

# DRAMATIC



TONIGHT will close the notable and almost extraordinary engagement of Miss Netherole at the Salt Lake theater. Coming as it did on the heels of a protracted crash business, the attendance has been remarkable. No one, except an artist of her stamp, could have maintained the interest that she has done throughout the entire week. By a full and complete knowledge of all the minute and manifold expedients of her art, built upon her own native capacity to portray and please, she has made a reputation for herself here that cannot be easily effaced. The announcement that she is to return in the early fall to present other plays of her repertoire, not seen during this engagement, "The Labyrinth" included, will be pleasing news to theater patrons. "Sopho" was given to another large house last night and it furnishes the bill for this afternoon and evening.

For next week's theatrical menu at the Salt Lake theater, Manager Tyler announces two bills, "The Ragged Messenger" and "Susan in Search of a Husband," respectively. The former will run for the first half of the week with Creston Clarke at its head, and the latter for the remainder, with Isabel Irving in the principal role.

Mr. Clarke is touring the country under the management of Jules Murphy, and this season he is making his journey in "The Ragged Messenger," that being regarded as affording him even greater opportunities for expansion and achievement than was possible in "Monsieur Beaucaire." Mr. Clark is considered a decidedly clever and dashing young actor of the heroic and progressive type, and his Salt Lake friends will doubtless have a hearty welcome for him in his new play.

Isabel Irving, the charming American actress, who for two years headed "The Crisis," and who was last seen here in that production, comes to us this year in Eleanor Robson's popular and successful play, "Susan in Search of a Husband," in which she found such favor in New York. We are informed that Miss Irving is to be supported by the same company which surrounded Miss Robson. The cast includes Hassard Short, Ernest Mainwaring, Herbert Standring, A. H. Andrews, Maria Wainwright, Jessie Izett, Essex Dane and E. W. Lyons, all of them Broadway favorites.

For the week following, beginning on Monday night, Nance O'Neil, the tall, majestic and beautiful tragedienne, will occupy the boards at the theater, under a new management. It is now some years since Miss O'Neil was seen in this city, and during her absence she has had a tremendously varied experience on both continents. "The Sorcerer," Sardou's great spectacular drama, in which she made so marked a hit here on former visits, will constitute selections from her repertoire this time.

During the week Manager Pyper closed a contract for the appearance at the Theater early in April, of Annie Russell, in "A Midsummer Night's Dream." Miss Russell is starting in that play under the banner of Wagenhals & Kemper, and is now westward bound. The company is traveling in a special train, with private car for the star, and the production is said to be a gorgeous one.

A high class heavy playlet, a popular New York importation, three intrepid acrobats who make a specialty of the passive laugh, a European premier contortionist, a dancing turn and a couple of top-notch banjo players, are among the promises for next week at the Orpheum. The sketch, "Our Bitterest Foe," will be presented by Harrison King and company, which includes Mabel Florence who numbers many friends here. Exchanges from other cities report it handsomely staged and admirably acted. It is a story of a chain of incidents of the Franco-Prussian war, well constructed, and holds the attention from start to finish. Harrison King is a veteran stock actor and his leading man, Mr. Harry Wilson, is capable. Bert Levy ranks second on the bill and is a popular New York artist who depicts famous men and famous events. The three Flood brothers have one of the most old-fashioned comedy acrobatic stunts of the "knock-down and drag-out order" with a laugh in every fall. Yuma, "Europe's greatest sensation," is a novelty that is both mystifying and daring. To quote the billing, "Yuma, the mystery. Yuma's height is 7 feet 1 inch. Yuma's weight is 252 pounds, and all this in a box measuring 22 inches long, 16 inches high and 14 inches wide. What is it?" Henry Hendricks and Ada Prescott have a turn that is devoted to soft and wooden shoe dancing. They are said to be good artists. Mr. and Mrs. Fred J. Bacon also have a pleasing number. They lay claim to being the greatest of banjo duettists and their work is said to be out of the ordinary. Then

of course, there will be the kind drama with some motion pictures.

"A Texas Ranger" comes to the Grand, for the first half of next week. The play deals with western life, before the advent of railroads, and is a mingling of humor, pathos and tragedy. The players are correctly costumed to depict the style of dress of frontiersmen and frontier women, and the scenic and electrical effects will be pleasingly carried out. The piece is well written and is represented as carrying its audience from tears of laughter in the rapidly changing phases of the story.

The last half of the week at the Grand will be taken up by E. E. Kildie's comedy drama "Weary Willie," under the management of U. D. Newell. The same author wrote for Sol Smith Russell, "Peaceful Valley," and "A Poor Relation." The one to be seen at the Grand is said to outclass either of the other two. "Weary Willie" is noted for his high quality of wit and deep touches of pathos interwoven in the plot, which deals with the doings of a man of rags, but whose heart is genuine and true, and the misadventures of a millionaire, whose gold

Twenty-fifth Street theater in New York has made so much of a success as Othello that he has decided to use that play, also a modern drama which has been written for him for a starring tour which will be inaugurated season after next under the direction of a well known New York manager.

