Dramatic

WITH the opening of the Theater Saturday next, Salt Lake's three amusement houses will be in full swing, and the curious will follow developments closely to see whether or not the town has risen to the stature where it can sustain so many places of diversion. Besides, the Orpheum will enter the ring before the winter is over, and the problem for managers will then be keener than ever. The Theater has hardly an open night for two months after the commencement with "The Jolly Musketeer." Ethel Barrymore and Florence Roberts being the two stars to follow. How long the Grand and the Lyric can continue to draw full houses with both running musical comedy shows, is yet to be determined. Both have done good business thus far, and some nights each house has been packed. It is probable, however, that the two will not long conflict, as the Grand's bookings for the winter indicate that it will cater to the taste of those who love the melodramatic, while the Lyric will have the exclusive field of burlesque.

One thing the managers of these pink tinted burlesque sensations must keep in mind is that Salt Lake draws the line very closely between the artistic and the indecent, and our audiences will not tolerate anything that leans to the side of suggestiveness or vulgarity. If all our houses which feel it incumbent on themselves to indulge in the "extravaganza" form of entertainment will keep a rigid eye on the "lines" and "business" of their skits, they will do much towards adding to the popularity of their resorts.

* * *

The season of "The Jolly Musketeer" will be limited to four performances in Salt Lake, opening Saturday afternoon next, and one in Ogden on the night of Wednesday, the 20th. Miss Gates has several concert dates out of town which will prevent an extension of the season and she will leave for New York about Oct. 1.

* * *

Prof. McClellan prides himself on the fact that every individual voice in "The Jolly Musketeer" company is a picked one, and he believes that no local performance ever presented a stronger list of talent; the full cupplement is as follows:

Sopranos—Emma Lucy Gates, Emma Ramsey Morris, Mrs. F. Browning, Mabel Poulton, Clarilel Ridges Pike, Thalia Price, Tillie Perkes, Bertha Crawford, Lillian Hudson, Mrs. Fred Graham; Contraltos—Elsie Barrow Best, Lottie Marcroft, Margaret Harley, Eva Hudson Owen, Minnie Goss Kingdon, Glendora Youngberg. Tenors—Geo. D. Pyper, Fred C. Graham, Frank Foster, W. Castleton, J. Kelson, J. Poll, R. Edmonds, Will White, Frank Chamberlain. Baritones and bassos—John D. Spencer, Hugh W. Dougall, Al Braby, J. Morgan, Frank Flashman, J. D. Owen, Andrew Peterson, A. Owen, R. Ness.

* * *

At the Grand, the extravaganza "Fiddle Dum Dee" closes the week and it will be followed by another musical burlesque entitled "Whirley Girley," next week. Mr. Burkhardt will again have an opportunity to display his versatility as a Jew comedian, and it is announced that his character will be among different lines from those in the other plays. Miss Howell, the "New York" girl, will again be given some vivacious opportunities, while the chorus will repeat its special dancing feats.

* * *

Extravaganza will again be the rule at the Lyric next week, the specialty being the "Dainty Paree" burlesquers. This company is under the management of Campbell & Barnes, and the comedy presented is called "Married Bachelors." The usual specialty work will be introduced, the features being the Mound City quartet, the singing comedians, J. Gaffney Brown in "Watch the Cigarette," and Keller's zouave girls.

The past week has been marked by large business at every performance.

* * *

A Washington writer with a good deal of courage, but with rather poor judgment, has compiled a list of American stars, and classified them in grades according to his idea of their actual merits. Not very much importance is to be attached to the opinion of a man who will place Maude Adams, Eleanor Robson, J. H. Stoddart, and Blanche Bates in the third class, but the list is submitted herewith to show the queer notions that prevail in the minds of some eastern writers:

Class I—Richard Mansfield, Mrs. Patrick Campbell, Mrs. Carter, Mrs. Fiske, Mary Shaw, David Warfield, and Nance O'Neill, perhaps.

Class II—E. H. Sothern, Julia Marlowe, W. H. Crane, E. S. Willard, Otis Skinner, Kyrle Bellew, Robert Mantell, W. H. Thompson, Blanche Walsh, Ada Rehan, Virginia Harned, Ethel Barrymore, Henrietta Crosman and Cecelia Loftus.

