

How a French Dramatist Turned Failure into Success

Special Correspondence.

ONDON, April 22.—No doubt many plays might be saved from failure if the playwright could obtain the verdict of an impartial audience on his work before it is presented to the general public. Provided always that the dramatist is wise enough to accept that judgment as superior to his own and to revise his play, and to have probably replace boys in the other Shubert houses.

E. H. Sothern's performance in a dramatized version of "Don Quixote" was highly praised in the east, but the play was declared to be tiresome and without dramatic worth.

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lls, Spencer, Young, Culmer, et al. will remember it. If they wish to drink in again all that old time spirit, and being back with startling vividness the memories of those delightful stage days, they need only wait for the coming of the worthy successor of his father. The "widder" he told, the scene where he proposes to Georgiana, the scene with Buddicombe, his valet, the little "skip" in walking which his father invented, the last day episode, all faithfully reproduced. The jet black hair and beard, the eye glass, the white trousers, the black velvet coat, the white hat—all might have been the originals, brought by the son from the family repositories. It was an evening of delight to the hundreds of old timers in the audience—in whose ranks we naturally fell—such as one dreams of but seldom experiences. A writer in Chicago not long since, took as his mournful theme, "Our Leaderless Stage." That writer ought to take a sunbath in New York this week, and see Ned Sothern—one night essaying "Don Quixote," the next plunging into the heroic role in "If I Were King," the next giving a rare Impassioned performance of the company appearing in the week with such an electrifying bringing back to life of the long buried "Dundreary"—and he surely would have reason to amend his views.

Law Dockstader, "the prime minister of intellectual organizers," will be the attraction at the Salt Lake theater Friday and Saturday next. He has been drawing capacity houses everywhere this season and it is safe to predict that Salt Lake will see no exception. His big monologue will be "A Day in the White House," which will have a distinctly funny black-faced imitation of the President in the way of make-up, and also troubles up local political affairs by showing with keenness of observation and judgment that wins the applause of his audience. Nell O'Brien, Dockstader's able coadjutor in fun, is reported as funny as ever. The singers and dancers of the company appear in two numbers called "The Land of Nicotina" and the "Reveille at West Point." Two funny skits in the program are "Joining the Elks," an extravagant bit of nonsense on such a society, and "Quick Lunch." In the last Nell O'Brien appears as a waiter, and excites roars of laughter by his uncouth rolley.

An engagement that has already excited pleasurable anticipations of interest is that of Robert Mantel at the Salt Lake. The drama "The Royal Mounted," which will be repeated at the Saturday matinee; Wednesday matinee, "Hamlet," Wednesday night, "The Merchant of Venice," Thursday night, "Richard III," Friday night, "Othello," Saturday night, "King Richard III."

The management of the popular State street amusements there will be to break in the good programs that have prevailed at the Orpheum for the past few weeks. The claim is that next week's program will in every way come up to the standards of the previous weeks. The headline act, the three sisters Macarte, are a trio of English beauties who have recently left their native land to win fresh laurels in America. The critics have pronounced their act a unique, artistic, clever, acrobatic turn, and they are up to their promise, they should furnish a veritable muscular sensation. They have an aerial act which is said to be the acme of perfection, dainty and grace. Dixon, a comedian whose turn comes, musical novelties and comedy work. Rockway and Conway, singers and comedians, are said to be original and out of the ordinary. Thos. J. Keogh and Ruth Francis present a new act, play entitled, "The Ward Heeler." This playlet is said to be a masterpiece of the business, and the way Keogh uses twelfth century slang is said to be an unmitigated joy. Miss Francis upon whose shoulders much of the credit for the success of the act rests, is a sweet, dainty little person who acts and sings. Wells & Sells are a couple of comedy acrobats. Most of the acts selected at the opening play, are in good everywhere and it is to be a real surprise to Orpheumites. These together with the melodrama and Welthe's orchestra comprise the bill.

The Theodore Lorich company closes its successful season at the Grand next week, the play selected being "The Knight for a Day." The role of Jesse James, aside from the regular matinee there will be an extra matinee on Tuesday which comes in the form of a musical comedy, "The Singing Girl" and Alice Nichols when "The Cowboy and the Lady" will be presented. On Thursday night the Lorich company will give place to the musical comedy, "Noble as Leading Man" and Miss Dorothy Marks as leading woman. "The Queen of the White Slaves" has been selected as the opening play. Besides Mr. Noble and Miss Marks in the company, there will be Terese Loraine, Ira E. Earle, Harry B. Foley, Bessie Dainty, Dave Murdoch, William Donovan, Mr. Whittier, and Amy Ince. Marie Hood, Matt Kohler, Frank Ambrose. Every piece of scenery used by the company in the presentation of its plays will be specially constructed, and the melodramas to be produced, affirms the press agent, will be a revelation to Salt Lake in more ways than one.

THEATER GOSSIP

A play has been made, for the London Lyceum, out of "The Son of Vulcan," the novel by Walter Besant and James Rice.

Robert Edeson will appear next season in the "Call of the North," a dramatization of Stewart Edward White's novel, "Confessor's House."

