GREEN ROOM GOSSIP FOR THEATER GOERS

COMING ATTRACTIONS.

Maguire's Grand Opera.
April 29, 30 and May 1, 2 and 3—"The Streets of New York."

Sutton's Broadway.
April 27, 28, 29 and 30—"'Way Down East."

Union Family Theater.
Dark.

Anaconda—Margaret Theater.
Dark.

ANOTHER theatrical season is drawing to a close. Butte theaters have been dark the greater part of the week, and with the exception of the minstrel shows at the Broadway and Family, the city was without amusement.

Theatrical managers report a successful season. Most of the best attractions that have visited the west have been seen in Butte and without exception have been well patronized.

On the other hand the barn stormer has met with a reception that has been far from torrid. The experience of many of the cheap shows that depend chiefly on lime light effects and flaring billposters has been an expensive one. Long-haired fakirs have discovered during the past season that there are no more critical audiences in the West than those which fill the theaters of what they have been shocked to discover is not a frontier mining camp.

Nothing that has occurred in the theatrical world during the year was of greater import than the event marked by the ringing down of the curtain at Maguire's theater Monday night when Herr Daniel Bandmann closed his career as an actor and left the footlights forever to retire to the quiet of his Montana ranch on the Bitter Root.

It was rather an odd coincidence, but one worth noting that at the time of making his adieu to the profession in which he won world-fame Herr Bandmann took the opportunity afforded him at a lecture given in this city Tuesday to decry the fame and fortune to be won on the modern stage.

Coming from so great an authority his words are significant.

"Heaven forbid," said the renowned tragedian in the course of his lecture to the school children, "that I should attempt to mislead you or to encourage you to embrace a profession that means a carer of continuous nightmares. The stage considered as a moral instructor would be a most powerful and influential factor, but as it is at present—a medium for ordinary amusement—it has nothing instructing or emulating in its following. It is chiefly a commercial enterprise, utterly devoid of art and elevation."

Bandmann has seen a generation of players. Recent experiences may have prompted a more caustic criticism from Mr. Bandmann than the decadence deserved, but there is food for reflection in his remarks.

***

William A. Brady's production of the play "'Way Down East," is said to possess a remarkable novelty in the way of a terrible snow storm, the most realistic and original that has yet been given to the stage.

The storm is not a gently falling and insignificant patter of paper, but comes down furious and fast, drifting, driven and genuine; in fact, just like the snow storms that may be seen anywhere in mid-winter in New England. It takes six machines to do the work, three to carry the snow past the door and three to carry it past the window, the ingredients being cut paper and salt. The machines work quickly and silently, for it would never do to have them reveal themselves to the audience by the roar and buzz of revolving wheels. The action of a snowstorm it copies as closely as possible, care being taken to make it intermittently wild and furious, the temporary lulls being one of the most characteristic point in a New England storm.

The mechanical part of the storm being so perfect, it is well to say that it is not lugged into the play for mere sensational purposes, but it is told that it fits into the action so smoothly and naturally that the spectator accepts it as one element in a strictly logical series of events. Of course, electricity is the power; the old way was to swing aloft out of sight a long bag of torn paper, which fluttered down through a slit in the bag. Sometimes the paper got crowded in one place, so that snow fell on the just but not on the unjust; and then when the cloud broke loose the unjust got a paper wad in the neck. In this scene there is a kitchen with a door and a window, about ten feet above the floor and just at the stage right of the door are electric fans so placed that the wind causes the air to take a sort of a whirl-a-gig-course down past the door and window; the papers are dropped out of a box, while salt flows from cylinders into this wind; the beautiful snow beats against the window, and when Anna opens the door and standing on the threshold declares: "I never want to see any of you again," the wind and the snow whistles chill in the doorway.

This unusual realistic effect is promised to be done in its entirety at the Broadway theater, the company opening there this evening and running four nights with Wednesday matinee.

Among coming attractions none will please Butte audiences more than the Frawley company, which opens at the Broadway theater for the week commencing Sunday, May 4, in repertoire. Mr. Frawley and his company are well known to the theater public here, and as well liked as known. The company is practically the same as the one that was here earlier in the season.

***

The Family theater will be dark all this week. It opens Sunday, May 4, at which time McEwen, the hypnotist, will entertain. Hypnotism is so weird and so little understood by the masses that it is always fascinating to a degree. The absence of any attraction of this nature during this season should insure good houses during the run of the show. Mr. McEwen is a wonder in his line.