Class III—Louis James, Margaret Anglin, N. C. Goodwin, Maude Adams, Eleanor Robson, John Drew, J. H. Stoddart, Blanche Bates, Annie Russell, Amelia Bingham, E. M. Holland, Edwin Arden, Edward Morgan and Louis Mann.

Class IV—William Faversham, J. K. Hackett, Charles Dalton, Henry Miller, Grace George, Maxine Elliott, Percy Haswell, Mary Mannering, May Irwin, Jefferson De Angelis, John Ransome, Hilda Spong, Fritzi Scheff, and Grace Van Studdiford.

Class V—Francis Wilson, Raymond Hitchcock, Frank Daniels, Sam Bernard, Anna Held, James T. Powers, Eddie Foy, Elsie De Wolfe, Bessie Tyree and Lulu Glaser.

EMMA LUCY GATES AND EMMA RAMSEY MORRIS.

Two popular song birds who will make their first appearance together in "The Jolly Musketeer" next week. The occasion will mark Miss Gates' farewell to Salt Lake and Mrs. Morris' debut in operatic work.

HUGH W. DOUGALL.

Who will essay the baritone role in "The Jolly Musketeer."

THEATRE GOSSIP

Sarah Bernhardt's American tour will begin early in November at Chicago. The tour will include not only the eastern states, but a trip to the Pacific coast and Mexico.

Miss Olga Nethersole is coming on the Deutschland, which sails Oct. 6, from the other side of the pond. Chas. Dillingham has arranged for the opening in Washington Oct. 23.

N. C. Goodwin, who begins a three years' starring engagement under Charles Frohman's management this month, will first appear in "Beauty and the Barge," which will afford his audience an opportunity of seeing him in what is called a low comedy character, brimming over with fun.

Aubrey Boucicault plays the title role in Hall Caine's "Prodigal Son;" Edward Morgan will play Magnus, and in the cast appear W. H. Thompson and E. J. Dodson in conspicuous roles. This seems to dispose of the report that Otis Skinner was to be in the production.

William Gillette and the members of his company to appear in his new play, "Clarice," have sailed for England to open at the Shakespeare theater, Liverpool, on Sept. 4. On the following Monday, Mr. Gillette will begin his London season at Charles Frohman's Duke of York's theater.—Exchange.

New York recently had a Russian and an Indian drama. The Russian drama was a five-act play by W. Alexandroff, a playwright of the younger Russians now coming rapidly to the front. The play has the grim title, "The Misery of Misfortune." The cast throughout was Russian and the players of large distinction in their native country. Ibsen's "Ghosts" also was presented, being played in Russian.

Jaguarina, the famous swordswoman, who has not appeared behind the footlights for seven years, will return to the stage next season in a melodrama by Walter Fessler called "The Life that Kills." This actress has so long been identified with noted fencing contests that her abilities as an actress have been almost forgotten. She is a remarkably clever comedienne, and a character actress of rare ability.

Forbes Robertson is to open the new Scala theater, London, about the middle of September with a new blank verse play. His wife, Gertrude Elliott, will be leading woman. He will follow this with a revival of "The Winter's Tale," Mr. Robertson as Leontes and Miss Elliott as Perdita. Mr. Robertson longs for Maxine Elliott as Hermione, but there is little chance that he can get an option on the time of his beautiful sister-in-law.

Marion Crawford's new play is to be entitled "Lord Winleigh's Ward," and is to be produced in London by Martin Harvey. The scene is laid in London, the time is the present, and the whole action is to take place in a single night. The play was written some time ago and has not been produced before for the reason, so it is said, that the plot has proved too strong for some of the managers.

"Fenris the Wolf," the poetic tragedy by Percy MacKaye, recently published, was written as a commission for E. H. Sothern. Owing to his subsequent contract to act Shakespearean plays with Miss Marlowe, the staging of "Fenris" was postponed. It is Mr. Sothern's intention, however, to produce Mr. MacKaye's tragedy at the expiration of his Shakespeare contract, and he is already taking preliminary steps for its production. Manuel Kline is undertaking the music and Karl of London the costumes.

