

DRAMA

COLONIAL OPENING.

A Cohan play, under the management of Cohan and Harris, is booked to open the season at the Colonial.

It is a rural musical comedy of New England life and is one of the best George M. Cohan has written.

The players who interpret the several roles are people with reputations for conscientious work. Edward O'Conner will appear in the role of "Harrigan," and his song, "Harrigan," has become one of the most popular hits of the day.

Grace King has the role of the village postmistress, and Laura Bennett that of the village gossip, and the following artists have been engaged to interpret the different characters: Richard Bartlett, Frank Buoman, Dan Bruce, Edwin Belden, James B. Gentry, Flossie Martin, May Maurice, Helen Young and Bobby Wagner.

For the scenes of his play Mr. Cohan has gone to the village of Brookfield, Mass., which is fifty miles from Boston, and he has there selected some of the types that make up the inhabitants of the little town, and has drawn them so carefully that they are said to live in the atmosphere of the play and plot he has devised.

"Fifty Miles From Boston" might have perhaps been quite as great a success without the introduction of a song, but Cohan's cohorts have come to believe that no play from his pen is complete without music. Therefore he gave it to them and in this, his latest handiwork, he has supplied some fascinating numbers. They are entitled "Jack and Jill," which is a down-to-the-minute version of the old lullaby your mother was wont to sing to you while dangling you on her knee; "A Small Town Gal," "Boys Who Fight the

Flames," "Ain't It Awful," "Harrigan," and "Waltz With Me." They are all decidedly Cohanesque.

MISS BATES TALKS ABOUT HER ROLE.

Miss Blanche Bates, who appears at the Salt Lake theatre next week in her new play, "The



Blanche Bates

"Fighting Hope," is in love with the character she plays.

"Why do I like Anna Dale, the character I portray in 'The Fighting Hope'?" she said recent-

ly. "Oh, there are so many reasons; so many that I am afraid you could not patiently listen to them all. In the first place, the role is new and comes as a pleasant relief after the enactment of the same part for three years—not that I love the girl in 'The Girl of the Golden West' less, but that I love Anna Dale in 'The Fighting Hope' more. This craving to create is a characteristic of the profession—the artist in us, I suppose, that is ever eager to do something greater, and were the managers to conform to the wishes of ninety-nine per cent of the stars on the stage today, the stars would be permitted to create a new role every three months. In about that time the part becomes second nature, and although it mellows and becomes more artistic with subsequent performances, still the enthusiasm born of newness, as it were, sometimes begins to wane. But probably my chief love in my present role lies in the fact that Anna Dale embodies all that is ideal in an American woman. In comparing her with the women I have recently depicted, I find her so vastly superior, so much more real and therefore more interesting. She is an intellectual character and appeals to me with far greater force than the purely romantic figures. In 'The Darling of the Gods' and 'The Girl of the Golden West'—plays of another and distant period—the heroines with whom we associate in every day life, and therefore one whose characteristics are harder to present truthfully because of every one's intimate knowledge of such characteristics."



"GIRLS."

The clever and laughable Fitch comedy of last season "Girls" took the first three nights of the week at the Grand and the farce drew a lot of the first nighters who remembered its laughs from last winter and more who missed that opportunity of seeing it then.



Scene in "Fifty Miles from Boston" at the Colonial next week