***

"Nathan Hale" is one of the strongest American plays of recent years, if not of the century. It is from the pen of Clyde Fitch, just now the foremost American playwright—in that there are more of his plays now being acted than the productions of any of his contemporaries. It is in four acts and the scene is laid in New London, Conn., and in New York. It tells the story of Nathan Hale as true to history as could possibly be followed in a dramatic production, and it tells it beautifully. Naturally, there must be a deal of sadness and sorrow, but there is also much of humor, and the love story and the love scenes are so prettily done and so splendidly and tactfully acted that the tears at one's hearstrings are varied. It depicts the character of Nathan Hale as every patriotic American believes it to be, and as he was. Not as a spy—in the generally accepted meaning—but as a patriot, who thought that anything that helped the cause of his country was honorable, and "whose only regret was that he had but one life to lose for his country."

This play will appear at the Broadway three nights, commencing Thursday, May 1.

***

Word has been received from New York that Sam Thall will be married in that city May 10.

***

The new Ellensburg theater, in Ellensburg, Wash., was opened March 31, by Rose Coghlan in "Forget-Me-Not." The house was packed. Prominent managers of the northwest were present on the occasion. The theater is a beauty.

***

George Musgrove, the Australian manager, arrived this week from home on his way to view the coronation ceremonies in London, and to complete arrangements with Mme. Melba for a tour of Australia. Mr. Musgrove reports that Her Majesty's theater in Sydney burned to the ground early in the morning of March 23.

***

"The Royal Box," Charles Coghlan's strong play, will open April 21 for a spring and summer tour of the coast. The tour will be under the management of Leroy Pelletier. An excellent company and magnificent costumes and settings are promised.

***

A funny story comes from Boston, where they have been having a season of grand opera. During a presentation of "La Tosca," a number of Italians, sitting in a box, became convulsed with laughter. As Ternina was in the midst of her impassioned love song to Mario, the people about them first wondered what they were laughing at, and then became incensed at the foreigners. Finally an usher was sent to find out the reason of so much hilarity. One of them said: "Do you know what Ternina is singing?" "No," answered the attendant. "Well, instead of a love song, she is singing in impassioned accents: 'Don't turn around, your trousers are torn; don't turn around, your trousers are torn.'"

***

Lillian Russell will leave Weber Fields next season and star in a musical piece under the direction of David Belasco.

***

On May 17 James Neill and his company will celebrate in San Francisco their fifth anniversary of continuous playing. That organization holds the world's unique record for having given more performances during that length of time than any similar company, as it has played both summer and winter, losing only occasional performances while traveling from one city to another. The Neill company was first organized in 1894.

The Warde company will sail from San Francisco May 1, for their first engagement in the Islands. Mr. Warde will produce. "Macbeth" during the engagement, and Virginia Drew Trescott will play Lady Macbeth. That wonderfully clever actor, Barry Johnstone, will contribute his share of artistic delineation during their stay there. And Francis McGinn will uphold the credit of California in first rate style. The company's engagement ought to be in every way successful.

***

E. S. Willard is to have a new play by Stephen Phillips, with the character of King David as the hero, and dealing with his love for the wife of Uriah the Hieretic.

***

Further details have come to light of Blanche Walsh's unfortunate accident in Everett, Wash. After presenting 'Janice Meredith," in the Whatcomb theater, which stands on the bay, Miss Walsh started for the hotel. Upon leaving the stage entrance she stepped from the narrow walk connecting the wharf and theater platform, and fell 12 feet, striking the timbers below. Her left leg was badly cut and her right arm is wholly useless. The doctor who attended her says it might be many days before she is able to play. It was decided to send the actress to Spokane as soon as possible after the accident, and when the ambulance reached the train Stern was informed that there was no berth. Miss Walsh was started back to the hotel. The conductor told Stern she could have a stateroom—something that all hands had overlooked. Stern ran to the hotel after his patient and on the way stumbled and fell, smashing his nose, lacerating his hand and cutting a bad gash in his head. He was covered with blood when he reached the hotel. Miss Walsh was placed on a cot in the state room. Miss Walsh will likely sue the Whatcomb theater and the city of Whatcomb because the dangerous walk was not protected by a railing. Sunday, one of the company's stage hands, Morris, was struck by a piece of falling scenery and knocked out.

***

Fred Cooper is laid up in Alameda with a sever attack of facial rheumatism.

***

Mansfield in "Beaucaire" which will be seen at the Broadway in the near future, is the happiest promise of the dramatic year. The great actor has not had such a popular success or such a perfectly fascinating play as "Beaucaire" since he gave "Beau Brummel" and "Prince Karl." The authors have made a superior piece of dramatic workmanship. All concerned insist that "Beaucaire" is not a dramatization of Booth Tarkington's "Monsieur Beaucaire." The play was conceived first and the book was only an emanation from it; as the dramatists says, it is a scenario.

The charm of this form of the story of the play attracted the publisher of Mr. Tarkinton's first novel and he was persuaded to print the little story. Its great hit is a matter of literary history. By many it is considered a classic worthy of a place of permanency among English masterpieces. The play is in five acts. Act one shows the celebrated Pump Room at Bath when that watering place was the rendezvous for all fashionable England, under the social supremacy of Beau Nash.