Edna Wallace Hopper has signed to star under David Belasco's management for a term of years. Mr. Belasco will revive his play, "The Heart of Maryland," on an elaborate scale, and with a "star" cast. Mrs. Hopper will first appear under Mr. Belasco's management in this revival.

The Shuberts, it is announced, will henceforth have the booking of Frank L. Perley, who will be largely interested in their enterprises, and will have five additional companies under his management. Perley has hitherto been identified with the Klaw & Erlanger people, and the change is causing comment.

Henry Miller, who is one of the headliners at Proctor's Newark theater, became annoyed while deep in his portrayal of the character of Frederick Lemaitre a few days ago. The shuffling of feet in the gallery annoyed him, and he left his lines long enough to shout:

"Keep those cattle quiet!"

Later, in responding to a curtain call, Mr. Miller took occasion to allude to his little exhibition that was not on the bill, saying that he was trying to do his best as an entertainer, and that neither he nor any other sensitive actor could do his best when such a noise was going on.

The New York Globe recalls an interesting story of the time when Mr. Frohman intended to sit in a box and couldn't. It was at the first night of Maude Adams in "Romeo and Juliet" at the Empire. Mr. Frohman has his own box there and was laying out to occupy it on that occasion. At the last moment, however, Mary Anderson (Mrs. de Navarro), who was one of the best of Juliets, wrote to Mr. Frohman that she would like to see Miss Adams with some friends. The house was sold out, and there was only one thing to do, of course. Mr. Frohman sent his box to Miss Anderson and actually had to buy tickets for himself from a speculator on the sidewalk, paying double prices. The joke of it was that Mr. Frohman was then carrying on a particularly hot war against speculators.

George Bernard Shaw's desertion of the ranks of the novelists for those of the dramatists seems to have started a great many writers of books in the same direction. J. M. Barrie, Jerome K. Jerome, Hornung and W. W. Jacobs are all devoting the greater part of their time nowadays to the production of plays. The reason for this is not far to seek. That novel is fairly successful which earns for its author a royalty of $5,000, while even a failure on the stage is likely to profit the dramatist ten or fifteen thousand. Mr. Shaw received from the Shuberts $5,000 as advance royalty on "Captain Brassbound's Conversion," which they intend for the use of Ada Rehan. The managers in this instance risk nothing, since an actress of Miss Rehan's caliber in a comedy by such a man as Mr. Shaw should do an enormous business both in America and in England.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Sept. 5.—Monday night in a theatrical sense was a bigger event than any other that is likely to occur in New York during the entire amusement season. There were seven very important openings, with two others to follow on Tuesday and Wednesday nights respectively, giving the remarkable figures of nine first class openings within a single week. These included Liebler & Co.'s splendidly cast and mounted representation of Hall Caine's "The Prodigal Son" at the New Amsterdam theater; John Drew in Augustus Thomas' new comedy "DeLancey" at the Empire; Maxine Elliott in Clyde Fitch's "Her Great Match" at the Criterion; the Rogers brothers in their new musical farce, the scene of which is laid in Ireland, at the Liberty; Lulu Glaser in Harry B. Smith and Victor Herbert's "Miss Dolly Dollars" at the Knickerbocker; a special presentment of "The Prince Chap" at the Madison Square, the inauguration of F. F. Proctor's ambitious and important stock company at the Fifth Avenue theater in "The Frisky Mrs. Johnson;" the beginning of Robert Loraine's starring tour in George Bernard Shaw's "Man and Superman" at the Hudson theater, and the introduction at the Lyceum theater of Nat C. Goodwin as a Frohman star [illegible] sorted comedy "Beauty [illegible] If this is not a bang[illegible] its to a gorge, then so[illegible] the writer of this para[illegible] to find a name for it. I [illegible] doubt if there has ever been a [illegible] like it—certainly not within my individual memory.

