DRAMATIC

SOURA, Prim Scheff, "The Lion and the Mouse" and "Strongheart," to an nothing of the bills at the Orpheum and the popular priced theaters—there is a bill at nearby comes from which the most impatient drama lover an difficulty in making his choice.

Soura, the sun and only, in the hand like upon at the tabernacle Monday afternoon, to a big popular priced children's festival. Stephens' youngsters will provide the chorus and as the performance is placed late in the afternoon and the price of admission is but 25c, the young people of the town ought to come out in throngs to witness the entertainment.

We are promised that Soura's programs will have the usual mixture of the popular and the high grade. The band consists of 55 men, the largest number which he ever brought west, while his soloists are of the exceptional grade. "The March Hare" ought to receive a tremendous welcome from his friends next week.

* * *

Fritzi Scheff is new to Salt Lakers. Yet in the east she has a fame which always insures her crowded audiences. She came to this country first as one of the prima donnas of the Metropolitan Opera house, New York, at which time she showed so great a talent for the lighter roles, that she was engaged by a manager to star in comic opera, and several works have been especially written for her. Among them is her latest success "Mademoiselle Modiste," a Parisian story set to music by that delightful composer, Victor Herbert. Miss Scheff clings to her grand opera training in the management of her company; she always insists on an enlarged orchestra; her chorus is a big one, and the production one of the most complete. In the cast will appear our old friend, the baritone Pruette, and such other well known singers as Mamie Gilliagwater, Robert Michaelis, Howard Chambers, Leo Mars, and many others.

Manager Pyper anticipates a rush for Fritzi Scheff barely second to that of "Madam Butterfly."

* * *

The popular favorite, "The Lion and the Mouse," hits up the last half of next week, opening Thursday night. Although this is the third visit of the play to this city, the fame of the drama insures it as strong a welcome as ever. Its great story, its moral and the unveiling of the methods of high financiers, appeal even more strongly to people today than when it was written. The "girl in the case," Shirley Rosmore, will on this visit be enacted by Miss Dorothy Donnelly, Paul Everton again plays the part of the money king.

Miss Donelley's family connection with the army, will be recognized Saturday evening by the Fort Douglas people, who will attend in a body, having purchased the boxes to accommodate themselves and families.

* * *

"Strongheart," made famous by Bob Edeson, now headed by Ralph Stuart, comes week after next. It appeals to the college spirit, and its great football episodes make its success in every college and university city assured in advance.

The many Salt Lake friends of Ben Stern, the old manager of Fanny Davenport, will be pleased to learn that "Strongheart" is his individual property, and that the production was turned over to him as a present by its former owner, Mr. Henry Harris, who first introduced Bob Edeson in the play.

* * *

The Orpheum will have a high class performance next week, introducing as a head liner the famous eight Vassar girls, who will be remembered as having made a big hit with Orpheum patrons last season. Their costumes are tasteful and the effect of their performance is enhanced by pretty stage scenery and brilliant electrical devices. "The Unexpected," is an entertaining sketch by Mrs. Inez Macauley, assisted by Clarence Oliver. The plot of the story centers about a wedding bracelet which the young man receives from his uncle as a birthday gift, which enables him to tell the outcome of a great horse race in which vast fortunes have been staked. Mr. and Mrs. Jimmie Barry should be received with joy in their Irish sketch, entitled "At Henshon Corners," for in this country the tables, and the fun is picked at the city man instead of the "Rube." Next on the bill will be Chinko, the famous English juggler, who will be seen in an extraordinary performance. Makmuri comes to delight lovers of the violin with a rare feast of classical music rendered with artistic skill and taste. Minnie Kaufman, "the queen of bicycle riders," will give an original exhibition of fancy and trick riding on a variety of wheels. The Orpheum orchestra will delight us with a number of new and pleasing selections, and the kinodrome will close the bill.

* * *

An announcement of more than usual interest to lovers of good comedy drama is which a number of popular songs are effectively introduced is made by the management of the Grand who have arranged for the presentation of "The Choir Singer," one of the present season's greatest successes; it will be seen here the first half of next week. A large company of well known players has been engaged by Manager W. E. Nankeville, and every necessary is declared to be first class in every respect.

* * *

"Lost in New York" comes to the Grand next Thursday for three nights and Saturday matinee. It is a mirror of high and low life in a great city, told in such a manner as to bring out all the pathetic, as well as the bright side of human life. It is not gruesome at any time and yet it is perfectly true to the subject it purposes to illustrate. The situations are taken from actual life, and they are not only critical, but at the same time so unique as to win the strong commendation of listeners.

* * *

"Oh, What a Night!" is the piece being offered by the International Stock company at the Lyric theater for the coming week, opening this afternoon. Manager Donnelan announces that he has added special scenery to fit the occasion.

