DESERVE EVENING NEWS: SATURDAY, JANUARY 27, 1906.

by John F. Burke, who has the repu-tation of having made more people-laugh than any other performer in t... Country. His work with the leading burlesque companies in the past has done more than anything else to make those attractions successful.

EXT week at the Theater will be crowded both with brilliance and variety. Opening Monday we are to have the hilarious "Yankee Consul," while the end of the week will be distinguished by the long expected visit of the Savage English Grand Opera company.

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"The Yankee Consul," as most people know, who have kept in touch with eastern theatrical events, was one of the rollicking successes of last season, having been written originally for Raymond Hitchcock. It deals with the life and adventures of a modern Yankee who represents this government in San Domingo. Besides containing any amount of fun, it presents a number of pictures of real life and customs among the islanders, and the scenic investiture is said to be specially strong. The company is managed by the well known John P. Slocum, and the cast is headed by Harry Short, the clever comedian, who has the part of the American consul. The leading woman is Miss Vera Michelena, famed for her work in "The Princess Chic."

The full company is said, with en-larged orchestra, to number 74 people.

Until Henry W. Savage entered the arrusement world with his now famous Erglish Grand Opera company, every impressario who had attempted to sus-tain a company to give grand opera in English lost a fortune. The history of grand opera in English dates back 50 years, but only in the past 10 years, since Mr. Savage founded his company in Booton has the music loving public in Boston, has the music loving public taken seriously to the endeavor. Its work each season has met with increased success. The repettory has been gradually enlarged until now Mr. Sav-age has to his credit no less than 83 masterpieces produced in the mother tongue.

The company Mr. Savage will present Theater next Thursday, Friday and Salurday, represents the best ef-fort of his entire career. There are over a zcore of prima donnas, tenors, bartones and basses, and a fine choral body of conservatory-bred singers, ambitious and talented. There is hardly ous of these that has not an opportu-nity to understudy the leading princi-

pals, muny of them being fitted to take a prima donna role on an hour's notice. One of the soundest features of the One of the soundest features of the company is found in its specially select-ed otchestra of symphony musicians. These rumber nearly 50, many of them soloists. As conductors Mr. Savage has two of the best equipped grand opera-directors in America. The Chevaller N. B. Emanuel has had 30 years' ex-perience in leading European opera-houses, possessing a repertory of 10 masterpleces. Elliott Schenck, the Wag-nerian conductor, formerly associated with Walter Damrosch, is one of the few American musicians recognized as a Wagnerian authority. a Wagnerian authority.

VERA MICHELENA

In "The Yankee Consul," Salt Lake Theatre Monday Evening.



T. Daniel Frawley is playing in Bos-ton in the support of Raymond Hitchcock, in Richard Harding Davis' play, 'The Galloper.'

Isadora Duncan, the barefoot dancer, has been forbidden by the police to dance in public in Berlin. Miss Dun-can is an American who makes her home in Italy.

It is announced that the receipts of the recent engagement of Sarah Bern-hardt in New York amounted to considerably more than \$60,000 for seven teen performances.

Frederick Warde, who has given up which will present the piece on this side of the Atlantic later. shortly appear in Sacramento upon the lecture platform, when he will talk of Shakespeare and his plays.

been very successful on the Pacific coast, has been engaged to act the leading character. ing character. In addition to his new production of Schiller's "Don Carioa" and the six other productions which he has acted this year, Richard Mansfield is reviv. ing "Ivan the Terrible," and the dram-atization of Hawthorne's "The Scarlet Letter." One other revival will be act-ed for the first time this season when Mr. Mansfield comes to the New Am-Mr. Mansfield comes to the New Am-sterdam theater in March and will be

