got stuck fast and hard and had to remain there through the entire scene. As soon as the act was over she managed to attract the attention of those on the stage, who released her.—New York Herald.

SCENE FROM "THE CHRISTIAN."
To be presented at Salt Lake Theatre next Friday and Saturday.

ater-goers will have the opportunity to pass judgment upon the most recent work of the author of "The Music Master." "The Lion and the Mouse" deals vigorously with one of the most discussed problems of the day, that of the power exercised by wealth in politics. The title suggested by that of Aesop's Fable is strikingly apt, for the play treats of the struggle between a strong man, a mighty factor in the financial world and the daughter of the man he has wronged.

* * *

Maude Adams played the two hundredth performance of "Peter Pan" at the Empire theater, New York, last Friday evening.

* * *

It now leaks out that Ellen Terry wanted to come to this country to play in "Alice-Sit-by-the-Fire," a play Mr. Barrie wrote for her. But Ethel Barrymore wanted it. So we missed the great English actress and now she says that she will probably never come over here again.

* * *

Shakespeare was putting the finishing touches to "A Midsummer Night's Dream." Dropping his pen, he sighed: "If this were only two or three centuries later!"

"And why, William?" asked Francis Bacon.

"We could write in a part for a wooden Indian and a bale of hay, and put this on a musical extravaganza, and retire on our fortunes within three months."—Life.

* * *

Mrs. De Navarro (Mary Anderson) contemplates a visit to her old home in Louisville this summer.

* * *

An old couple went to a Dublin theater to have a night's amusement. The great Mrs. Siddons was playing "Mrs. Haller" and the poor bodies were kept crying all the evening. At length, at one of the scenes where the great lady came in with her handkerchief again to her eyes, the old man could stand it no longer and, starting to his feet, cried out, "Ye long-nosed thief, ye call this divarshun!"

* * *

Both Lionel and Ethel Barrymore are now ill, but both are on the road to recovery. Lionel at the Barrymore home on Long Island, and Ethel in a private hospital in Boston.

* * *

It is indeed a pleasure to see the drama at last emerging from the state of sluggish insipidity which has so long disgraced it. At the Prince of Wales' theater four of our most lovely actresses now play a game of football on the stage, in the course of which Miss Gabrielle Ray kicks the ball into the auditorium. We doubt whether the theatrical history of any country could point to a more saucy incident.—London Punch.

* * *

Four companies are to be put on the road in "The Lion and the Mouse" next season.

* * *

"The Squaw Man" is to close its season's engagement at Wallack's theater in New York the 30th, and will be followed by "The District Leader," a new musical comedy, by Joseph E. Howard.

* * *

Dawn broke with a crash in the last act of "The Girl of the Golden West" the other night in New York, says Charles Darnton in the New York World. Off the stage, in the wings, where all is dark, a careless stage hand upset a boxful of broken glass, known in stage parlance as a "glass crash," just as the Road Agent said to the Girl: "The dawn is breaking—" This was enough for the audience. No day had ever been known to break before so that you could hear it. There was a pause, then a roar of laughter, and the glass, the fractured dawn and Mr. Belasco's poetic picture all went down to good-natured disaster together.

* * *

An actor rebuked the little maid of all work for her incompetence. "Look at the smudge on the tablecloth; look at the fireplace and the windows. You will have to leave, and then what will happen to you?"

"Well, sir, if the worst comes to the worst I shall go on the stage!"—London Telegraph.

* * *

Kathryn Kidder is soon to make her reappearance on the stage in Louis K. Anspacker's play, "The Embarrassment of Riches."

* * *

The late Joseph Jefferson used to say that his career came very near being nipped in the bud in a small Western town. He at that time was a member of a small pioneer company which progressed by means of three "bull teams" from one mining camp to another. They were always heartily received by the miners and cowboys, who readily paid the $5 in gold required to witness their performance. Mr. Jefferson was the traditional melodramatic villain, and in the third act was supposed to kidnap "the child." The supposed mother, hearing its cries, rushes upon the scene just as he is about to escape, and fires a fruitless shot from a revolver.

Upon this particular occasion all had gone well until this scene was reached, and the audience, many of whom had never before seen any kind of a theatrical performance, sat as if spellbound. At the crack of the mother's revolver, however, the spell was rudely broken.

"By heaven, she missed him!" a red-shirted miner in the front row shouted, drawing his own "six-shooter" and leaping to his feet. "Round to the back door and head him off 'fore he can git a hoss, boys!" he yelled, and following him, half the audience stampeded for the exit.

The excitement was finally allayed by the "mother" and the villain appearing hand in hand before the curtain, and the manager's explanation of the situation. When the performance had been concluded, the audience insisted on paying another admission price and having an immediate repetition from beginning to end.