* * *

"The Prodigal Son" at the New Amsterdam made a broad and unquestioned success. The Hall Caine drama has been played for a week in Washington, and during that engagement had been pruned so that it might be compassed between the hours of 8 and 11, in this process a round half hour was saved. The play is strong, direct, convincing and picturesquely placed. The scene is in Iceland, and the chief male character is a son of the governor-general, and robs his elder brother of the woman he is about to marry. After purloining his father's money he neglects his wife until she dies of a broken heart, and then he runs away with her wayward sister. Under the malign manipulation of this woman he becomes a cheating gambler. In this state he is suddenly filled with remorse and revulsion, under which influence he disappears and his friends think him a suicide. But in another name he reforms, becomes a great musical composer and in penitence returns to save his brother, mother and daughter from the want into which his infamies have plunged them. The play is performed with the utmost vitality by Edward Morgan and Aubrey Boucicault as the two brothers, who hold the center of interest in the story, and by J. E. Dodson, Charlotte Walker, Drina DeWolfe, Marie Wainwright, Ben Webster, Henry Bergman, W. H. Thompson, Basil West and numerous others. The scenic equipment is superb.

* * *

John Drew's new comedy contains much of the very best work of which the fecund Augustus Thomas is capable. Its dialogue is smart and gracefully turned, its situations are striking and its interest is unceasing. The personage provided for Mr. Drew is a New York bachelor of the fashionable world who engages in the game of matrimony for others and finishes by going overboard himself, hook, line and sinker. Upon this simple thread Mr. Thomas has strung many amusing incidents and complications, and he has certainly fitted Mr. Drew with entire aptness. Any person familiar with the work of this vastly popular player will instantly perceive how well he must play such a part as the one described. There is a great deal of humor in it, but there is also some tenderness of sentiment, and in both phases Mr. Drew is at his very best. His company, which is admirable, embraces the charming Margaret Dale in the leading feminine role, which she plays with distinction, and in the other characters will be found Walter Hale, Arthur Elliott, Guy Nichols, Frank E. Aiken, Doris Keane, Kate Meek and several other capable players.

* * *

The superb and radiant Maxine Elliott at the Criterion theater has made known Clyde Fitch's "Her Great Match," which is rather novel in theme and is of course polished in treatment. The central woman in it is an up-to-date young American girl, who, in her European travels is met and ardently wooed by a crown prince traveling incognito. The contrast between the pair, one filled with the accrued dignity of generations of royalty, the other dashing, spirited and democratic, is very striking and frequently highly amusing. The love story that is developed between the prince and the American girl is very pretty indeed, and the denouement presents a feature of considerable novelty. But Mr. Fitch shines at his brightest in the depiction of the various characters, particularly the feminine roles. He seems to possess an altogether extraordinary talent for picking women to pieces and bringing out their foibles in the sharp relief of ridicule. There are several of these in "Her Great Match" and it is a delight to observe them. Miss Elliott's impersonation of "Jo" Sheldon, the American girl, is charming quite beyond words. In the supporting cast those deserving of mention are Madge Girdlestone, Nellie Thorne, Mathilde Cottrelly, Charles Cherry and Herbert Standing.

* * *

Lulu Glaser, as the star of "Miss Dolly Dollars," at the Knickerbocker, has unquestionably scored the strongest hit of her career since she became an individual attraction in musical comedy. The piece, written by Harry B. Smith, with a characteristic Victor Herbert score, is of the very first quality of its type, and it went with a rush of laughter and a roar of applause upon its first representation here. The action is laid at the Henley regatta, and in the garden of a Paris hotel. Miss Glaser's personal contribution to the pleasures of the evening was entirely worthy of her wide and well grounded reputation. She sang deliciously, acted with great spirit and clothed her conspicuous feminine beauty in rich and tasteful garb of the modern kind. Prominent in her list of subordinates were Melville Stewart, R. C. Herz, Charles Bradshaw, Carrie Perkins, Olive Murray, Elsie Ferguson, Paula Desmond, Helen Marlborough and a veritable host of comely and handsomely gowned young women. Mr. Smith, the librettist, has selected some odd names for his characters, among them the Hon. Percy Fitzboodle, the Marquis de Maccarat, Count Runoffsky and Prince Umskyvitch.

* * *

The Rogers brothers had a howling welcome at the Liberty theater, where they presented John J. McNally's newest musical farce, the scene of which is laid in the Emerald isle. It isn't necessary to go into very great detail regarding the plot of this piece, which is a series of intensely droll episodes that befall Hendrich Punk and Nicholas Knox during their travels over the old sod. There are lots of good songs and lilting choruses, and there is not a dull moment in the entertainment. The piece is lavishly produced in accordance with the unvarying custom of Klaw and Erlanger, and it is well played throughout. Corinne, Maurice Darcy, Josie Intropodi, Charles F. McCarthy, Edward O'Connor, John Conroy and many others, are prominent in the performance, and the chorus, collectively and individually, is a stunner.

