

Dramatic

Our theater goes on looking for something on the wonderful order at the Theater tonight, and as Maude Adams never disappoints, it is reasonably certain that they will be gratified. So much has been printed regarding "Ivan, the Terrible," that it only remains to be said that Maude Adams claims to have found in the role, a part entirely worthy of his intense application. He has, in fact, lavished on the production all the care, taste, and scholarship for which he is noted, and it is said that not even his production of "Richard III," "Jekyll and Mr. Hyde," "The Merry Wives of Windsor," and "The Merchant of Venice" have been so well received.

O Babbie, Lady Babbie, What would the Auld Lichts say If they saw Gavin Dishart's wife In all this strange array? The bell upon the Auld Licht kirk Would ring out wild, weird tunes If it were gossiped through Thrums That you were pantaloons!

O Babbie, Lady Babbie, You play your new part fine, But all our treasured thoughts of you Are in the Auld Lang Syne. And wearing this new masquerade We'd willingly condone If you would just put on once more A gypsy gown you own.

O Babbie, Lady Babbie, For your old self we sigh,

ing this period Miss Roberts and her company have appeared in all the principal cities on the coast and as far east as Denver. Frederick Belmont, her manager, has already made elaborate preparations for her next season's tour.

Nance O'Neil, McKee Rankin and John R. Schofield, their managers, were given a favorable decision by Judge Fessenden in the Superior court, Thursday, of last week, upon the application of J. E. Ratcliffe for a preliminary injunction to restrain them from continuing her productions with any one else except Ratcliffe, who says he has a partnership contract with her and Rankin which has two more years to run. Judge Fessenden denied the application for a temporary injunction and ordered the proceedings completed, and the case assigned for hearing later.

The court of appeals of New York has awarded Mrs. James A. Herne, judgment against Lieber & Co., and also granted her a permanent injunction restraining that managerial firm from leasing the play "Sag Harbor" to stock companies. The litigation grew out of the sub-letting of the late Mr. Herne's piece to the Pike Stock company season before last, and has been pending ever since. Mrs. Herne, as the administratrix of the estate, sued to prevent Lieber & Co. from using the play in this way on the ground that it would have a tendency to cheapen her property. After a long legal battle Mrs. Herne has been upheld by the courts.

Stephen Phillips has finished a poetic drama dealing with the life of David. It is called "The Son of David," and from the few details that have been made public about the play in London, it is gathered that Phillips has made Abraham one of the chief characters. With Phillips' play ready for rehearsal, there are now three dramas in which David is the central figure. An ambitious writer in St. Louis named Rice has submitted a David drama to a New York manager, and another writer, "The King," already on the stage it will be seen that there has been a sudden realization of the poetic worth in the conqueror of Goliath.

Here are the pick of the jokes in "Puff, Puff, Puff," now being played in the Casino, New York. "Put not an enemy in thy mouth to breed rats in thy gutter," said Eddie Foy. "When a widow marries it is the triumph of hope over experience," said Miss Fischer. "I'll furnish the hope if you'll provide the experience," said Mr. Miron.

Special Correspondence.

NEW YORK, May 5.—It looks as though the dissolution of the firm of Weber & Fields had led to a reconciliation between the members thereof and the Messrs. Klaw and Erlanger. It certainly would not have been possible under the conditions formerly existing, for the Weber & Fields company to have played a farewell New York engagement in a theater controlled by the managers directing the affairs of the group of men known as the Theatrical Syndicate. The feeling between the firms was for a long time quite bitter as to which characters the picture plays of the four, even though San Francisco is as clamorous as we are to see her in "The Pretty Sister of Jose," or "Quality Street," or both. Mr. Frohman knows that she is sure to do "capacity" business, no matter what her play may be, and this saves the necessity, not only of carrying the equipment of other plays about the country, but what is really the vital point—whereas Miss Adams' heavy task of rehearsing her company in other plays than "The Little Minister."

Two people of especial note are in Miss Adams' company, one Mr. Anley, the young English actor who came over to play in "The Pretty Sister," with "The Little Minister," and Mrs. Jones, one of the veterans of the American stage.

THEATRE GOSSIP.

David Belasco is credited with the statement that the future of the American drama lies in the plays founded on the Bible.

After giving orders for scenery and costumes for a big production of "Paradise Lost" next season, Richard Mansfield changed his mind and will continue in his old repertoire.

During Nance O'Neil's tour around the world, she acted in eleven different countries, in upward of a score of plays, in nearly every instance she played a tragic or action character, the most notable exceptions being "Lady Teazle" in "The School for Scandal" and "Rosamund" in "As You Like It."

Clara Morris celebrated on April 18 the fortieth anniversary of her first appearance on the stage. When she went to the theater to prepare for her performance as Sister Griswold in "The Two Orphans" she found her dressing-room beautifully decorated with flowers.

