

Dramatic

THE managers of both places of amusement always do some careful figuring in advance of the conference dates in order to secure attractions that will please their country patrons. For their conference bills this year both houses make announcements that are sure to be attractive to their visitors. At the Theater James A. Herne's famous play of "Bag Harbor" opens Monday night, and at the Grand the eight weeks' engagement of the Elford Stock company has its beginning.

Some years ago James A. Herne was asked to deliver an address about plays and players at a prominent church in Denver, Col., and on that occasion he made the following assertion: "Young men often come to me and say, 'Mr. Herne, can't you tell me a play? Oh, but I could write such a play if I only had a good plot.' And I tell them that there are a thousand plots around them every day of their lives—the greatest plots that playwrights ever had to deal with."

In "Bag Harbor" Mr. Herne has practiced what he preached. He has wandered about the quaint village on Long Island and listened to the gossip of the original Captain Dan Marbo and the prototype of Freeman Whitmarsh and the same Mrs. John Russell, and then he has, in a mathematical sort of way, subtracted from and added to until he has the whole delightful story ready for his two-hour presentation.

The Elford Stock company comes direct from San Francisco bringing its entire equipment of special scenery and accessories for all the productions it will introduce here in the next eight weeks. The company numbers 18 people, several of whom have positions of standing in the profession. In fact, the organization as a whole is considered one of the strongest permanent stock companies of the coast. During the Salt Lake season the bill will be changed twice each week, Monday and Thursday. For the opening week the plays selected are "A Flag of Truce," "A Man From Mexico," "If the Elford company succeeds in drawing to the Grand the old-time patronage that the first stock companies inaugurated there drew, and creates as pleasant an impression as they did, their success will be of the most emphatic sort.

Miss Isabel Irving winds up her Salt Lake engagement in "The Crisis" tonight. From here she goes to San Francisco where she will open the new Majestic theater which, it goes without saying, belongs to the "Independent" chain. This event is scheduled for April 18.

Now that Maude Adams' coming is assured, the theatrical circles are on the qui vive of expectancy to learn what her repertoire will be. Manager Pyper has as yet heard nothing from her on this point, but will urge that all three of her recent successes be included here, namely, "The Pretty Sister of Jose," "Quality Street," and "The Little Minister." The last named play has been done a great deal, but of course, not done as Miss Adams will present it, to say nothing of the fact that her leading man, Mr. Ainley, will be a feature himself in the part of the minister. In San Francisco they are insisting on this play being made a feature of the engagement.

The family and friends of Mrs. Ada Dwyer Russell are in daily receipt of dispatches from her regarding the condition of Mr. Russell. The New York Herald of Sunday last says that his illness is described as heart exhaustion, and that it was feared Saturday night he would not recover. Mrs. Russell's latest telegrams state that there is a slight improvement in his condition, which will be welcome news to Mr. Russell's many friends here.

It will probably be some time ere the "Rose Cereola Shay Opera company ventures into the neck of the woods again, and when it does, it will probably be in a reorganized condition, with a tenor, baritone, bass and soprano who can come within building distance of the prison donkey. Nothing like the ghastly business the company did at this theater has been witnessed in theatrical annals for several seasons past. The organization was in hard straits financially, and but for some quick telegraphic aid rendered by Miss Shay's father in "Cincinnati," the next town would have been unprovided.

Mr. Daniel Sully, the well-known comedian, who has been in the "Parish Priest" made him so well known in past seasons, comes back to us next week in his new play, entitled "The Chief Justice." The play is written along ambitious lines and deals with the loves, ambitions, and hopes of the people commonly known as the "smart set." Mr. Sully has the part of the chief justice and around his position are woven some very interesting, humorous, and pathetic scenes. Mr. Sully brings his own New York company and will present his new play at the theater on Thursday and Friday evenings next.

THEATRE GOSSIP.

Wilson Barrett has just made a big revival of "Claudian" in the King's theater, Hammerstein, England.

Ada Rehan was one of the five daughters of an Irish chieftain who lost everything in a week and came to America when little Ada was six years of age.

The mother of Madge Carr Cook was a noted English actress named "Cameron." Mrs. Carr Cook's stage debut as a little girl of three was made in an English theater.