In addition to the farce sketch, the vaudeville numbers will include the following list: Budd Ross and company in "Hinkey, the Jail Bird," which comes with a record of success on the Sullivan-Considine circuit. Sing Fong Lee, Chinese violinist, with a reputation as a performer; Inez Dane, vocalist; Harry Long, in illustrated songs, the Lyceum and the Lyric's new orchestra.

FRITZI SCHEFF,

Who Appears at the Salt Lake Theater, Next Monday, Tuesday and Wednesday.

MISS INEZ MACAULEY,

Who Appears at the Orpheum Next Week.

THEATER GOSSIP

Mr. Belasco has organized a specialty fine company for his revival of "The Heart of Maryland," which will this season be presented with so elaborate a scenic and costume investiture in cities where the excellent drama of the Civil war could not previously be booked.

An old friend asked Mrs. George Gould (who used to be Edith Kiene, daughter of a member of the Daly company) if she ever felt a relish of our old business lending the show—oh, well she said, "when you have rubbed against the scenes you can never get rid of the smell of paint."

George Goodale of the Detroit Free Press, who knows all the chestnuts of long generations, says that it was Barry Kendall who left in the dressing-room in a theater, a letter for Rosina Vokes, who was billed to follow him, addressing to her in this way: "Put a care in your dressing telling the people of their own that I played here."

Thus [illegible] gave Digby Bell in his interpretation of "Mr. Pipp" in which he comes last season, will be delighted with the clever character work of this finished actor in "Shore Acres." That Mr. Bell has made the most appeal to the public, is best attested by the record patronage with which the appearances of Mr. Bell has been received.

Mrs. James H. Hackett, mother of James K. Hackett, is critically ill in Mrs. Alston's private hospital in West Sixty-first street, New York. Mrs. Hackett is nearly 65 years of age. She has not been in good health for six months. As a young woman she was a prominent actress in stock companies. She has not appeared on the stage for more than 30 years, but in all that time she has been her son's constant companion, always accompanying him on tour.

After a week in New England cities Herbert Kelcey and Effie Shannon opened their regular road tour at the Columbia theater in Washington, Oct. 21. Manager Shipman is traveling with this attraction. He reports that the new play—"Bringer"—is a pronounced hit, and that the supporting company is strong in the number of people of prominence in the cast. A really remarkable performance is being given. The new and very elaborate production is also causing most favorable comment.

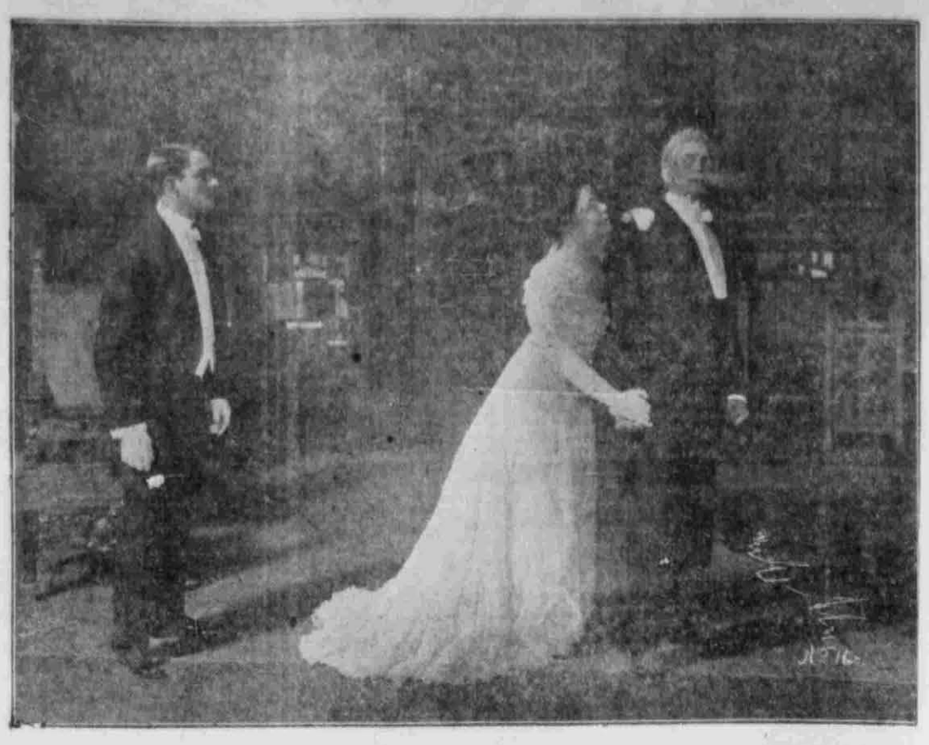
Not long since Mr. Sothern was playing "Hamlet" in the opera house in Cleveland. In the graveyard scene, Hamlet approaching the bier of Ophelia, throws himself on the coffin, and gives audible voice to his grief. Mr. Sothern is nothing, if not realistic, and when he prostrating himself, he did it with all the violence for which the part called. Unfortunately, the stage-carpenter had left a rusty nail sticking upright in the imaginary earth, and the nail went clean through Mr. Sothern's hand, coming out at the back. Although the pain was terrible, Mr. Sothern proceeded with his scene, and as soon as possible had the wound cauterized.