The blades and belles are much agitated over the gossip from France in regard to the flight of the Duke of Orleans, but this is eclipsed by a newer morsel of gossip, the grave rumor that Monsieur Beaucaire, who has obtained entree among the fashionables, is the barber of the Marquis de Mirepois, ambassador from France. Beau Nash accepts the rumor and a stirring secen leads to Beaucaire's social humiliation and expulsion from the Pump Room. The second act shows his lodgings in Bath. He is an exile from the centers of fashion, but the nobles and gentlemen frequent his chambers to play cards. Among them is the Duke of Wintersett.

Beaucaire traps him while cheating and he uses his power over him as a leverage to make Wintersett introduce him again among the elect. The third act represents Lady Mary Carlisle's on the same evening during the progress of her ball. Wintersett introduces Beaucaire as the Duke of Chateubrien, and Lady Mary is an instant victim. There is a flow of wit and sentiment all through the act which culminates in a delightful piece of gallantry, after Badger's attempt on Beaucaire's life. The garden of Mr. Bantison's country place at a point on the driveway near the Diana is the background of act four.

It is a moonlight night and the guests are leaving after a merry rout. Beaucaire's suit with Lady Mary prospers. He is handing her to her coach when Wintersett's henchmen make an attack in the dark. They are beaten off but Beaucaire is wounded. Then Wintersett betrays his promise and tells Lady Mary that the Duke of Chatubrien is none other than Beaucaire the barber.

The last act is in the Assembly Room a week later. It leads up to the return of Mirepois and the introduction of his royal master to the assembled traducers of his real identity. It is a consecutive and cumulative story of sustained interest. The humor and sentiment balance nicely, and the action is varied and the dialogue witty as could be desired. By general consent, all the charm and atmosphere that permeated the book, are into the play. There is equally general consent that Mansfield has not before done anything finer than the princely barber.

***

The advance sale of seats for the Neill season at the California is greater than that of any previous season.

***

James Neill's new play, "The Starbucks," has the following splendid speech delivered by the old moonishiner, Jasper Starbuck:

"Finally my time come. I married a game little woman and we had two of as fine boys as the world ever seen. I raised my co'n on the same hillside and made my licker, an' the gov'ment never said a word. An' when me and them boys wus at work up thar, we could hear that little woman a singin' down at the house, singin' the song o' glory that she had hearn the old soldiers sing.

"One day me an' the boys—twin boys, jedge—was a ho in' the co'n in the fields, I recollect it as tho' it wus yistidy. An' after all these years I kin hear the song comin' up from the house. An' then came that same thrillin' noise that my father and grandfather hed heard before me—the beatin' o' the drums and a beatin' of the fifes. We clim up on the fince like my daddy an' grand-daddy hed done, an' I cried out, 'whut's the trouble now?'

"The drums stopped. The men stood with faces pale. An' one of 'em raised his flag up high and shouted, 'the country is a splittin' up and the Old Union needs soldiers.' An' I sez, 'come on, boys.' I ken look back now, jedge, an' see that little woman a standin' under the tree, wavin' us good-bye with an old flag. I kin see her yit. Jedge, we went down into the fiery furnace. We seed the flag droop an' fall and then—then, then rise in victory. Yes, I seed it. But my boys—my boys that wuz like pictures—they wuz left at Gettysburg.

"Yes, jedge, when that poor little woman learnt that they wan't comin' back, she pined away and died—an' when I come home, bleedin', there wuz a grave under the tree whar she had stood a wavin' the flag the day we went away."

***

Jewels worth $50 000 will be fought for in the courts of New York by Frank McKee, executor of the estate of the late Charles A. Hoyt, and Mrs. Mary Scales and Miss Sarah Miskel Scales, mother and sister of Caroline Miskel, who was the playwright's second wife. The jewels comprise splendid tiaras, sunbursts, earrings, rings, diamond-incrusted watches and ropes of pearls. They were first worn by Flora Walsh Hoyt, and later by Caroline Miskel Hoyt. Mrs. Scales and her daughter assert that they were promised the jewels while they were traveling in the South with the Hoyt company in 1899. McKee says the assertion is absurd; that the jewels belong to the estate and must be handled in accordance with the known wishes of Hoyt concerning them.

***

Three young women, members of the Chaperons chorus, called upon Samuel Gompers, president of the American Federation of Labor, in Cincinnati, last Wednesday, to ask his co-operation in their efforts to organize a chorus girls' protective association. The delegation recited all the woes of the chorus singers, and stated the remedies that lie within the power of a protective union. Mr. Gompers received them cordially and assured them that if they succeed in organizing, their association will be supported by the Federation of Labor.

***

N. C. Goodwin and Maxine Elliott will follow E. S. Willard at the Columbia theater in San Francisco. Their great production of "When We Were Twenty-One" is attracting as much attention as ever.