Mrs. Leslie Carter has been offered an American tragedy dealing with the life of Benjamin Franklin, but there is little probability that she will have an opportunity to present it.

Percy Haswell will begin her stock starring engagement at the Grand Opera House in St. Paul on June 13. Eugene O'Neill, Alice Butler, Frank Craven and De Witt Jennings will be in the company.

Mrs. Wiggs of the Cabbage Patch is carrying everything before her at the Park theater, Boston, where Lieber's Company's record breaker had 22,000 paying patrons in their first two weeks. Souvenirs are announced for the 25th

Boston representation on next Monday night.

Lewis Morrison has been making some speeches along his tour announcing his retirement for a year, and promises when he resumes to offer a new play. Mr. Morrison has made a fortune out of Faust.

Lulu Glaser is a bookworm and indulges in the luxury of book collecting. Her book plate was printed in the March number of the Booklover. Miss Glaser has a de luxe edition of Shakespeare of which only 26 sets were printed.

The new Portland theater has started. It is located a block and a half above Cordway's and will be called The Columbia theater. It will be a large house, seating 1,500 people, and will open in August with either light opera or burlesque of the best class. R. G. Welch will be the general manager.

Mrs. Sarah Bernhardt has decided to appear in London this year in June. She has also completed arrangements with Maurice Grau and Charles Frohman to come to America next autumn in order to introduce Sardou's latest and extraordinary successful drama, "La Sciererie."

Waldemar Young, the versatile young newspaperman and college student, has become a leading member of the Junior dramatic club at Stanford. A recent issue of the San Francisco Bulletin contains a picture of Mr. Young as Uncle Sam and Miss Ruth Surr as a French maid in the annual farce for 1904.

Why? Regarding critics, Mrs. Langtry thinks it is largely a matter of liver action. Whether they are pleased with a play or not, "A good liver makes a good critic." "A law should be made," says she, "making it a misdemeanor for critics to attend a performance in companies of their wives or sweethearts. They are always wrongly influenced by them on first nights."

Clyde Fitch sailed for Europe last week to be gone four months. He has sketched out the ideas for two new American plays, which he will complete during his stay on the other side. Fitch's first play will be a new comedy drama for Clara Bloodgood. The star for the other has not been selected. This is following out the author's latest hobby, as he finds it necessary to go abroad to write his plays.

"I am coming back to America again next season," said Sir Henry Irving when in response to repeated curtain calls, he came out on the stage of the Grand Opera House, after the third act of "Louis XI" the other night and made a speech. It was a long speech—a very complimentary one to Americans and a very good one. Sir Henry was in the best humor. The house was crowded. The actor sailed with all his company on the Mesaba.

Henry Ainley, who is leading man for Maude Adams, is playing his first engagement in America. Charles Frohman brought him from London at the beginning of the present dramatic season, September last. He has made an excellent impression wherever he has been seen in this country. Mr. Ainley is a brother-in-law of the novelist, Anthony Hope, the two gentlemen having married the Misses Sheldon of New York. Mr. Ainley's wife, Suzanne Sheldon, is an actress and was leading woman for Charles Richman until he closed his starring tour a few weeks ago.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, March 28.—Oscar Hammerstein, whose restless mind scarcely gives him time to secure a rational quantity of sleep, is mixing war medicine for the great Barnum & Bailey circus, which is doing a smashing big business at the Madison Square Garden, eclipsing all its records in the matter of crowds in this city. The scheme Mr. Hammerstein has in view will not interfere with the plans of Mr. Bailey during the current season, but the champion theater builder of the world hopes it will produce results in the future. "What I intend to do," said Mr. Hammerstein to the writer, "is to induce all the leading theater managers of New York to aid in the passing of a measure under which circuses playing in this city shall be compelled to pay a big license fee to the city. At present Mr. Bailey has an easy and simple time of it in New York, mainly at the expense of the theaters. For the first few weeks of his engagement every season the receipts of the playhouses are practically cut in two. The profits of the circus must be very large and I don't see why the community shouldn't have some little benefit from this source. As a business man I am not at all averse to reasonable competition, but this circus opposition is rather more than I can view with equanimity. I am confident that the other men in my occupation in New York will take a similar view of the situation and aid in securing an ordinance of the right and proper sort."