"I have been so disgustingly well myself that I have to borrow my sick-experience," says Laura Nelson Hall, who is about to star in a "small nurse part." "I saw an operation at the Roosevelt hospital the other day—and now I know what sort of a woman a good nurse must be, to be able to endure such things as that and at the same time never to become so hardened as to lose her sympathy. I didn't faint—and so I feel I acquitted myself admirably for a beginner. The nurse who assisted the doctors was just such a nurse as I would like to be in real life; and such a nurse as I shall try my best to be upon the stage."

"The Great Divide" is being translated into French, German, Italian and Spanish, and Henry Miller has begun arrangements for its presentation in Paris, Berlin, Rome and Madrid, in addition to his own appearance in the play in London next spring. All the adaptations are being made by the actor-manager's elder son, Gilbert H. Miller, who is a brilliant linguist. Mr. Miller has had many offers for rights of "The Great Divide" in the continental countries, but he has retained them just as he has the London rights, and he, with his associates, Margaret Anglin and Lee Shubert, will be sole owners and managers of all the productions made.

Miss Blanche Bates, in confiding her impressions of Puccini to the Boston Transcript a day or two ago, has really given no fewer than three charming miniature portraits of this man as he goes about his work. New York saw him last winter on parade, bowing to such audiences as he said he had never seen in Milan. With Miss Bates it was different. And the meeting of the actress with the man who is to make a second Puccini-Belasco opera of "The Girl of the Golden West," was by no means a case of mutual admiration at first sight.

The woman's disillusionment as to a romantic personality of the non-dramatic stage, her clear, keen appreciation of the real Puccini as she saw him, and finally her tell-tale remark out of school as to what he had seen in the play to translate into grand opera, are told with directness and simplicity.



SCENE FROM "THE LION AND THE MOUSE."

Salt Lake Theater, Next Thursday, Friday and Saturday.

IN LONDON THEATERS.

Special Correspondence.

LONDON, Oct. 23.—Hubert Henry Davies has hit it off again! There is no doubt of that. You know all about Davies, of course. He is the young Anglo-American dramatist who learned his trade in the United States and won his spurs there, and who is known to fame as the author of "Cousin Kate," "Mrs. Gorringe's Necklace," and "Cynthia."

Now, after an interval of almost two years he gives us another sparkling little play, "The Mollusc," which positively captivated the first night audience at the Criterion, this week, and is sure to be seen in America sooner or later. Sir Charles Wyndham, who has produced it, tells me that his plans are uncertain, but if he decides to cross the Atlantic again this winter it almost certainly will be with "The Mollusc," which gives him and his leading woman, Mary Moore, even better chances than they had in "Mrs. Gorringe's Necklace." They were playing the last named piece in the United States, it will be remembered, when the veteran actor and former surgeon in the American army was knocked down by a cable car and compelled to cancel his tour.

Should Wyndham decide not to take "The Mollusc" to America, however, it certainly will not be because of a too heavy salary list, for the newest Davies comedy contains exactly four parts. It is just about the shortest cast on record for a three-act play, but this is emphatically a case of much in little.

What, by the way, is a "mollusc"? It proves to be a kind of jelly-fish, which as the man from Colorado (not Missouri), in Davies' play explains, "clings obstinately to its rock and expends a vast deal of energy in resisting the pressure of the waves." Nothing moves the mollusc's ingrained passivity, and in this respect it is resembled strikingly by Mrs. Baxter, the heroine of this new "comedy of four."

Limpet-like, this lady sticks to her chair or bed, and her entourage one and all find that it is easier to give in to her than to combat her. Even her energetic brother, fresh from the "states," who is determined to wake her into action is worsted throughout two acts, and only in the last scores a point. Then he succeeds in making Mrs. Baxter jealous of her pretty governess (who really is engaged to him) and thus rouses her to a temporary activity. "Once a mollusc, always a mollusc," however, and at the finish Tom Kemp gives up his sister's reformation, goes away with his bride and leaves the future domestic economy of the Mollusc's home to take care of itself.