* * *

The opening night of the new stock company at Proctor's Fifth Avenue theater was attended by a large crowd that found intense enjoyment in "The Frisky Mrs. Johnson," as played by Amelia Bingham. Charles Richman, Charles Dickson, Charles Abbe, J. H. Gilmour, Geoffrey Stein, Ethel Conroy, Topsy Seagrist and other players of high standing. How Mr. Proctor can make money under the expense attendant upon such a notable organization, when his highest price of admission is $1, is a mystery, but as the manager is entirely satisfied with the results, the problem may be regarded as having been solved. Mr. Proctor now has seven theaters—four in New York and one each in Newark, Albany and Troy.

* * *

In "Man and Superman," Robert Loraine has been launched at the Hudson theater as a star under the Charles Dillingham direction. The piece is characteristic of the rather savage humor with which its author has become associated in the public mind and it is thoroughly interesting. The novelty of the play is in the fact that the heroine determines to marry the man she loves and succeeds in doing so in spite of his efforts to induce her to become the wife of another. There is nothing of the bread and butter sort about this girl, and the effect produced is very pleasing. Mr. Loraine, in the leading part, makes a handsome and attractive figure. He is assisted by an altogether uncommonly strong company, including Fay Davis, Sally Williams, Clara Bloodgood, Alfred Hickman, Louis Massen, Edward Abeles, Richard Bennett and J. D. Beveridge. The last named actor was brought over from London for this occasion, and he amply renewed the very favorable impression he left in this country several years ago upon his only previous visit.

* * *

It is the Nat Goodwin of old who has come back to us in "Beauty and the Barge" at the Lyceum—a piece of broad low comedy that is delightful beyond measure and that brings out the highest quality of Mr. Goodwin's genius. The role is an elderly nautical captain with the typical susceptibility of seafarers to the feminine sex, and he makes desperate but fruitless love to an independent young girl who has set her heart upon marrying a much younger man, and who does so in the end. Thereupon the sea captain goes amiably off in quest of fresh petticoat adventures and the piece comes to its end. The entertainment is simply delicious throughout and the success of it is bounded only by the capacity of the theater. Never has Mr. Goodwin made a greater hit than in "Beauty and the Barge," in which he is supported by Katherine Florence, Ina Goldsmith, Eva Vincent, Katherine Stewart, Galway Herbert, Frank Goldsmith, Neil O'Brien, W. H. Post, Herbert Ayling and a number of others.

* * *

The Evening World enthusiastically observed a few days ago, in speaking of the entertainment at the Hippodrome, that it was "the show that makes every other show look like a side show." This opinion is apparently very widely shared by the general public, inasmuch as the enormous auditorium of the edifice under mention has been jammed at every performance since the reopening, to an even larger extent than during the spring run of "A Yankee Circus on Mars" and "The Raiders." No such business has ever been recorded in New York, even at the Madison Square Garden, which is of about the same capacity as the Hippodrome. But of course there never have been staged show pieces of such magnitude and impressiveness as those which form the principal portion of the bill at this resort.

* * *

Lillian Russell's tour in vaudeville, under the direction of F. F. Proctor, will begin in New York Oct. 2. Miss Russell unquestionably receives a larger sum for her services than was ever paid to anyone in this branch of entertaining.

* * *

"The Prince Chap," at the Madison Square theater, went do. The author evidently counted upon the novelty of the idea of presenting his heroine at three stages in her life—five, eight and 18 years. This necessitated the engagement of three persons to play the leading part, causing confusion to the spectators, who found the whole affair consistently and densely dull.

LEANDER RICHARDSON.

NEWS of the LONDON STAGE

Special Correspondence.