Pauline Chase, who was never much more than a chorus girl in this country, has scored a hit in J. M. Barrie's new play, "Coumbine, in London, and

that the child should practically be in swaddling clothes for the poor little youngster hadn't been born when the youngster hadn't been born when the curtain fell on the first act, and as the second scene was laid a little short of two years later, it can be understood that there wasn't much iseway for the child in the matter of age. What Mr. Miller really should have done in or-der to insure success of his play on the first night was to have snapped his fingers at the authorities for the mo-ment and used a bona-fide baby at the first performances. The mayor would probably have forbidden the child's appearance on the following day, but even that edict could not have preeven that edict could not have pre-vented the first performance from pos-sessing the necessary amount of in-fantile realism. However, wishing to be perfectly above board in the matter and failing to see why it could be any more harmful for a baby to leave its mother's arms for possibly 10 minutes in the course of an evening, than for children of 3 or 4 years older growth to play through an entire performance. to play through an entire performance. Mr. Miller laid the whole matter be-fore Mayor McClellan and asked his consent. The mayor said he was very serry, but if he allowed this particular baby to appear there would be a glut of infants on the theatrical market. He refused. And Mr. Miller reduced to Hobson's choice, was obliged to cast a mechanical doil for this most important part. The audience never saw the doll's face, but from what they did see of the wit of its bonnet, it could scarce-

have possessed a larger craulum if had been the head pieces of Kaiser Wilhelm and Richard Mansfield com-bined. In one scene, as the doting fos-ter father-he had married the child's mother in order to shield her from dis-grace-was obliged to recite "This little pig went to the market" to one of the mechanical doll's most mechanical set of fingers. The result was so ludicrous that the audience titlered and though the actor, never played with mora sinthe actor, never played with more sin-cerity and earnestness, the effect of the whole scene was ruined. That there is a strong tinge of been in this play can be seen from this brief synop-sis. The action passes in a flat house at Chelsea. Pamela Kean, the daugh-ter of an old sea captain, has loved Capt. Aynesley Murray, a married man, not wisely but very much too well, finds herself in a desperate situation. Her lover has been sent suddenly to India lover has been sent suddenly to India with his regiment and knows nothing of her plight. Two other men, who live in the flat house, are desperately in love with Pamela. One of these is a live in the flat house, are desperately in love with Pamela. One of these is a crazy young violinist, who has lost his hand in a railway accident, and the other is old Jim Grierson, a man quite ancient enough to be Pamela's father. Grierson, on learning of her situation, offers to save the girl by marrying her. He promises to take her away from England for a couple of years so that no one will know that the expected baby, when it arrives, is not his. Pa-mela accepts him. The next act, two years later, finds the baby in the center of the stage. He is an even greater tyrant in the Chelsea apartment house than the janitor himself. Pa-mela's lover, during these two years has written her many letters, but she has not opened one of them. Now, on her return to England she hands the letters to her husband, and begs him to burn them. He leaves the task to her, however, and just as she is about to put the last letter of all into the fire Capt. Murray enters the room. He is a widower now and his first thought on his release has been to come home and Capt. Murray enters the room. He is a widower now and his first thought on his release has been to come home and marry Pamela. He finds the woman with his unopened letter in her hand. Explanations follow, and finally she tells him that she is married. The haby is brought in, and he plays with it, guite unconscious of the foct that it.

it, quite unconscious of the fact that it is his own child. The crippled violin-ist has overheard the interview between

coses of this play it was imperative | automobile races now, but the playwright or stage carpenter who aspires to excel this particular scene has cer-tainly got his work cut out for him. So great has been the play's success here that Manager Rosenquest has cancelled out other particular to this sector. all other engagements for this season. The play itself, of course, is merely a more or less mediocre melodrama. Rather better than the average sample of popular priced performances, if any-thing, but still not startling by any manner of means except in its one great scene.