A three or four line paragraph, tucked away in remote corners of the newspapers, the other day announced that David Belasco had been victorious in defending his claim to the authorship of "Sweet Kitty Bellairs," the very interesting comedy that has been running all winter with extraordinary success at his theater in West Forty-second street. When the action was begun against Mr. Belasco by a Miss Hughes, who charged that the author-manager had plagiarized a work of her manuscript, columns of notes were devoted to the story. Naturally enough Mr. Belasco is somewhat piqued at the curt dismissal of the news of his complete vindication. Belasco has suffered a great deal more than any other writer for the stage in this country at the hands of persons rushing into court and into the public press with charges that he had pilfered their manuscripts. In every instance, without a single exception, it has been utterly impossible to uphold these accusations, which have come from all sorts and conditions

of people ranging from utterly unknown writers to Jean Richpin, the celebrated French poet and dramatist.

Then he explains that he has not been in visiting the iron mills and glass factories which abound in and around the great industrial center. Mr. Stoddard is deeply interested in manufactures of all kinds, and although the future of Pittsburgh is a matter of importance to him, he is not inclined to spend an afternoon, unless one has the qualities of a salamander. Mr. Stoddard was never satisfied until he had closely examined every part of the process in each place he visited. His friends expect to see a magazine article on the wonders of Pittsburgh written by him in the course of a year. Mr. Stoddard has always been a contributor to the magazines both in this country and Europe. He is one of the most valued contributors of Blackwood's, that sturdy old Scottish magazine which has had such men as Charles Lamb, Sir Walter Scott, Thackeray and Anthony Trollope represented in its pages.

It wasn't really my own idea to play Hamlet (says Forbes Robertson). Why? Because every actor man who has fancied himself has always played Hamlet all over the shop. A great many people—my friends, of course—had urged me to try, but it always seemed to me an impertinence to make a great play the means of such personal advertisement. When Mr. Irving also advised me to try Hamlet I began to think of the project more seriously. Miss Terry often spoke of it, and it was her generous belief in the idea that persuaded me. She argued that a pianist never hesitated to play a Beethoven sonata; that it was considered a pious and not an arrogant ambition. Putting a similar case in another art gave me a new view of the matter. Except for Miss Terry's kindness and persistence, I don't suppose I should have ventured.

Clay Clement, interviewed in Kansas City the other day, said that he would soon give up acting and take to ranching in Texas, where he owns several thousands of acres. Following are some of his reasons for this determination:

"The Syndicate don't want anything except what has been tried and found profitable. They will not try anything new. The spirit of commercialism dominates the stage absolutely, and it is a hopeless proposition to try to play and to retain any semblance of art. The syndicate wants men whom it can address by name and not by name, then, when they become unduly popular in one class and show a tendency to ask for their rights, it can remember them and set them at something else. That is why so many who might be good actors are becoming aldermen and things, and why the best of us are bringing forth no geniuses at present."

J. H. Stoddard was in Pittsburgh last week, playing the principal part in "The Bonnie Brier Bush." He says he worked hard all the time he was there. Then he explains that he has not been in visiting the iron mills and glass factories which abound in and around the great industrial center. Mr. Stoddard is deeply interested in manufactures of all kinds, and although the future of Pittsburgh is a matter of importance to him, he is not inclined to spend an afternoon, unless one has the qualities of a salamander. Mr. Stoddard was never satisfied until he had closely examined every part of the process in each place he visited.

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at the Broadway. Both these enormous houses have been packed to the point of density at almost every performance. Mansfield could undoubtedly have remained here upon a vastly profitable basis for several weeks to come. Hitchcock will stay right along at the Broadway until hot weather.

The all-star cast interpreting "The Two Orphans" is the present feature at the New Amsterdam, where great interest is manifested by exceedingly large crowds of spectators. Those in the auditorium to whom the original production is not a familiar memory, are naturally very enthusiastic regarding the work of an organization embracing such players as Grace George, Clara Morris, Elita Proctor Otis, Annie Irish, Margaret Illington, Kyrie Bell, James O'Neill, Charles Warner, and E. M. Holland. But the older clique unite in praises of the Union Square aggregation when Mr. Palmer's first "Two Orphans" representations included the services of Charles R. Thorne, McKee Rankin, F. E. Mackay, Stuart Robson, Kate Claxton, Kitty Blanchard Rankin, Ida Vernon and the other members of that splendid stock company. Some of those players have passed on to the divide, some have become stars and some have grown old and obscure. But it cannot be said that either in its early days or at present "The Two Orphans" suffers from incompetent interpretation. The management of the all-star presentation will surely "get the money" for no comparatively modern play has ever been acted by such a collection of players.

