

English Audiences Are Worried by Ade's Slang

Special Correspondence.

LONDON, April 29.—If "The College Widow," which Henry W. Savage, that astute American manager, is presenting in London has taught the native Britisher anything it is that the American language is a very different thing from the English of it, is a foreign tongue. The audience at the Adelphi, while keenly enjoying the show, are still struggling with George Ade's "line of talk."

The management of the American force have done all in their power to help the English theater-goer to some sort of an appreciation of American slang "a la Ade." For instance with every program they give a glossary explaining the slang words. The play is such a choice bits as "a web-footed rube," "cutting up didoes" and "sick the widow on him." But although this device is studied assiduously by the audience I think they don't know any more after than they did before reading it. For one thing the dialogue and incidents move so rapidly for the mental processes of our British cousins. This, even despite the fact that the pace has been considerably lowered since the first rehearsal. The play now takes things slowly, judged from the American standard, to give the audience an opportunity of understanding some of the American humorist's best efforts. But in vain. The audience goes into convulsions at every performance over the compelling humor of the play. The humor that is independent of the slang, but it does not and cannot appreciate the slang. The lines that were always good for "laughter" in the United States here pass by unnoticed. It is all absolutely lost on the British audience. It rolls off their comprehension like water off a duck's back. "Sick the widow," who can't open his mouth without emitting a delicious piece of slang, gets ripples of encouraging mirth only from the Americans in the audience. But "Bub" Hicks, the "web-footed rube" and the Hon. Elton Hicks, both of Squantumville, who wouldn't know a choice bit of slang if it came up to them in the street and shook them by the hand can't come on the stage without a burst of joyous rapture from the stalls. The pit, the gallery and the boxes are all in the same state of excitement. All the slang that even George Ade at his best is capable of writing could never have made the play a success if it did not have the elements of universal humor.

WEAKNESS IN HUMOR

It is the weakness in humor that will probably make a good deal of difference between the London conception of "Way Down East" and that of "Mrs. Wiggs" and "The College Widow." The antics of H. H. Heller the chore boy, and the tendency of the professor to sit on his hat and engage in other elementary evolutions, did not seem to make much appeal to the first night audience at the Adelphi Theatre. We Americans in the audience enjoyed the picture of the professor, but they were so different from anything known here that the English spectators seemed rather puzzled, and contented themselves with a few snickers. The "heart interest," just as they were bored by the little touch of "heart interest" in "Mrs. Wiggs of the Cabbage Patch," "Edward" and "Lillian," the general manager for William A. Brady, learning that a condensed version of "Way Down East" is being presented in the music halls under the title of "The Mayor and the Manicurist," has cancelled a contemplated trip to Europe, and will remain at the Hudson far into the summer.

Edmund Breese, the original John Burdock Rydman, who played "The Mouse," will be seen next season in "The Nebraska," a new play by Edith Ellis, and under the direction of Henry B. Harris.

Instead of a tour through Europe this summer Henrietta Crossman will spend her vacation in northern Canada in the Temagami region, hunting and fishing with her husband and small son.

Robert Edeson, appearing in "Classmates," will discard railroad trains on his forthcoming New England tour and will make the 18 cities in which he is to appear in his new 40-horsepower automobile.

Florence Roberts, who is being presented by Henry B. Harris by arrangement with John Cort in "Zibira" and "Sham," will have a new play next season. She will in all probability open in New York City in the early part of October.

Eugene Jepson, the popular character actor, is making such a fine success in vaudeville with George Ade's "The Mayor and the Manicurist," that the Shuberts have offered to star him next season if Mr. Ade will provide a three-act comedy to suit him.

New productions now in preparation for Henry B. Harris for next season are "The Nebraska" by Edith Ellis; a new play by Charles Klein; "Pierrot of the Plains" by Edgar Savoy; "The Bell of Liberty" by Martha Morton; and a new four-act play by Elmer B. Harris.