At the other end of Fourteenth street another Carter, Mrs. Leslie, has been breaking all the records for box office recelpts at the Academy of Music in "Adrea." During her first week of seven performances with \$1.59 as the highest price for seats in the house, Mrs. Carter played to over \$23,000. This week when she is rested as "the area" the Mrs. Carter played to over \$23,000. This week when she is reviving "Zaza," the receipts promise to be even larger. A good deal of surprise has been express-ed that Mr. Belasco should have allow-ed his principal star to play at cheaper prices at the Academy of Music than she ever has at his own theater-, the Belasco. But there is quite an inter-exting little story back of this move. Two years ago, when Me. Helasco found that nearly all the principal the-aters in the county were closed against hum, Manager E. G. Gilmore of the Academy went to him and told him that Academy weat to him and told him that he could have all the time that he wanted at his theater. Then out of gratitude, Belasco promised Gilmore that Mrs. Carter should play a siz weeks' engagement at his house. The move is proving an enormously repfit. nove is proving an enormously profitable venture for both the managers.

Evidently outside of New York, there is very little demand for the plays of George Bernard Shaw. Next week Mr. Arnold Daly, who has been on a tour playing "Candida" and "You Never Can Tell," by far the cleanest if not the cleverest of the Shaw comedies, an-nounces that he will close his season. He declares that he to the closely because He declares that he will close his season, He declares that he is closing because he finds it impossible to get the book-ings which he wants. Be this as it may, the Shaw craze never did amount to much outside of New York, and not it seems to have collapsed entirely. Mr. Dely is now looking for a play by another author.

There were very few persons who wit-nessed Miss Bessle Abbott's successful debut at the Metropolitan Opera House Saturday night in "La Boheme," who remembered that she was in any way concerned in the making of a song which created quite a furore in both musical and unmusical circles, some nine or ten years ago. At that time Miss Abbott and her sister were a team of banjoists, and after sister were a team one night in a vadueville theater. Man-ager E. E. Rice engaged them to appear in his extravaganza, "Little Christo-pher," at the Garden theater. During the rehearsals he discovered that these young ladies could sing even more charmingly than they could play. So he handed them a song which had just come out, and ordered Miss Bessie to oing it as a solo at the first perform-ance. It made not only the girl's fame ance. It made not only the girls take but the song's. It was called "I don't want to play in your yard," and would have seemed almost fitting if in answer of the plaudits of the big audience jast Saturday night if Miss Ab bott could miy have favored them with lilar strain. Of course it hocked Herr Direktor Con would h ried and uld have knocked the tradi-tions of the Opera House sky high; but it would have tickled that audience al-most to death just the same.

It is a rather significant fact showing how the wind is blowing in these latter day theatricals that Mr. Weber, for the first time in the history of his famist has overheard the interview between the lovers, and going to old Grierson tells him that the only decent thing that he can do is to make away with himself. According to his idea it is the only way to make Pamela faithful to him. He hands the old man a vial of poison, and going off the stage, Grier-son kills himself. Pamela, when she

actresses used

-a series of cpisodes around a central character, like "Rafiles" for example each instalment practically complete in itself. They make excellent instalments but are not so successful when you get them altogether in book form.

. . . By all odds the most appetising item

in London's future theatrical bill of fare is Pinero's new play,"His House in Order," which George Alexander is go-ing to give at the St. James early next month oddly associated in the starting month. Oddly enough, in writing a play Pinero never begins with the plat. play Pinero never begins with the plat. That, he says, grows out of the men-and women he conjures up, and he ex-pects them to tell him the story. He writes mostly at night, and not especi-ally quickly, and declares that he works as much on his bicycle or when walking as at his desk. As to his char-acters, Pinero finds there in all sorts of ways-in a personnec pararraph in acters, Pinero inds thera in all corts of ways-in a newspaper paragraph, io a raiway train, at a party or wherever he may be. Perhaps it may be only the germ of a character their presents fi-cout to him in this way, but he makes, a note of it in his "Every Las," as he calls it--a hyge commonplace book which by this time contains surpertions of plate and characters without number of plots and characters without number -and works up the idea in due course. And once Pinero has got on familiar terms with his "people" he likes to run eway to the country and work out his theme there-preferably at some old inn where there is nothing whatever to remind him of town