Stephen Phillips' dramatization of "The Guide of Lammarmoor" will be called "The Lost Heir" when it is produced at the London Adelphi by Martin Harvey.

Berthelm Tree celebrates this month the completion of his twenty-first year as a manager. He has in that period produced 20 plays, including 12 of Shakespeare's.

at the Casino theater in New York, and if the experience proves successful, girl ushers will probably replace boys in the other Shubert houses.

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self and also to his actors. "The audience shall have what they want. Simone shall forgive." He sat up all night rewriting his third act almost the next morning by the east and rehearsed in the afternoon for the first public performance that evening. The valuable house-dollars can do quick work when necessary.

M. Brieux indulged in no grumbling over the adverse verdict of his first list," he says, "only when there is an audience in the house. The public is a collaborator whom the playwright cannot do without. In my statement of the original form would you have had a failure, now bids fair to score a hit.

In Paris the "repetition generale" or dress rehearsal of a play which precedes its first public performance is a sacred thing before a fairly large number of people whose judgment is by no means warped by the fact that they are all dead-heads. It was supposed that that would be the "repetition generale" of "Simone" at the Comedie Francaise on a Saturday afternoon. The first two acts were heartily applauded, but the third and last act, of the human nature, didn't "go down" at all. So M. Brieux made a radical change in it and when the play was given before the paying public the third act was received with enthusiasm.

AGAINST CAPITAL PUNISHMENT. The play, though not what is called a play with a message, is all at the legal and moral level. The penal code in France counsels indulgence for the man who kills his wife in a fit of legitimate jealousy. This has been held the crucial and contrary to human nature, didn't "go down" at all. So M. Brieux made a radical change in it and when the play was given before the paying public the third act was received with enthusiasm.

WRIGHT IS DISGRUNTLED. Huntley Wright, who is once more in London after a long tour in the United States in "The Dairy Maids," does not seem to have gained from his experience a high opinion of American theatrical matters. "For a play of American theatrical matters, the play has no taste," he says, "but a Dead Man's Gullet drama, full of cowboys and cowboys, and with the stage awash with dead Indians will draw the town. The principal difference to a London actor," he adds, "is that the New York rest of the time is devoted to touring. Then comes the awful experience of 'one-night stands.' During my last tour I met a well-known English actor who had first played forty towns in forty nights. Mentioning this to an American actor he scoffingly boasted that he himself had done 200 towns in forty nights."

BACK TO GOOD OLD DAYS. When Granville Barker gets back from America he will find arrangements well advanced for the production of "Bernard Shaw's" new play, "Getting Married," at the Haymarket, and, in fact, it looks now as if we should have a regular series of Vedrenne-Barker matinees at the Haymarket like those in the good old days at the Court theater before the managers were tempted away to disaster at the Savoy. And, by the way, the fact that the fine-pointed sort of play that made the Barker management famous could succeed at the little Court and yet fail at the bigger Savoy was doubtless responsible for Barker's decision to untried the management of the National theater in New York on the ground that it was too large for anything except plays written, as it were, with a broadsword pen. A series of Vedrenne-Barker matinees at the Haymarket will lift the drooping spirits of the disciples who have looked to the management of the revival of the British drama. Frederik Harrison, the lessee of the Haymarket, will be a sympathetic associate of Vedrenne and Barker in this series. Nothing has been given out as to what "Getting Married" is about, but Mr. Vedrenne says it will be followed by yet another brand new Shaw play. In fact, it is likely that the author would let anyone but Granville Barker produce one of his plays in England. John Galsworthy, author of "The Silver Box" is said to have written a play which he has just finished and a friend who has seen it tells me it is the best thing he has yet done—until Barker can put it on for him somewhere.

REWROTE THIRD ACT. "Very well," said M. Brieux to himself, "I will rewrite the third act."

New Vaudeville Sensation Dances Chopin and Strauss.

MISS MAUD ALLAN is the mode of the moment. "All London," as the posters say, or at any rate as much of London as can squeeze itself into the Palace Theater of Varieties, is making a point of seeing her. For the serried ranks of gentlemen, old and young, equipped with opera glasses, it is easy to account for the rumor—not at all accurate—that the lady is attired for one of her dances in little else than beads. But the mundane dames are there, too, to see and be seen, and a careful scrutiny may even reveal a genuine amateur of dancing for dancing's sake. When Miss Allan "turns" arrives at a quarter past ten, there is the sudden silence that betokens eager expectation. The stage is unfurnished save by the music—made visible by lights and for background there appear velvet curtains of a dull hue. Then the violin bows glide softly into the first strains of Chopin's walse in A minor, and the "beads" begin to show.

The figure of the dream is a young girl; you perceive her, that is to say, to be a girl when you wake again, but to your dreaming sense she is a nymph or a sprite, a being who is not of this world. Her hands have something of the leaf or petal about them, gently opening and folding or curving back upon their stem, like Daphne's hands in the picture of some of the great artists. Her hands have something of the leaf or petal about them, gently opening and folding or curving back upon their stem, like Daphne's hands in the picture of some of the great artists. Her hands have something of the leaf or petal about them, gently opening and folding or curving back upon their stem, like Daphne's hands in the picture of some of the great artists.

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