* * *

A new third act has been written into "Peter Pan." The act was used some time ago in London, but Maude Adams has just taken it up.

* * *

First night of unappreciated play.—He—Are we alone?

Voice from the Gallery—No, guy'nor; but you will be tomorrow night.—Punch.

* * *

The Shuberts have sued Grace Van Studdiford for $25,000 damages because of her withdrawal from the cast of "Lady Teazle," which compelled them, they allege, to close the season of that opera.

One of "Roney's Boys."

Lillian Russell is expected to be among the witnesses at the trial of the suit.

* * *

In Denver Pauline Hall and the company that has been presenting "Dorcas" through the South and West brought their invasion to a close. The tour began twenty weeks ago under the direction of Nelson Roberts and Frank Arnold, and has been fairly successful. Miss Hall, upon her return to New York, will resume her engagements in vaudeville.

* * *

Louis Harrison's vanity recently was submitted to a rude shock. The comedian of "Mexicana" was crossing from Long Island City to New York by ferry and was wedging his way toward the forward end of the boat when he became the center of interest for two young men.

"Look!" said one of them, sotto voce, but loud enough for Mr. Harrison to hear, "There is Louis Harrison."

The actor's chest went out and he grew an inch or so taller. The other youth gazed, open mouthed, for a moment and then his countenance fell.

"For God's sake!" he exclaimed.

Mr. Harrison began to retire within himself and hailed with relief the rush of the crowd to the shore.

* * *

"Way Down East" has celebrated its twenty-five hundredth performance and made a fortune for everybody concerned.

* * *

Probably the finest and most varied collection of colored diamonds in private possession is that owned by E. S. Willard. When his taste led him to make a hobby of this sort of precious gems, colored diamonds were not greatly esteemed, the diamond buyer thinking the pure white stone to be the only one of value. It was only here and there that any were to be found among dealers, there having been little or no demand for them. Mr. Willard was, therefore, able to pick up quite a number of beautiful canaries, browns, pinks, greens, etc., at prices which jewelers now consider "extraordinary bargains." It was only quite recently that the appreciation of these exquisite gems began to affect the market, but there are now so many collectors of colored diamonds that it is becoming more and more difficult to secure choice specimens and "bargains" are no longer easy to find.

* * *

## THE DRAMA IN NEW YORK.

### New Comic Opera by John Philip Sousa and Harry B. Smith.

NEW YORK, April 21.—Easter week was signalized in the New Amsterdam theater by the New York premier of John Philip Sousa's new military comic opera, "The Free Lance," in which Joseph Cawthorne is appearing as the stellar sustainer of humorous interest in the role of Siegmund Lump, a descendant of Sampson, who loses his hair, his valor and the band of brigands which he long has led; becomes a goatherd, gets entangled in the court politics of two countries at war with each other and eventually finds himself the center of a swirl of comic complications which keep things moving at a most lively pace. Harry B. Smith is the author of the book and the lyrics and Herbert Gresham is responsible for the staging of the new piece, which Klaw & Erlanger have given a very adequate investitude of beautiful scenery and magnificent costumes. The efforts of the composer, the librettist, stage manager and producers have resulted in a comic opera of the type once so popular throughout the country. The theme of Mr. Smith's book is one particularly well suited to the characteristic music of "The March King." The scenes and situations throughout are martial and romantic, and the story is one that admits of much musical humor, a quality generally lacking in the comic operas produced during the last few years. The military subject also gives Mr. Sousa very wide scope for the style of music with which his name has been so long identified. Mr. Cawthorne plays the role of Siegmund in his familiar German dialect and depends upon quiet humor for his comic efforts rather than upon coarseness or horse play.

Mr. Arnold Daly's reappearance at the Lyric theater in Bernard Shaw's comedy, "Arms and the Man," is proving a dramatic happening of decided interest. This play—as all know who remember Richard Manafield's fine handling of it some years ago—belongs to Mr. Shaw's earlier period, when he seemed more occupied with what he had to say than just how he said it. There are several well-drawn characters and plenty of bright satire as well as considerable action in "Arms and the Man" and Mr. Daly as Capt. Bluntschli impersonates a Swiss soldier of fortune who has taken service with the Servians in their war against Bulgaria. At the critical moment one night in an exciting adventure with some Bulgarian troops he takes refuge in the bed-chamber of a young woman, Raina Petkoff, the daughter of a Bulgarian officer. Out of this highly unconventional incident grows the plot, an ingenious and amusing one, with Bluntschli as the hero, whose wits and strength of personality win the game, and the girl, of course. Mr. Aubrey Boucicault has the part of Maj. Saranoff.