. . . Both English and French playsoers are inclined to regard that "new work" of Edmond Rostand's as a sort of theatrical Mrs. Harrie. They are begin-ning to believe that there ain't no such piece as "Chanteclair." Promised for three years or more, it was to be giv-en definitely on Coquelin's return to Paris after his South American trip, but though the actor got back several months ago, the much anticipated first

months ago, the much anticipated first night, or rather "repetition general" seems as far off as ever. Probably M. Rostand feels that his long delayed bird-drama requires still more "polishing." In the interim, how-ever, he and Coquelin have had an ex-ceptional chance to discuss the details of its production, for the actor--who has not been especially well lately--has been passing the past fortnight as M. Rostand's guest at Cambo in the Py-renees. Moreover, the distinguished twain have been installed in the much discussed country mansion which has discussed country mansion which has been building for the dramatist for over a year, and on which he recently de-clared he had lavished his last sou. Coquelin is no writer, but on his holiday in the Pyrenees he has been ac-companied by Henry Bauer, who used to be one of the most influential of French dramatic critics, and for him we at least have something like a detailed description of the mansion whose fittings, according to Rostand, have eaten up every cent of the money that he made out of "L'Algion." That this mansion would be unique in

its way there was not much question, and from what Bauer tells us about it, it undoubtedly deserves his enthusiastic description as "a poet's dream come true." Rostand has named his new home "Amaga," which means, in the Basque dialect, "The Castle of Hearts," and one of his happlest fancies in connection with it is that each of his

with his manae on the floor, and portraits of him and appropriate inscrip-

tions on the walls made. Bo strer all, perhers the coal reason that 'Chanteclair' is not produced is that Hestand is too busy gotting set-tied in his new home to come back to Paris and take charge of a production. Evidently it is not Coquella's slight in-disposition which is making the delay, for besides being almost well the actor has arranged to make his toppenages for bealder being almost well the detor has arranged to make his reappearades in the capital is a new piece by silved Capus, who wrote "The Two Schoels" Incidentally, Capue is on the joint of starting for Cambo to carler with Co-quelly regarding his new piece and one can't help feeling that the converse cusht help feeling his new piece and one casht help feeling that the causaries at "Ammage" between the two most suc-cessful French dramatists of their gen-eration, and the greatest of French comedians would be worth going a long way to hear.

In London unurual datarest is being taken in the promised musical conedy version of "Romeo and Jullet," in which Edna May is going to make her reappoarance here. It is being write, by Capt. Hasil Hood and Leelle Storby Capt. Basil Hood and Leelle Stem-art, and they have got on so fast that the first performance of the piece is now scheduled for the end of March. No name has yet heen choren for the piece, but the first act represents a charity banacr where the "opposing houses" of Montague and Captile, or rather their "a dern representatives, control stalls. It is hore that the low-ers first meet, and the second act takes us to the house of Julia's father-a Mayfair mansion, whose interfor is ex-pocied to furnish a stage pleture equal to that of the young duke's house in "The Catch of the Searon." Capt. Hood by the way, seems to be very much "in the data and the secon." by the way, seems to be very much "in it" at present, for besides writing this "book" for Charles Frohman he is en-"book" for Charles Fromman he is en-gaged in adapting the two French mu-sical plays which George Edwardes in-tends to give at Daly's after Messager's popular "Little Michus" has reached popular "Little Michi the end of its tether.

In Vienna the paid "claque" is about to be superseded. As most Americans know, the claque of European theaters know, the claque of European theaters consists of certain individuals whom the managers pay to applaud, and or-dinarily one would be glad to see them displaced on any terms. But in Vienna the new order of things is worse than the aid for theat a theatrical manager the new order of things is worse than the old, for there a theatrical manager has invented a mechanical claque! Run by machinery it consists of a number of leather bags filled with air which, when struck one against another, pro-duces the same effect as hand-clapping. Hereafter, accordingly when audiences at this theater prove unappreciative it will be necessary only to press a but-ton and there will be "rounds of ap-plause.", Whether the people on the stage will be stimulated by such maplause." Whether the people on the stage will be stimulated by such ma-chine-made plaudits is questionable but the same, and at all events the man-ager will save money by dispensing with his human claque. CURTIS BROWN.