Fanny Rice, who was such a hit here at the Orpheum last season, makes her final appearance in vaudeville June 6, at Columbus, O. Next season she will tour the large cities in an elaborate revival of "At the French Ball," a musical comedy in which she started several years ago with remarkable success.

Will H. Gressy and Blanche Dayne, after a short engagement in San Francisco, sailed for Honolulu and the Orient for a short vacation. The first of those popular artists have had in many years. Directly upon their return they will continue to play the balance of the Orpheum circuit, including the theater here.

Cable information has reached the New York office of the Orpheum circuit of the sailing this week on the Cunarder "Grigol's Aerial Ballet," which comes here early next season following a summer engagement in New York. This graceful and picturesque novelty was a sensation last season at the New York Hippodrome, and this winter it has been a permanent feature at the Empire Music hall and Drury Lane theater in London.

William H. Dillon, who is well known in the leading vaudeville theaters, is truly a versatile genius. The first of those any role from "leads" to the piano, is writing a comic opera, has written a number of popular songs, and is interlarded with his spare moments lecturing in the morning at a Bert Levy. Fifty-seven years of age, he is a well known and a popular figure in the vaudeville circuit.

Many actresses, both in vaudeville and musical comedy, have valuable pets. Lillian Russell is devoted to her small King Charles Spaniel, Hon. Booth has a prize Blenheim, Elizabeth Murray a fluffy white Italian poodle, Alice Norton a beautiful Fox Terrier, and Eleanor Falk a Maltese canine. But Van Welch, the clever character comedian, goes the ladies one better and carries with him a pet monkey, "Caruso," which he introduces in his act.

The English reputation of American acting in her production of Mrs. Humphrey Ward's revised stage version of "The Marriage of William Ashe." By general consent of the critics, she was much better than the play. The version presented here was considerably different from the version given in America. The distinguished author of the book of which the play is a dramatization collaborated with Miss Margaret Mayo in repeating the play for English use. In commenting on this play in the "Telegraph," W. L. Courtney, editor of the "Fortnightly Review," made some observations on the dramatization of novels that are so much to the point as to be worth quoting.

"Again and again," he says, "it has been pointed out that between the art of the writer of romance and the art of the dramatist there lies a gulf as wide as hardly to be bridged over. It is not that the material at the disposal of the novelist is so much more abundant; rather it is that the manner of handling necessarily differs largely. About the work of the true playwright there is a directness, a concentration, an intensity which his brother craftsman is rarely, if ever, called upon to cultivate; he thinks in situations, he keeps his eyes fixed unflinchingly upon the goal in front of him, he goes straight to the desired point. By a gesture, by a look, in a flash of silence more eloquent than speech, he is able to express as much as the novelist in a dozen pages or an entire chapter. No better advice was ever given to the tribe of adapters than that, if they would reduce a published story to dramatic form, their first step, after reading the book, should be to throw it away altogether, and use only the central idea. Absolute loyalty to the original author is, indeed, not infrequently the least valuable asset that a maker of plays can possess in such instances."

SHAW'S LATEST PLAY

George Bernard Shaw has been reading his new play, "Getting Married," to the company at the Haymarket, and has been cutting it up into acts. He is said to have written it originally in an unbroken stretch. The green room gossip is that when the play is produced on May 12, we are to have something in Shaw's best vein with a strong dramatic situation in it. Although Granville Barker has come back from New York, he is not going to appear in the play, and is said to be seeking to begin work on another play of his own, and Henry Ainley is to have the part that had been set aside for Barker. It is characteristic of Shaw to choose one of the objects of these young men to represent the part of a bishop with a grown-up family.

CRITICS ARE SEVERE

In the meantime Mrs. Langtry, who has the Haymarket until the Shaw play comes on, is coming in for much criticism, and the play written for her by Sydney Grundy, "A Fearful Joy," is coming in for even more criticism.