The reappearance of William H. Crane and his return to the domain of out-and-out comedy is attracting goodly audiences to the Hudson theater this week. Mr. Crane appears in "The American Lord," a farce comedy which is the joint work of Messrs. George H. Broadhurst and C. T. Dazey. Charles Frohman has brought to Mr. Crane's support a company of well-known players, among them being Miss Hilda Spong, Richard Pitman, George E. Ruddell and Miss Rosalind Coghlan. The role which Mr. Crane has assumed in this production, that of John Brewster, is one which gives him scope for that wholesome good nature and genial straightforwardness which are typical of his stage personality. Brewster is an out-and-out Westerner, sturdy, candid, a hotel man and an A1 poker player. Just when he is about to be nominated for Congress and has inveighed against Anglo-maniacs, he falls heir to a big English estate with a title attached to it, and purely as a matter of business "goes over" to have a look at his inheritance, although he laughs at the idea of resigning his American citizenship. The idea of placing such a man in such a position is, from a dramatic viewpoint, a good one, and gives Mr. Crane many humorous opportunities. Miss Spong has a role that is on new lines for her—that of an Irish widow, Mrs. Westbrook.

"What the Butler Saw" had a remarkable success at Sir Charles Wyndham's theater in London during the past year and a half, and if this week's performance is any criterion, "What the Butler Saw" is likely to prove a great success at the Garick theater in this city in particular, as well as throughout the country in general. The authors are Edward A. Terry, a London barrister, and Frederick Moullot, an Irish dramatist. The butler in this case saw a good many things, as butlers are apt to do, the point being that for once the discreet public has to be taken into his confidence. His revelations concern the amusing flirtations of a certain Rudolph Barrington with the inmates of a water cure which he has established in his family's baronial mansion, and the general household upheaval which follows the arrival of his American wife, whose existence he had overlooked mentioning.

The long run of "Zira," which lasted from early fall until late winter, in the Princess theater, has apparently not exhausted the drawing powers of that production. At any rate, the return of the play and Margaret Anglin have been accorded a hearty welcome by the New Yorkers, the Majestic theater being crowded at times this week. Miss Anglin has been on the road in "Zira" since February. Her season in the Majestic is for three weeks.

## SCENIC EXCESS REACTION.

### E. H. Sothern Says Extravagance in Productions Is on Wane.

I am quite sure that extravagance in stage productions is on the wane, and the public no longer demands the expensive and elaborate scenery with which it has become familiar in the past fifteen years. It has been surfeited. Believe me, simplicity will be the keynote of future plays. With the immense scenic investitures now in vogue it requires a trainload of cars to carry a few productions about the country, and the expense entailed is enormous. Better less elaborate scenery and more plays.

And, after all, the play is the thing, not the scenery, and it is no compliment to an actor to feel that an audience has been beguiled to the theater with possibly an even greater desire to witness a sumptuous production than to study his acting. Managers, in an effort to outdo one another, have forced extravagance to the limit. "The Proud Prince" cost me $17,000 before the curtain rose on the first performance, and I spent almost as much money on "If I Were King." The day of solid wood trimmings for a room of solid silver properties, of the essence of reality in stage furnishings, has reached its zenith, and we shall now have a change.

There has been entirely too much of the real. One of the most effective scenes I have ever witnessed was in an Irving production of "Don Quixote," in which the scenery was all painted, with scarcely a trace of carpenter work. I cannot recall anything more beautiful—and, surely, fine painting by the best scenic artists is preferable to the best of carpenter work. I am curious to see if they will not adopt this method at the National theater, in New York, where they propose to have a very extensive repertory. I am a firm believer in the National theater, for, while the stage is thoroughly a matter of amusement with the average theater-goer, still, rightly speaking, there is no more potent educational force. With the regular manager, naturally enough, as on that depends his living, the question of money must enter largely into the production of a play. So that, with him, the educational idea has much to contend against. This is where the value of a National theater would come in. Secure against the encroachments of commercialism, it could and should be entirely educational. Furthermore, and this is imperative if the National theater is to be an educational force, the prices should be as low as it would be possible to charge.

In European cities the government provides good theatrical entertainment. In America, the poor people must pay or stay away. I have often wished that some arrangement might be made whereby the poor could see the better plays. In the larger cities, for instance, where there are parks excellently adapted for the purpose, why could not open-air performances be given of Shakespeare's plays for the benefit of thousands who will probably never otherwise see his dramas? It would not be necessary that the performances be given by great or high-priced players. The main thing would be to familiarize the poorer classes with the great dramatic authors. The miracle and the morality plays were originally performed in England on portable stages, in the public squares, and the players went, as they do in these days, from town to town. The people sat about on the green sward to watch the performances, and it is not impossible to suppose that Shakespeare, who was a lad of sixteen when the last miracle play was suppressed by the archbishop of York, in 1579, had occasionally been an eager, boyish spectator at some of the representations—and they undoubtedly influenced him, young as he was.—E. H. Sothern, in Chicago Record Herald.


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