Men are judged by the company they keep, but it isn't as easy to size up a woman by her hat. Judge her by the amount of Hollister's Rocky Mountain Tea she takes. 35 cents, Tea or Tab-lets, Sold by Z. C. M. I. Drug Store, 112-114 So Main riends has a room arranged for him 112-114 So. Main.



seen in ten roles.

Manager Frohman is now preparing to bring her back to this country as the leading lady of the American company

"The Missouri Girl." which will be has been at the Grand theater next week, has been on the road continuously for the past 11 seasons. It has probably covered less territory than any other play in the world in the same length of return dates. Manager Raymond soon discovered that he had a great repeater, and has been playing the same thea-ters year after year to an ever increas-ing business. Most plays grow stale with the public after a few seasons, and are either shelved or sent out on "one-night stands" at cheap prices with inferior companies: but the case of "The Missouri Girl" is exactly the oppsite. The show is at present doing a record-breaking business, and this in theaters where it has played as high as 10 different engagements.

The seasons come and go, but "Uncle Tom's Cabin" goes on forever. It will again be seen at the Grand for three nights and a Saturday matinee, com-mencing next Thursday. As one writ-er has said, "There runs through this grand story a pathos peculiarly touch-ing and sweet. It speaks the universal language of the heart. It reflects like a mirror the innermost phases of the human emotions. It is more than a play-it is a moral classic. It argues for two of the greatest themes that can engage the mind-human liberty and the immortality of the soul. Not-withstanding the frequent production of this play, it is never produced in the sumptuous manner by other companies as it is in Stetson's. It is like meeting an old friend after a year's absence."

"Colored acts" will be conspicuous by their absence at the Orpheum next week. However, Lew Sully, of burnt cork minstrelsy fame, will be the headliner. Sully has succumbed to the temptations of modern vaudeville and henceforth has thrown in his lot with the Orpheum circuit. Incidentally the papers printed in the cilles in which he has appeared are throwing in a lot of good notices of his patter and songs. Another strong attractions will be The eat Leon, premier illusionist, assist-by Miss Delta Hula and the Two ed by Miss Delta Huia and the Two Kings, sensational gymnasts. The serious number on the program which has been arranged to embrace all fastes, is Grace Jackson, lyric so-prano, who is down for three solos. "Making the Banjo Talk" is the mission of Dane Claudius and Miss Melody Scarlet. Miss Scarlet was formerly of the Frohman and Julius Kahn com-panies and is admitted to be the clever. panies and is admitted to be the clever-est female banjoist in the world. The motion pictures presented by the kino-drome will have for the feature next week the Great French Steeplechase. next . . .

The next attraction at the Lyric, com-mencing this afternoon, will be the innocent Maids company under the di-rection of T. W. Dinkins. This com-pany is not entirely new to local pia,-geers, but this searon it is bigger and better than ever. In fact, nothing but the title will be recognized by those who have search it in seasons who have seen it in seasons past. "A Night at Newport" and "The Diamond Palace" are the ti-tles of the two monster burlesques which will make up the program. They are "laugh-makers throughout and in-troduce the large converse in comed. troduce the large company in comedy, music and song. To those who like good vaudeville numbers the following acts will appeal: Markle and Moran, dis-pensers of risibilities; Eugena Jarge, Il-lustrated songs; Deonzo and Elliott, comedy acrobats and barrel jumpers; Aleene and Hamilton, singers and danc-ers; and Lida Dexter, the statuesque

The London Scala has been reopened with a revival of "A Royal Divorce," with Mr. Frank Lister as Napoleon, Mrs. Cecil Raleigh as Marie Louise, and Miss Edith Cole as the Empress Loganhue Josephine.