Constance Crawley will soon depart for Italy, where she will present Shakespeare and D'Annunzio dramas, and negotiations are almost complete for her to present Ibsen and Bjornson in Norway, and Maeterlinck and Shakespeare in France and Germany. Her experience in California has not been peculiarly encouraging.

Arthur Boucher, one of the best known of London's actor-managers, has produced "Macbeth" as an afternoon bill, with himself as Macbeth, and his wife, Violet, as Lady Macbeth. The production was dignified and interesting, but scarcely successful, for neither Mr. nor Mrs. Boucher seems fitted to the heavy tragic roles they have set themselves.

Charles Frohman had the other day, in London, that at the time of Sir Henry Irving's death he was in negotia-



ISABEL IRVING.

was gotten by felonious deeds. Among the actors are many well known names, among them being Jim Smith, Ella Le Page, Elizabeth Taylor, Elliott Dunbar, Vera Wilson, Arthur C. Howard and others.

"The Octoroon" will be the offering at the Lyric theater next week, and will be presented by the Lyric stock company, headed by Frederick Moore. The play will be put on with special scenery, and will doubtless prove a drawing card, as it is a story of southern life during slavery days and seldom fails to please an audience. The usual Wednesday and Saturday matinees will be given, and a special matinee for Washington's birthday.

## THEATRE GOSSIP

Miss Lena Ashwell is going to Egypt to recuperate after the trials of her American tour.

Alice Johnson has joined the Fraxley stock company in Minneapolis as leading woman.

Ann Warrington has been engaged in support of Henrietta Crossman in All-of-a-Sudden Peggy.

Blanche Walsh leaves the Astor, where she has been giving Clyde Fitch's latest, "The Straight Road."

Beebohm Tree, it is said, is soon to produce Conyns Carr's dramatization of "Charles Dickens' Edwin Drood."

Richard Mansfield will devote three consecutive weeks to "Peer Gynt" at the New Amsterdam theater, New York, beginning on Feb. 25.

Thomas W. Ross begins his tour as a star under the management of the Messrs. Schubert in "The Other Girl" in Warren, Pa., next Thursday.

George Broadhurst's political play, "The Man of the Hour," according to present indications, will have a long and prosperous run in New York.

The American tour of Forbes Robertson and Gertrude Elliott has been extended for ten weeks, giving them in all twenty-six weeks in this country.

Jerrold Shepherd is occupying Daniel Sully's country home in the Catskills, and will remain there until he has finished writing the new play which Mr. Sully will produce in the spring.

Immediately after her engagement at the Bijou theater in "All-of-a-Sudden Peggy," Henrietta Crossman and her company will jump directly to the Pacific coast, opening a new theater in San Francisco.

Ethel Levey has a headliner in vaudeville, in spite of her contemplated divorce from George Cohan, considers his name at least as still of some use to her. Under her name on the bill appears "Mrs. George M. Cohan" in small type.

According to the Delawarean, Viola Allen is one of those American girls who is inordinately fond of spaghetti, but to perfectly satisfy Miss Allen's palate the spaghetti must be served with a beef dressing. Then follows the recipe.

Ernest Lamson, who is playing a leading role in "The Heir to the Throne," makes his second appearance in New York as a star-dramatist, next, "A Romance of Bright Angel Trail," a western drama of which he is the author, will be used.

Paul McAllister, the leading man at Keith Proctor's One Hundred and

tion with the famous actor, with a view to a series of performances in Paris, and that the enterprise would certainly have been carried through if he had lived a little longer. France owed Irving something for his courtesy to Coquelin, Gotte, Bernhardt and other French players.

Our plays are for the most part over-dressed, with extravagance, vulgarity and inappropriateness obtaining in place of artistic fitness. The new costumes have to some extent frequently undone the results of unfixed rehearsals, the actress no longer representing the drama as they did before the dressmakers sent home their gowns, while the variety of their impersonations is swamped by the uniformity of their fashions.—A. W. Pinner.

James Bernard Fagan, one of the most promising of the younger British dramatists, is writing a new comedy for George Alexander. The scene is laid in Florence, in medieval times, and the story deals with the pursuit of a rich widow by two suitors of radically different temperaments. The whole subject is treated in humorous fashion, with no hint of the tragedy which Mr. Fagan's friends expect him to write some day.