Eleanor Robson, with "Merely Mary Ann," will remain at the Garrick theater after next Monday night until her New York engagement shall have been extended over at least two weeks of time. This is a wholly remarkable feat for a star to accomplish during the present season. The management of the Garrick, considering the fact that Miss Robson is a newly established attraction, Her London engagement at the Duke of York's theater next fall may be expected to "clinch" the strong hold she has taken upon the popular regard.

Robert Grau has received word from his brother, Maurice Grau, who is living in Paris, that he (Robert) can secure the services of Sarah Bernhardt for an American tour if he wishes them—and can raise the money to swing the enterprise. Grau's Wall street partners in the Patti concert tour lost 10 or 12 thousand dollars in that undertaking, but are anxious to speculate further with the idea of getting their money back. Maybe they'll go along with Robert in the Bernhardt scheme.

Ethel Barrymore comes back to town on Monday evening for a two week's engagement at the Hudson theater. She will be seen in "Cousin Kate," the charming comedy in which she has been so genuinely successful during the season here and elsewhere.

Ada Rehan and Otis Skinner are resting during the current week. Next Monday they will resume their season, playing in Philadelphia. Their tour is to terminate a fortnight hence.

"The Prince of Pilsen," with the company that is to play in it during the London engagement at the Shaftsbury theater, come to Dul's for four weeks beginning on Monday night.

In "Piff, Paff Puff," which Mr. F. C. Whitney is to bring out at the Casino on Saturday night, there is to be a spectacular feature called the Radium Ballet, which is expected to create a great sensation. In this ballet the dancers have the appearance of going through their evolutions wrapped in flames. As observed at a dress rehearsal the other evening, the effect was both startling and mystifying.

The tour of "The Girl from Dixie," projected by George Kingsbury and Samuel Rorke, is to extend to the Pacific coast and back. The company, which is very highly spoken of, will not reach New York until late in June. LEANDER RICHARDSON.

THE SCANDINAVIAN CHOIR.

Which Will Sing at the Tabernacle on April 5 for the Benefit of the Latter-day Saints Meetinghouse at Stockholm.

en to the occasion, however, by the death of Ernest Boyd-Jones, who was the original Lord Chancellor of the piece. The comedy was produced first on Oct. 4, 1901, and Boyd-Jones played in it night up to the 28th performance, when he was taken ill with pleurisy. "I shall not live to see the thousandth performance," he remarked, pathetically, a few days before his death.

American players are as popular as ever in London, and the newest comer to succeed here is Marion Winchester, the dancer. Miss Winchester, who had previously made a hit in Paris, made her London debut at the Palace Music hall, and has just been engaged for three years by George Edwards.

W. W. Jacobs, author of "Many Car. goes," is the latest literary man to turn playwright. In collaboration with Louis N. Parker, co-author of "Rosemary,"

CLYDE FITCH ON HINTS TO PLAYRIGHTS.

NEVER base my plays on a player's peculiar talents, with this exception—personality must be taken into consideration. Suppose, for example, that we introduce a startlingly tragic incident. Some women would scream at such a time. Others would be turned to stone.

In writing and staging a play I naturally bear in mind my player. A highly emotional actress could better deliver the scream than become mute at the shock, and I provide for personality to that extent. It is in the power of a playwright to develop a player by giving him the opportunity.

I always stage manage my own plays and I always select the players for them. Moreover, I insist on plays being presented as I have conceived them. For this reason most actors approach me with fear and trembling, yet I believe you will find many actors who will admit I have brought them success. To be sure, if a player suggests that a certain bit of business would be more natural than the one I suggested I listen, and if, considering personality and situation, it would be more natural, I introduce it.

My characters are created from observation. I find a type and I develop it. Sam Cosell in "Her Own Way," for example, is but a type developed from natural lines. I had no particular type in mind in this character before he was developed. I developed this one as I thought a type would develop in real life.