Josephine. "Mozart," a poetic drama, by Mrs. Ivy Ashton Root, with Howard Kyle as star, opened at Harrisburg, Penn-sylvania, last week. The composer Mozart is the central figure of the play. The first production was well received by a large audience.

"Sweet Kitty Bellairs," as interpret-"Sweet Kitty Benars, as interpret-ed by Eertha Garland, created such a sensation at the Academy of Music, in New York, last week, that David Belasco is looking for another metro-politan theater in which he can place Miss Galland for a long run.

H. S. Northrup, who recently played in this city with Florence Roberts in "Ann La Mont," has been engaged to support William Faversham in "The Squawman," now running at Wallack's theater, New York. Mr. Northrup will also go to London with "The Squaw-man." man

Eleanor Robson will be seen in Clyde Fitch's new play, "The Girl Who Has Everything," at Cleveland, on Feb. 1. Four weeks later she will appear in a new play by Jerome K. Jerome, which has not yet been named. Reuben Fax, Earl Browne, and Miss Sheldon have been engaged for her support.

Klaw & Erlanger have acquired from Hartley Manners the rights to a four-act play, entitled "A Marriage of Reason," which may receive production be-fore the season is over. The play deals with the love, courtship and marriage of an English nobleman with an American girl from Chicago.

Miss Annie Russell, when she returns to New York after her present London Astor Theater, in a play by Paul Kes-ter and a piece in blank verse by Richepin and Henri Kain. It is called "Prince Charming," and the French rights in it belong to Sarah Bernhardt. The first important production of the

coming year in London was at His Majesty's theater on January 11th, when Beerbohm Tree staged Ste-phen Phillips' poetic drama, "Nero," with the magnificence for which he is is written in blank and divided into prologue and two acts

General Lew Wallace's "Prince of India" has been dramatized and will be produced next month at the Colonbe produced next month at the Colon-ial Theater in Chicago. The press agent sends out account of a handsome cast, the catalogue of the 11 splendid scenes, the names of the designers, scene painters, the length of the baggagge cars it will take to hold them-every-thing hui the name of the new witch. thing but the name of the playwright.

Joseph Brooks, some time ago, secur- to come.

PLAYHOUSES OF THE METROPOLIS

(By Acton Davies.) EW YORK, Jan. 22 .- If you ask | little humor of its own perhaps the Mr. Henry Miller, the star of first night audience was only too glad

"Grietson's Way," for the cause to grasp at the absurdity which atof the computative failure of H. | tended those scenes in which the baby V. Esmond's new play at the Princess had to play a leading part. According he would probably lay all the blame on to the city law of New York, while the blessed baby, which plays such an children anywhere from 3 to 9 are perimportant part in two of the principal mitted to appear on the stage, so long acts, and I am not at all sure that as they neither speak nor dance, a baby | he wouldn't be right. The play is somin arms has always been placed under

Viola Allen intends to act Helena in All's Well That Ends Well" in a Shakespearean festival in Chicago next April. It is years since the comedy has been played on the English speaking stage, and even the theaters in Ger-many very rarely act it. At the same festival, according to present announcements, Wilton Lackaye is to appear as Marc Antony, Shylock and Iago, and Grace George as Imogen and Ophella.

It now is announced in New York that Clara Morris will be seen again on the stage. She has signed a contract with Henry Miller which binds her to appear in a new play, which will be produced in the early spring under his manarement. The play is by a young and unknown author and the role Miss Morris will assume is that of the moth-er of the hero. She is dumb, but it is an important factor in the plot. The entire role will be played in pantomine.

Denman Thompson, the Uncle Josh Whitcomb of "The O'd Homestead" fame, is reported to have said the oth-er day at his home in Swanzey, N. H.: "Two been sick, yes; and I'm going to retire for the winter. I'm going to stay right here in West Swanzey. Not South Swanzey. Get out your notebook and put that down, too: I'm going to play Joshua Whitcomb as long as I darned please. I'm 72 years old now, Well, I'm going to play it until I'm 82, or until I'm 92, if I don't pop off."