***

Pearl Landers, a beautiful San Francisco actress, who has been one of the features of the splendid production of "The Sleeping Beauty and the Beast," at the Broadway, New York, and now in its sixth month, will leave the Broadway, in San Francisco, at the close of the present season. She has been engaged for next season to play leads in Leroy Pelletier's revival of Charles Coghlan's play, "A Royal Box."

***

Charles Astor Parker, James Neill's manager, is in San Francisco arranging for the Neill company's appearance there next week. Mr. Parker says that all members of the organization are in fine fettle for the coming engagement at the California theater, and that Frank MacVicars has entirely recovered from his recent illness, and is as convincing as ever.

***

At the Family theater the next attraction will be McEwen, the hypnotist, who opens there May 11. The absence of any amusement of this nature during this season should insure good houses, aside from the really meritorious work of Mr. McEwen. All who enjoy fun should go, as it is more productive of laughter than the funniest of farce comedies.

***

There seems to be some doubt as to the future plans of T. Daniel Frawley. Recently reports have gotten out of his intention to retire from management and return to New York. From Pocatello comes a telegraphic denial of this idea. The dispatch further says: "T. Daniel Frawley on April 15 denied absolutely that it was his intention to either retire from the management of the Frawley dramatic company at the end of the season or disband the company. Frawley stated that about September 1 he will go to New York for surgical treatment, which will absent him from the active management for about six weeks. He also stated that at Portland or Seattle it is the intention to reorganize the company and bring in new blood, and it is possible this gave rise to the rumor of disbandment. The hoodoo still appears to hang with the company. Tonight, with the entire house sold, the electric lights failed entirely, and at 9 o'clock the curtain rose to a setting of coal oil footlights."

***

With a play as a text, a sermon is somewhat of an innovation even in these liberal days with the departing of the nineteenth century. Yet the Rev. Alice K. Wright, Prospect Heights church, Brooklyn, chose as the subject of an evening discourse "'Way Down East" Of the text—I Timothy, v, 22—"Keep thyself pure," the lady said in part: "A desire to talk upon this subject came to me when I heard the interesting drama in which the thought of my subject is most vividly illustrated. I am conscious of the fact that a minister who gets an inspiration for a sermon from the theater is thought by some good Christian people to be a very suspicious sort of a person. But I believe that the mass of the people and a large number of the clergy of today recognize in the theater a great moral force. I believe that they are very one-sided who fail to acknowledge that there are good theaters which rank with our institutions of learning and our churches as educational and moral forces, and that there are pure, clear dramas enacted therein that rank with our best literature, lectures and sermons as uplifting and inspiring influences. Next to real life, there is no more forcible way to impress a lesson than in the representation of the real which the stage affords, and I believe the stage and pulpit, the theater and the church should work together. When I saw "'Way Down East" I was impressed anew by the mighty power for good that the stage is capable of exerting. The great moral lessons in this play are ones that long appeal to me from my study of men, women and books, but never with a more vivid and forcible impression than in this drama. When going to hear it I noticed on the playboards these words: "Every woman ought to hear "'Way Down East,' and bring every man." Upon my return I wanted to stop and underline every one of these words, for the force of their meaning was felt; and the popularity of this play and the long-continued success that it is winning testify to the good moral sense of the piece. I hope you will all hear the play, and I shall only draw your attention to the great central lesson that it teaches."

The speaker then in the most eloquent manner pictured the story, depicted the scenes, and drew the moral that in the matter of morals there could not be one law for the man and another for the woman.

This attraction will be seen at the Broadway theater in the near future.

***

BY THE WAY.

Speaking of runs it is said that "Florodora" goes back into New York next season for another long stay, as it is to be put on at the big Academy of Music in a spectacular fashion, and is expected to more than duplicate its first great metropolitan hit.

***

E. M. Holland, who is appearing in "Eben Holden," will star under the management of Charles Frohman in a play to be written by Arthur Wing Pinero, Sydney Grundy or Clyde Fitch. The production will be entirely different from "Eben Holden."

***

When Francis Wilson goes abroad with his family, after the present season, his summer home in New Rochelle will be used by Dr. MacDonald, a specialist, who is the constant attendant of the divorced wife of Henry M. Flagler, the multi-millionaire magnate.

***

Minnie Dupree will star next season under the management of W. G. Smyth in a play entitled "A Rose of Plymouth Town," written by Mrs. Evelyn Greenleaf Sutherland. Miss Dupree is especially well remembered for her acting of the lazy girl in Nat Goodwin's production of "In Missouri."

ESTELLE WARD OF THE "'WAY DOWN EAST" COMPANY.

HOWARD PYLE AS "NATHAN HALE."

GRACIE HULL OF THE "'WAY DOWN EAST" COMPANY.