Truth to tell, the plot of this comedy is difficult to put on paper; there is so little of it. The young playwright's triumph lies in the clever use of his "lines" and the subtle study of the mollusc herself, even a better study than he gave us in "Mrs. Gorringe." Mary Moore has had no such opportunity since "The Tyranny of Tears" which, by the bye, "The Mollusc" somewhat resembles. Wyndham, too, as the philosopher from Colorado, has a part after his own heart, and both these artists are admirable. If they take "The Mollusc" to America, they will score a big hit; if not there are no parts in view for four fortunate American players. And in the event, dizzy royalties for a young dramatist who must have taken a rabbit's foot away with him when he left America.

And, como Davies the old stagers in the playwriting business over here are rather in the background just now, the limelight of popular interest being focused instead on a group of brand new dramatists. Foremost among these are two who need no introduction to American readers, both of them, Julia Opp and Robert Barr, being generally claimed as products of the United States, though that claim is not wholly justified. Neither the actress nor the novelist is in London at present, and details regarding their respective contributions to dramatic literature must come later, but oddly enough they have found a common producer in Martin Harvey, and will be given, one in front of the other, in Dublin next month.

* * *

Barr's play is called "The Conscience," and has been written in collaboration with Lewis Ransom. It is in three acts, and will have Miss Ainley's piece as a curtain raiser, the title of the latter being "The House of Pierre." Its scene is laid in France, and there are parts for both Harvey and his wife, but no further particulars are given in the official communication sent me.

Of the other new dramatists who are to the fore just now, perhaps the most interesting is Edward Garnett, the young author of "The Breaking Point," by reason of the tussle he has been having with the British stage censor. Of that curious person we have heard little since he distinguished himself by forbidding "The Mikado," but feeling has been aroused against him once more and indignation at the autocratic power which he wields, owing to the glaring inconsistency of his action in the case of "The Breaking Point."

* * *

For this time Mr. Redford's victim has not taken his medicine in silence, but has appealed to Caesar by publishing in book form the piece which the Haymarket management was restrained from producing. And though "The Breaking Point" unquestionably deals with a delicate subject—the subject of an unmarried girl who, fearing for her reputation, destroys herself—the treatment is lofty and dignified, which cannot be said of the handling of a similar theme in a piece by Thomas Hall Caine which the censor approved and which is now packing the Lyceum.

Incongruities like this and Mr. Redford's action in forbidding "Maternite" and "Mouna Vanna" and licensing suggestive musical comedies and French farces are becoming too much for the patience of the public, which resents, too, the censor's rule of giving no explanation for his refusal to license. It now is suggested that his functions should be handed over to a board composed of at least three persons of recognized critical position and that when a license has been refused it should be incumbent on this board to give detailed and specific reasons for its action.

* * *

From another new dramatist has come "Irene Wycherley," the piece at the "Kingsway" which has divided the London critics so hopelessly. Anthony P. Wharton is the name which appears on the play bills, but this is now said to be a nom de plume, and the author is described rather vaguely as "holding a responsible position in the commercial life of Dublin." Certain it is, however, that there is "grip" in many of the scenes of his maiden play, with which Lena Ashwell recently reopened the Kingsway, though many reviewers condemned the piece flatfootedly because of its brutality.

* * *

Repellant much of "Irene Wycherley" undeniably is, but it seems to have scored notwithstanding and may be used by Lena Ashwell when next she tries her luck on the other side of the Atlantic. The story is of a wife and her beast of a husband. He has ill-treated her, and she has left him, with a weal on her face, but she learns that he has been injured in a shooting accident and thus is induced to go back to him again. It proves, however, that the man has been blinded and terribly scarred and that his native brutality has increased tenfold. The wife shrinks from his caresses and in revenge he invites an old mistress of his and the man who has married her in entire ignorance of her past to stay at his house while his wife is there.

Of course a tragedy is inevitable. The wife, Irene, discovers who the woman is and the woman's husband discovers the relations that have existed between her and Wycherley. He had been suspicious before and, indeed, been responsible for the "accident." This time he makes no mistake. He has lived in Africa and holds to the law of an eye for an eye. He shoots his wife's lover and then himself, and so the play ends. Norman McKinnell who supported Miss Ashwell in America in "The Shulamite" and played the old Boer, takes the part of Wycherley at the Kingsway and gives a powerful performance. The star herself rarely has done anything better than her Irene Wycherley, whom she makes a creature of real flesh and blood. Thus her opening venture at her new theater looks like a success, and she is not likely to need her American plays, "Clothes" and "The Undercurrent," for some time to come.

CURTIS BROWN.

Scene from "The Choir Singer" at the Grand Theater, Four Nights, Starting November 3rd.

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