Acting on the order of Mayor Jef-Acting on the order of analysis per-fries, the police of Columbus, O., stop-ped the play, "Why Girls Leave Home," at the High Street theater. The play had been running a week. It is con-tended by the mayor that the play is immoral. He objects especially to a road house scene, showing the interior of a building where men and women are represented as drinking. Manager Greenburg said that no other city in the country had stopped the play, ex-cept Springfield, Mass.

"There is in France and, I suppose, in America." said Mme. Bernhardt recently, "a strong prejudice against the writing of dramas by actors. The reason for this is not far to seek. Usreise in her or his striving for purely theatrical effects. His or her knowledge of play writing has been learned not in highways and byways, but in the playhouses. His or her people do things that people do on the stage and nowhere else in the world."

E. H. Sothern has made the following announcement concerning the plans for the future of his artistic alliance with the future of his artistic allance with Julia Marlowe: "Next season we plan to produce 'Cymbeline,' 'As You Like It'-in which I shall play Touchstone --and 'King Lear.' In addition to these three revivals we shall also use the six in which we have already been seen, so that we shall nexe season have a repertory of nine Shakespearean plays. Miss Marlowe and myself hope to be associated professionally for some years

sense of the word, and having very

finds him lying dead, rushes upon the stage to be confronted by Murray. But in the first shock of the tragedy, she recoils from him, and turns towards the dead man, crying hysterically,"Jim, my Jim." That's the end of the play. It is easy to understand why with all its is easy to understand why with all its fine characterizations and impressive scenes it falled to enhance the gayety of this particular nation. Miss Rebec-ca Warren, in the most unsympathetic role of the heroine, won a real suc-cess by a performance which had both originality and power.

But if "Grierson's Way" proved lugu-

brious, no one can ever consider "Bed-ford's Hope," the new automobile meloford's Hope," the new automobile melo-drama at the Fourteenth street as a promoter of melancholia. Quite unex-pectedly this new play of Lincoln J. Carter's has caught the town. It promises to prove one of the greatest melo-dramatic succesces of many seasons. The thrilling race between an express

train, carrying the villain as excess baggage and an automobile, in which lovely heroine is hastening across had lands of Montana to save both her lover's honor and life, carries one hack to the old days of "Blue Jeans" and "The Still Alarm"-those halcyon days when the good old Fourteenth Street was the original manufactory of all sorts of stage shocks and thrills. But in all its long carear of thrills. But in all its long career of thrillers, the Fourteanth Street has never sheltered so thrilling a thrill as this one. It knocks all the other race scenes into a cocked hat, at the same moment that

it gives spavins to their sprockets and punctures all their tires. This scene will be imitated, of course, there will probably be a perfect plague of stage

such a pass that the management had scarcely any seats left for the regular paying public. The consequence was scarcely any seats left for the regular paying public. The consequence was that Mr. Weber found his company tired out by an extra performance without any additional box office re-ceipts to act as a baim for their tired feelings. Since its first night the new skit, "Twiddle-Twaddle" has been im-mensely improved, but Marle Dressler remains the life and soul of the per-formance. formance. At the other theaters this week the "Peter Pan;" at the Belasco, "The Girl of the Golden West;" at the Knick-erbacker, "Mile,' Modiste;" at the Knick-erbacker, "Mile,' Modiste;" at the Hud-son, "Man and Superman." at the Savoy, "The House of Silence;" at the Sa-tyceum, "The Lion and the Mouse;" at Daly's, "The Fascinating Mr.Vander-velt;" at the Garden, "The Galloper;"

velt;" at the Garden, "The Gallo at the Bijou. "The Music Master; Field's. "Julie Bon Bon;" at the Ca-sino, "The Earl and the Girl;" at the Criterion. "Alice-sit-by-the-fire;" at the Lyric, "The Babes and the Baron;" at the Star, "The King of the Oplum the Star, "The King of the Oplum Ring;" at the American, "Confessions of a Wife;" at the Murray Hill, "Hap-py Hooligan," at the New Amsterdam, "Forty-five Minutes from Broadway;" at the West End, "Buster Brown;" at the Hippodrome, "A Society Circus;" at the Majestic, "Cashel Byron's Pro-fession:" at the Madison Square, "De-Vries in "A Case of Arson," and "The Braisley Diamond," and at the Metrop-nia, "The Street Singer,"-Copyright-"-Copyrightolis, "The Street Singer."-Copyright-ed by the New York Theatrical News i Service.