Miss Mary Hall, the actress, who created the part of Lysabette in "The Proudward Prince," with Mr. Sothorn, and after playing the queen to his Hamlet, has been engaged by David Belasco to play the title role in "The Girl of the Golden West." The original company, headed by Miss Blanche Bates, will be seen only in the larger cities, playing engagements lasting from one to four weeks, while the second company will tour the smaller cities.

The Ben Greet players will be seen in New York during the early spring. They have just completed a tour of the south and are now visiting the universities and cities of Wisconsin, Michigan, Illinois, Indiana, Ohio and New York states. The whole of "Hamlet" will be given soon at Ann Arbor, and New York or Philadelphia will have it upon Shakespeare's birthday. Mr. Greet is arranging to give a few Lenten revivals of "Everyman" and a revival of "Masks and Faces."

Harry Gilfoil, the whistler and mimic, has in preparation a novel and unique act for next season in which he will utilize the many charming actors made popular through the comedy successes of the late Charles H. Hoyt. Mr. Gilfoil having appeared in all of that writer's plays covering a period of 16 years, and is well equipped to give a most interesting revival of the character studies made familiar in the series of Hoyt's plays.

The latest innovation by a New York theater is a corps of uniformed escorts for the protection of women who come unattended to evening performances. The professional escorts are stationed in the lobby in full regalia. Any woman who desires an escort will simply be required to notify the box office between acts and the man detailed to her service will be in evidence at the close of the performance. These escorts are to be furnished by the management free of charge.

William Chrystie Miller, now appearing with Louis James is one of the oldest of American actors now in harness. He has been active nearly half a century, having made his first appearance in 1862 as Guedel in the Ray Blais of Edwin Booth. Mr. Miller played Master Shallow in the Falstaff of James H. Hackett, and has played the same character to every noted Falstaff since his first appearance in the



YUMA,

"Europe's Greatest Sensation" at the Orpheum Next Week.

part, including Ben De Bar and John Bass. He is now appearing in the same character with Louis James.

In the new play that is gradually fomenting in the seething brain of G. Bernard Shaw, the theme will be the system of English law, the chancery courts especially being made the butt of his shafts. These plays will be broader than mere satire—Shaw has confessed it to an intimate friend—for it will be unqualified, candid, burlesque. Poking fun at the conventions of Shaw's regular pastime and regular business, but in this instance he will make no attempt to disguise his motives or his methods.

Louis Mann is going in for the classics at special matinees at the New York Casino. Among the plays to be produced in this way are works by Sophocles, Euripides and Aeschylus. In the course of his career, Mr. Mann will appear in a comedy with

music, book and lyrics by Roderick C. Penfield, with music by Gustav Kerker and D. W. Brady, which is to follow Julia Edwards in the "Princess Beggar" at the Casino. The play is an original work, and not, as announced, the adaptation of a play from the German entitled "Hensele Kildner."

While Charles Frohman, who is now in London, has not come to any positive conclusion, as yet, it is likely that when Miss Ethel Barrymore goes to London next spring to appear at the head of an all-American company, her first play will be Rachel Crother's "The Three of Us," now running in the Madison Square Theater, New York. The English rights of which are owned by Mr. Frohman. Miss Barrymore, who is now on a tour, saw the play several times while she was playing near New York recently, and liked the role of Mrs. MacCready, now being played by Carlotta Nilsen.

## THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, Feb. 12.—Some five or six centuries ago the drama of the world was made up chiefly of miracle plays, mysteries and moralities. These were narratives written, for the most part, by priests, and intended to convey abstract conceptions theatrically for purposes of moral instruction. It is possible that they did convey something of the sort to the medieval mind; the modern intellect, used to having a spade called a spade, flounders hopelessly in the morass of allegory. I remember that, when I saw "Everyman," the morality revived a few years ago by Ben Greet, I thanked the powers that permitted me to live in an age of artistic rationalism. When we of this blessed time see a young man make love to a young woman on the stage we know the author wishes only to impart the idea that the young man is making love to the young woman; we do not spend the time between acts figuring out that the young man was meant to be the symbol of religion wooing perfect tranquility in the person of the young woman aforesaid.

Our brains being more or less out of training for this sort of guessing, the "mystery" in name becomes a mystery in fact, and caviar to the general public. Now and again an exquisite symbolic power like "Peter Pan" or "The Sunken Bell," gets a hearing, and then the measure of its success depends upon the measure in which it is understood. "Peter Pan" is a making money; first, because it is an interesting play, even without its under-meaning; second, because anybody with an ounce of mayonnaise dressing in his or her brain can understand its under-meaning; and, third, because an erudite management was careful to elucidate for the benefit of persons without the mayonnaise dressing. "The Sunken Bell," which is quite as beautiful as "Peter Pan," has never been produced profitably. It is charming and mystic when taken at its face value, but great only when one comprehends what the author, Gerhart Hauptmann intended to express. This comprehension is not easy, and the key printed on the programs at the Lyric theater, where Julia Marlowe and E. H. Sothorn have revived the play for a week, only complicates the characters and muddles the mind. It is as though a layman asked what a man meant to say, and was told: "The exhaust from the small cylinder fills a receiver, and the back pressure, taking effect on the intercepting valve and destroying the equilibrium of the engine, while a large cylinder takes the steam properly for compound working."