LONDON, Aug. 26.—One is rather inclined to counsel American playgoers to look out for reviews of the new play which Forbes Robertson is getting ready to produce in London, for it seems likely to prove a bit out of the ordinary. In which case congratulations will be in order, this actor's luck, of late, having been distinctly bad. His production of "The Light That Failed," though moderately successful here, was not liked by American audiences. Then London frowned on "The Edge of the Storm," which Forbes Robertson brought back with him from the United States, and almost as chilly a reception seems to have been meted out to "Love and the Man," the Esmond piece which he tried on his latest tour in America.

There have been reports from the inside, however, that "Morven," as the four-act play is called with which Robertson will open the new Scala, was believed by everyone who had read it to be a long way out of the ordinary—a work, in fact, that might be expected to make something of a sensation on both sides of the water, and it seemed worth while to get some details regarding it from the prospective producer himself.

As a result it can be said that this piece—whose author prefers to remain anonymous for the present—is likely to be re-named "The Conqueror" when produced at the Scala on Sept. 16, and that it is a romantic drama in blank verse. Stephen Phillips is about the only dramatist who has had any success with this medium, of recent years, but it is really no ordinary theme that has inspired the forthcoming play, and if the workmanship is adequate, there seems little doubt that something really interesting is in store for playgoers on both sides of the water.

"I have every intention," said Forbes Robertson, when seen at the Scala yesterday, "of producing 'Morven'—or 'The Conqueror,' in the United States if it fulfils my hopes here. And I may say that these are very high indeed. The story of the play—which is medieval—is one of beauty and real power. 'The Conqueror' is a captain of war, who has swept through the country with fire and sword. Rapine and lust have had full play. But, just as the drama opens, the Conqueror feels that he is beginning to tire of such victories, and when he sees the young daughter of the chieftain whose stronghold he has just captured, who is, indeed, the one living thing left in the castle, he feels more than ever the emptiness of his triumphs. And yet she is only a child. He will go away for eight years, and then will return to claim her for himself.

"So the conqueror goes, but in the meantime, some years afterward, another comes to her, one strangely like the conqueror; yet, indeed, he is no conqueror but the conquered—flying from the sword of the ever-victorious captain. But Morven thinks it is the other. She listens to him and loves him. And when the conqueror returns, bringing her captive kings and princes and the wealth of the world in jewels to lay at her feet, he finds that the prize he has denied himself for eight long years has fallen to another.

"The successful woer is condemned to die, but Morven wins his life from the conqueror at the price of herself—she is ready to give herself to her master. But the conqueror conquers himself at last; he spares her lover and destroys himself. Then a miracle happens—which, however, I am keeping a secret for my first night audience. The play ends interrogatively and the question remaining for the living lover is whether he has not, in winning, lost all; whether the conqueror, in dying has not won that which, living, he could not gain—the love of the woman.

"I am to play the Conqueror," said Robertson, "and my wife, Miss Gertrude Elliott, will be the heroine, Morven, while for the young lover I have engaged Henry Ainley, who made so great a success as Paolo in Phillips' play of "Paolo and Francesca," and who scored another success in Zangwill's piece, "Merely Mary Ann."

* * *

Tempted by the uncommonly pleasing experience of his friend, W. W. Jacobs—whose "Beauty and the Barge" will be done in the United States by Nat Goodwin this season—Arthur Morrison is the latest British novelist to go into the playwrighting business. Like Jacobs, Morrison will begin by putting some of his own stories on the stage, the first of which will be "Cunning Murrell." This story, novel readers will remember, was singularly unlike its author's earlier works, "The Child of the Jago" and "Tales of Mean Streets"—its scene being laid in rural England and its hero being a sort of modern sorcerer, a wizard and charlatan, who gets a living by selling charms, love-philtres and so on. Cyril Maude, who has just left the Haymarket to go into management on his own account, has commissioned the dramatization of "Cunning Murrell." If it succeeds there is a possibility that Morrison may try his hand at a stage version of his detective story, "The Red Triangle."

* * *

Following the famous "Cingalee" case, I hear that another sensational charge of plagiarism is about to be brought in London. The piece which it concerns—a musical one—was among the most successful given in London in recent times; it was withdrawn some little while ago. The plaintiffs will be the authors of a French play, who claim that the plot of the English piece was "conveyed" from theirs, without authority and without payment. They will sue for damages, for fees, and will, I hear, demand a huge sum.

CURTIS BROWN.

LYRIC THEATRE, W. B. EGAN Manager.

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