NEWS OF THE LONDON STAGE.

Special Correspondence.

ONDON, Jan. 13 .- Like several other American plays of late, C. M. S. McLeilan's "The Jury of Fate," has been produced here before being given at home. All the veteran first-nighters crowded into the Shaftesbury theater on Tuesday to see it, for much was expected of the author of "Leah Kleschna"-to say nothing of "The Belle of New York"---and much,

of course, was expected of H. B. Irving, the principal figure in the new play, for the lata Sir Henry elder son is now sure of his place in the foremost rank of Patitab course.

of British actors. At the close of the evening the as-sembled critics shook their heads savagely, the pit and top gallery were inclined to cheer Irving and to boo the author, and the rest of the audi-ence seemed to be heartily in accord with both actor and author-all of which indicates that the play was out of the ordinary. The critical attitude, of course is: "Don't be conventional, of course is: "Don't be conventional for that betokens the decadence of Brit ish Drama; but whatever you do, don't be unconventional." Now McLellan has dared to write an up-to-date morality play-a kind of modern French varia-tion of "Everyman"-and the precise London critics are much worried over But it is always sincere often effective, sometimes even melodramatic, and almost invariably interesting. And it is thoroughly well written.

As in "Leah Kleschna" the scene As in "Lean Kleschna" the scene is in France. Rene Delorme, a brilliant young wastrel, after literary success but utter moral failure in Paris, has come to live at his foster-mother's poor little cottage in the country. Stagger-ing home after a riotous night at a neighboring inn, he is confronted by a Dante-like figure of death. He pleads in terror for one more chance, and a blonde. The leading parts are assumed ber and melancholy enough in every the Metropolitan ban, Now for the pur- majestic personage with other majestic serials now so popular in the magazines

personages on either hand, revealed in glory in the clouds above, in a sort of celestial jury box, grants the request and tells him he may live his life all over again. So apparenty Rene gets born again, remembering vaguely his previous life, for the next glimpse we get of him is 25 years later, on the sixth day of his honey-moon with a naive and charming bride, whose affections he had won from a sturdy me-chanic to whom sne was betrothed. I is evident enough that he is not profit is evident enough that he is not pront-ing by his previous experience, for he is drinking more than is good for him, and is making wicked eyes at the tempting reincarnation of a woman whose heart he had broken in his first career, and who intimates that she has come back to get even with him.

In the next act we see him, a hitherto successful dramatist, on the first night successful dramatist, on the first night of his latest play, which has proved a fallure. The temptress has helped him to break his wife's heart, and he com-pletes the disaster by coming home in a drunken fury and insulting every-body. The next glimpse we get of him is a year or two later. He has become a wild-eyed, shabby demagogue, stir-ring up lust of blood in the hearts of workmen disposed to be law-abiding. He leads them to attack a great foun-dry, whose manager is that same David Martine to whom his wife had been be-trothed before Rene Delorme won her away. Then we have the melodramatic attack on the foundry, and a scene beaway. Then we have the motor matter attack on the foundry, and a scene be-tween the depraved husband, the neg-lected wife, and the man she has come to love again. Rene shoots at David. but kills his wife instead. That settles it. There is no question now but that the man's second existence has been an even worse failure than the first, and even worse failure than the first, and nothing remains to him except to go out and meet the jury of fais again. The answer is given and the velled figure of Death deals the final blow in a wild night scene in a forest. The whole thing is like one of the certais now so remains it the mean science.