The story of "The Sunken Bell" relates, incidentally, concerns Hansel, a founder, who dreams of casting a perfect bell. He makes one that he knows is not perfect, but which his fellow-villagers believe to be so, and is on his way to the mountain where he will melt the next day, when he is overtaken by a mischievous spirit who upsets the wagon, and the bell plunges into the valley lake. Hansel, seriously injured, struggles to the crest of the hill, where he is seen by Rautendel, an elf, who falls in love with him, and with whom he falls in love. The villagers carry Hansel back to his wife and children, but Rautendel follows him, and bids him go into the hills with her. Realizing that he can do his greatest work under her influence, the founder, who helps him to get up a forge on the heights and finds for him the precious metals from which to make his master bell. Hansel's work is always marred by the thought of his departed family in the valley. However, he tells the vicar, who comes to him, that he has buried the past, and that it would take the tones of the bell sunk in the lake to recall him. At last, the spirit of the wife, who has drowned herself, rings that very bell, and Hansel, awakened to a sense of duty, exorcises his elfin companion, and leaves her to the mountain, where she is to be buried, but it is too late. The path is barred and Rautendel has joined the spirit of the waters.

It will be seen that stripped of its symbolism, "The Sunken Bell" is merely a tender and simple fairy story, of the sort that are best when "made in Germany." This fairy story becomes ingenious and masterly, though, when one grasps what it is meant to convey. Hansel is human endeavor—perhaps genius—struggling to accomplish great work, but held back by earthly bonds, thoughts and necessities, typified by his family. He believes that he can shake these off, and tries to do

so, following that spirit of nature and freedom which truly can show to its devotee worlds of unsuspected treasure. The thought of conventional duty, habit bred, still holds to the genius, however, crying, with the voice of the vicar, against the spirit of freedom. Finally, submerged conscience, the sunken bell, rings out above all other sounds, and genius, abandoning work and family and liberty, goes back to slavery. After a time, genius attempts to assert itself again, but illusive nature, which is now, has grown weary of waiting, and forsaken him.

For all that I have said of allegorical drama, a play like "The Sunken Bell," produced occasionally, gives a delightful and ungraspable as the air, as familiar, every-day life. This is especially true when the play has a charming and imaginative performance as at the Lyric. Miss Marlowe, whose Jeanne d'Arc the week before last was a real masterpiece, again surpasses herself in the role of Rautendel. She was as delicate as the scent of roses, as illusive and ungraspable as the air, as familiar and lovely as a grotto of coral. Mr. Sothorn's greatest strength was in his weakness. During the four acts through which he was mastered, he seemed ideal; during the one act in which he felt himself master he did not quite express the bigness of the author's conception. Sarah Cowell Le Moyne was impressive as a witch, and Edward Buckstone and "Mr. Eric" most excellent as the spirit of the waters and the mischievous sprite. The scenic investiture afforded a delightful treat to the eye.

Except for the offerings of Miss Marlowe and Mr. Sothorn, most of the new productions of the past fortnight have been small comedies. The best of these is "The Little Michus," a play that ran in London for two years, and that has been brought to us in its native state by J. C. Duff, Andre Mesager, who is a writer and conductor of the opera in Paris, and who composed the tuneful score of "Veronique," furnished the principal raison d'être of this latest piece when he wrote the music. George Gray, one of the funniest comedians I have ever seen, is given a place to see, is the rest of the reason that "The Little Michus" should enjoy popularity at the Garden theater. Outside of good music and a comedian, man wants but little from comic opera, and in the case of "The Little Michus," he gets it.

I met the story of "The Little Michus" for the first time a great many years ago, when I read Mark Twain's "An Encounter With An Interviewer." Mr. Clemens said to me afterward that, in his mind, part of the humor in "An Encounter" lay in the age of the yarn that was told the "Interviewer." This tale was told the "Interviewer" a piece of yarn masquerades as "new and original" in "The Little Michus." Two babies have been left in the care of a nurse, and the nurse, who is a good, but a little bit of a fool, has adopted her own child, and knows which is his own child and which is the adopted one. In "The Little Michus" a gallant tenor lieutenant falls in love with one of these girls, after the manner of the "Interviewer," and of his general. The beloved, a piece of yarn masquerades as "new and original" in "The Little Michus." 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