It was bound to come, but American enterprise has fairly outdone itself in this instance, for a play is now being put on the stage under the starring title, "The Signal Lights of Port Arthur." It was tried originally in Boston, and from all accounts it is a strenuous affair.

A member of the Frawley company writes that they are doing an excellent business in South America. In fact, that it has been good ever since they struck that country. They do not play Sundays and have no matinees, so with but six or seven performances a week they are playing a profitable engagement.

After a prosperous season of forty weeks, Florence Roberts closed her tour at Fresno on Sunday, May 8. During this period Miss Roberts and her company have appeared in all the principal cities on the coast and as far east as Denver.



THE DESERT NEWS INCOMPARABLE HAM SHOW TEAM.

Which Will be Seen at the Salt Lake Theater on Monday Evening Next.

Mr. Hyams: "The latest play? 'McAdoo About Nothing.'"
Eddie Foy: "A friend in need is a bore indeed."
Mr. Hyams: "Do you play bridge?"
Mr. Miron: "I live in Brooklyn."
Miss Cameron: "You have a curl and your eyes are blue."
Eddie Foy: "Yes, they call me Kyrie Bellows."

General Lew Wallace's new play, "The Prince of Asia," will follow some what on the lines of his novel of that name. When Garfield was president he offered the general the portfolio of minister to Turkey if he would write a book dealing with the Turkish empire. Garfield was intensely pleased with "Ben Hur," and he imagined that the play will be very successful. It will be starring in London and a climax is promised that will prove to be as good a feature as the ever-popular chariot race.

lately as two years ago the better people of the city never went to Conny Island, excepting as they went to the bowerly and Matt street, upon strolling expeditions. Last season the establishing of Luna park completely obliterated all traditions for the neighborhood, and the road from the seashore to Fifth avenue and Broadway was alive with automobile parties and costly horse vehicles, while the Brooklyn Rapid Transit company had its facilities severely tested by the crowds drawn to the Thompson and Dundy show. Gaining knowledge by experience, the railway authorities have almost doubled their hauling capacity, and it is already apparent that upon all fair days, the island will be literally swarming with pleasure-seekers. Frederick Thompson and Elmer Dundy will in time be regarded—and with justice—as the rejuvenators, if not the actual discoverers, of Conny Island.

Alan Dine, perhaps the best known, and certainly one of the brightest of the New York critics, is at work upon the manuscript of a novel to carry the title of "The Servant." The publication of this story has already been contracted for.

Marie Dressler has purchased a residence at Bensonhurst, and will live there the year round, when not filling stage engagements. Miss Dressler has a number of side interests at Conny Island, and where friends persons refer to her as "The Popcorn Queen."

"The Secret of Patchinella" (previously called "The Secret of Pinocchio"), this week finishes its career for the current term. It is a charming play, admirably played by W. H. Thompson and his associates, and has had some measure of success in spite of a title which might as well have been in Greek so far as the general public was concerned.

After this season the Murray Hill theater will be in search of a new management. The house had been a ghastly failure until it passed into the hands of Henry V. Donnelly, who made it pay quite handsomely after he had stuck to his guns until his investment amounted to more than \$50,000. As a reward, the estate owning the playhouse raised the rent to a point making a profit impossible, and Donnelly turns his attention elsewhere.

LEANDER RICHARDSON.

SUES HER ACTOR HUSBAND FOR DIVORCE.



Katherine Grey, herself a well known actress, has brought suit for divorce against her actor husband John Mason, alleging infidelity and asking alimony. Mr. Mason is already paying alimony to a former wife, Marion Manola.

GOSSIP OF THE FOREIGN STAGE.

Special Correspondence.
PARIS, April 30.—All Paris is talking of "Veronique," the long-anticipated historical drama by Henri Lavedan and G. Lenotre, which Sarah Bernhardt has just produced at her own theater. "Veronique" is not as good to play as its predecessor, "The Sorcerer," by Victorien Sardou, which is to be seen in the United States next season, but it is notable as reproducing with great fidelity some of the most dramatic episodes that preceded the French revolution, and because it gives Bernhardt an opportunity to do some of the best acting she has done in years. The play deals with the flight and capture at Veronique of Louis XVI and his queen, the ill-starred Marie Antoinette, a character who will henceforth be remembered as one of the "divine Sarah's" finest creations. In it the great tragedienne, now a sexagenarian, shows that age has not one whit diminished her powers, and that in the role of a young woman she still can compel that tribute of tears which our ancestors freely paid her a generation ago.