My first aim is always to make my characters do the things they would do in ordinary life. I evolve a story. I never insist that my heroes or heroines should do the things that the players suggest for these parts would like to do. On the other hand I make my characters conduct themselves as the logically would. Then I change my characters, fitting each character with the temperament best adapted to his role to be portrayed.

Most of this talk about art is not mine. I love the theater aside from my business, believe in a national theater, am glad to contribute to the American drama, but I do not insist I work for art's sake alone. Money is a better encouragement to art than all the state and national theaters ever dreamed of by visionaries.

HOW TO "AMERICANIZE" THE LONDON STAGE.

Playgoers in The Metropolis Are Eager to Patronize First Class American Attractions, But Have Had Many Disappointments.—"Prince of Pilsen" to Re-open House Where "The Belle of New York" Made Its Hit.—"Chinese Honeymoon" Breaks All London Records By Being Played for the 1,000th Time.

Special Correspondence.

LONDON, March 19.—Playgoers here welcome the announcement, made the other day, that the Shaftsbury Theater, where "The Belle of New York" ran for 700 nights, is about to become the permanent London home of American musical comedy, but probably few who heard of the scheme were without misgivings as to its result. Theatrical paragraphists, of course, pretend to see in the plan another step toward the "Americanization" of the London stage, but the "Americanization" of the London stage has been promised many times and nothing has come of it. And the unfortunate part of it is that the stage here can be "Americanized" to a rather large extent if only the thing were gone about in the right way. It is a fact that Londoners are, in the vernacular, "dead anxious" to patronize good American attractions, but they have had no end of disappointments. Heretofore American managers almost invariably have invited failure—when a piece from across the water has scored over here—by following it with one or more indifferent productions. Never was there a better chance for continuous money-making by Americans than that which offered itself after the run of "The Belle of New York." London was eager for "more of the same," and got "An American Beauty," which had been a great hit at home. "The Casino Girl" which followed the old Lillian Russell play at the Shaftsbury, made partial amends, but "The Belle of Bohemia," next in order, was a feeble thing enough. Then came the opening of the new Adelphi, with it was announced, another "delightful American musical comedy," and "The Whirl of the Town" was given, bored a first night audience, and lived about a fortnight! Result, American plays at a discount. "Dolly Varden" failed in London and its author went back and told American interviewers that the metropolis would have none of transatlantic musical comedies. But the company which gave "Dolly Varden" here was not an adequate one, and Americans who saw the piece at the Avenue foresaw its failure. As for Julian Edwards' statement that London audiences don't want American

plays, it need only be pointed out that "In Dahomey" ran at the Shaftsbury for 250 nights after "Dolly Varden" had collapsed. "Sherlock Holmes" ran 10 or 11 months. "The Darling of the Gods" has passed its hundredth performance at His Majesty's.

George Musgrave, the proprietor of the Shaftsbury, says he will begin his new experiment by producing "The Prince of Pilsen" and that he intends to give only plays that have been real successes at home. He promises, too, that these shall be given by capable American actors, and if Mr. Musgrave lives up to this program, the chances for success are all in his favor. As a matter of fact there seems no limit to the business that can be done by American plays, especially musical ones, here in London, if only the pieces have merit and are well done. Half the song hits in the London musical plays at present are "lifted" from American successes. "Sammy" is the piece de resistance of both "The Love Birds" and "The Earl and the Girl." In the latter of which "My Cousin Corner Girl" and another American song also are sung. William Jerome's "Bedelia"—with new words by George Grossmith—is given in "The Orchard" (without credit), and American "business" is worked into several other plays.

H. V. Esmond, actor and playwright, who wrote "When We Were Twenty-one" and "Impudence," has not acted in London since he was seen in Henry Arthur Jones' play, "Chance, the Idol," but he is to reappear in "The House of Burnside" when Edward Terry produces that play early in April. Esmond was hailed as the coming Pinero while "Bedelia" was given in "The Orchard" at the Criterion, whatever William Faversham and Fay Davis may have made of it in the United States.

By getting itself played for the 1,000th time in the Strand, last night, "A Chinese Honeymoon" broke all records for long runs in London on the part of musical plays. A touch of pathos was giv-

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