The first of the six acts is purely preparatory, Bernhardt making no appearance in it. The scene is laid at the Hotel de Noailles, the residence of General Lafayette in Paris, time, 1791. General Lafayette, the Deputy Bernave, and Count Axel de Fersen, discuss the rumors that the royal family intend to escape from Paris. Fersen, the devoted but purely platonic adorer of the queen, has made all the plans for the flight. Of course, he reveals nothing, but the plot has been discovered by Madame de Rochefort, a lady-in-waiting to the queen, who is in love with Fersen. Fersen's devotion to her royal mistress, she resolves to frustrate.

Rocheport. Fersen plays his part in the escape as a postilion on one of the four horses, which drag the famous "berline," a species of Noah's ark on wheels, which the famous Louis installed on having built for the purpose. Sainte Menouville in the evening is the scene of the third act, which presents a series of vivid pictures. The suspicious of the crowd are awakened by the presence of M. de Choiseul's troops designed to cover the king's escape, and the passage of a chaise in which Leonard, the court hair-dresser, a typical revolutionary patriot, suspicious of everything and everybody, flashes his lantern for a moment on the face of the king. Surely, he thinks, he has seen that face before. After the chaise act occurs, Drouet has arrived there before the royal party. When the carriage arrives and the occupants are compelled to descend, the king and queen, who are then, Drouet who refuses to be satisfied, Drouet who tells the traveling lady's "intendant," the king in disguise, the king's wife, and then, hungry, sits down to discuss a pie and a bottle of burgundy while the indignant queen displays her haughty disdain and contempt for the vulgar. She has still some hope of escape. The royal cavalry may arrive in time. But in its place comes the national guard, dispatched from Paris to arrest the plotters, and the historic flight comes to an abrupt end.

In the fifth act the spectators are suddenly transported to a theatrical tableau to the realm of simple tragedy in which Bernhardt reveals the intensity of her powers and scores her triumph. Recognizing the king, he calls on his knees, exclaiming "Ah, sire!" and kisses the royal hand, to which the king replies with simple dignity, "Yes, I am your king," and then, hungry, sits down to discuss a pie and a bottle of burgundy while the indignant queen displays her haughty disdain and contempt for the vulgar. She has still some hope of escape. The royal cavalry may arrive in time. But in its place comes the national guard, dispatched from Paris to arrest the plotters, and the historic flight comes to an abrupt end.

plays which he has made famous, cost the labor and expense which he has expended upon his new play. It is written by Tolson, and was first produced in March of the present year at the New Amsterdam theater, New York. The entire New York company is with Mr. Mansfield, his leading being the charming actress, Miss Ida Conquest. "The advance sale has been enormous, and a record breaking audience is looked for when the curtain rises at 8 sharp this evening."

Tonight's presentation of "Shenandoah" at the Grand theater, when the most successful week of the Belford Stock company in this city, it also closes the company's engagement in Salt Lake for this year. The run has been for six weeks, and while his money has not been made, comparatively good business has been done, and a foundation laid for future visits to the city, which Mr. Belford says will become annual affairs here. It will be an entirely new repertoire, or nearly so, as the twenty or more plays that now comprise his list, will all be shorted at Portland a few weeks hence, with the possible exception of "Shenandoah" and "Kidnapped." These will last but three weeks, however. Monday night the company will open at the Odeon Opera house for one week, and then jump off to the Puget Sound country. The organization has made many friends in Salt Lake, and patrons of the Grand will regret to say farewell to them, particularly to Messrs. Corrigan and Sessay, and the Misses Elliot and Selwyn and Mrs. Matland.

When Maude Adams was in Baltimore in November, playing in "Laiglon," Mr. D. M. Henderson, Jr., addressed some verses to her as "Lady Babbie." In which wonder was expressed at her stealing from the "Little Minister's" domain to play the part of the English. The verses were published in the Baltimore Sun at the time, and a copy of them was sent to Miss Adams by Mr. Henderson. Not receiving any acknowledgment, the letter concluded that the verses had somehow been overlooked, and he was therefore very much surprised last week to receive a letter of thanks from Miss Adams' secretary.

Miss Adams begs that you will accept at this very late date the thanks for your clever rhyme, the secretary writes. Your Muse will probably be appalled when I tell you that Miss Adams will step soon out again from Bart's book, in the "Gypsy dress" and "Holly in her tangled hair."

These are the verses referred to and quoted from in the letter.

TO MAUDE ADAMS, IN "LAIGLON."

O Babbie, Lady Babbie, We wonder that you dare Steal from the minister's domain In that strange garb you wear! We thought you settled in the mane To leech the pediment, and pray But now you come a whiter pray Than any yet to play.

O Babbie, Lady Babbie, You play your new part fine, But all our treasured thoughts of you Are in the Auld Lang Syne. And wearing this new masquerade We'd willingly condone If you would just put on once more A gypsy gown you own.

O Babbie, Lady Babbie, For your old self we sigh,