W. J. Locke's experiment of turning his not-altogether-successful phantasm, "The Palace of Puck," into a light opera, appears to have been worth making, according to accounts that come from the provinces, where the opera was produced last week. It will be played at the Apollo as soon as it is polished into form. Mr. Locke says, however, that the stage is not going to tempt him away from novel writing, and that he has two or three books in mind on which he is working more keenly than on any stage scheme.

Sara Bernhard says she has a number of new plays in hand, and that she has been over to London again recently, but that she has no idea at present whether or not she will be making another visit to America.

JOHN AVA CARPENTER.



DOROTHY MARKE,

Leading Lady With Earl Burgess Company at the Grand.

their home on West One Hundred and Twenty-third street. Mr. and Mrs. Whitney, Mr. and Mrs. F. D. Richards, Mr. and Mrs. W. E. Early and a number of their friends of the "colony" were among the guests, and numerous were the remembrances and good wishes showered upon the host and hostess.

The edict has gone forth from Horace Mann school, and it is hoped that other high schools in the city will follow in the sensible rules laid down by the first mentioned school principal and teachers in regard to the extreme styles in dressing adopted by the wealthy element, who patronize these schools. No more "Merry Widows" and no high puffed hair, no collars piercing the ear lobes, no fluffy ruffles around the neck, no high-heeled shoes, and positively no jewelry, but class rings will be tolerated on any of the pupils. There is a certain class of young Misses who dress in extreme styles, affect all the latest fashions and seem to regard the school room as a place for the display of fine clothes. The teachers announce they care not what is worn outside the building by their pupils, but when they attend

school the dress shall be simple and plain so that all students may feel an equal footing and there may be no striving among the girls to outdo each other.

Ada Dwyer Russell dashed into New York Sunday and then dashed out again, merely pausing long enough to visit the Eastons and greet Mrs. Dwyer Richards, who were dining there. Wednesday, Mrs. Russell leaves for Salt Lake, spends the days at the North Temple bungalow then dashes on to Seattle, where she meets the company selected to go to Australia with her in "Mrs. Wiggs" and takes to the briny deep for the podes, where she will remain as long as "Mrs. Wiggs" will last. Mrs. Russell's season with "Mrs. Wiggs" ended May 4 in Orange, N. J. the young star closing her season ahead of time owing to nervous prostration. JANEY.



MR. MANTELL AS RICHELIEU.

At the Salt Lake Theater Thursday N. 10.

night in the engagement of Mr. Mantell, who will appear under the direction of Mr. William A. Brady, in a repertoire of Shakespeare's most impressive tragedies. Mr. Mantell enjoys the unusual distinction of being the one tragedian of our day to devote himself almost exclusively to the Shakespearean drama. During his engagement Mr. Mantell will appear in some of the most powerful heroic roles known to the stage, the only play not by Shakespeare being "Richelieu," Bulwer Lytton's romantic drama. The arrangement of roles is as follows: Monday night, "King Lear"; Tuesday night, and Saturday afternoon, "Macbeth"; Wednesday afternoon, "Hamlet"; Wednesday night, "The Merchant of Venice"; Thursday night, "Richelieu"; Friday night, "Othello"; Saturday night, "King Richard III."

Mr. Mantell's supporting company is said to be a strong one, special care being given to the selection of the selection of its members. Among the women are Marie Booth Russell, who has played the leading roles in Mr. Mantell's company for many seasons; Lillian Kingsbury, who has been associated with Mr. Mantell's company for a number of years; Lella and Lorraine Frost, who play the historical boys of Shakespeare's tragedies; and Josephine McCallum. Among the men are three who have been leading men in other important companies. Francis McGinn was with Mantell and was the featured leading man with Frederick Ward. Guy Lindsay was leading man with Mollie and others who may be mentioned are Gordon Burby, Franklin Bendisen, Romaine Callender, Hamilton Mott, Henry Keefe, George Stillwell, Walter Campbell, Andrew Byrne, Peter Arnow, Vatta Gale, John Nathan, Gould Sears, Gilbert Seils and Allen Collier.

The night performance, it is announced, will begin at 8 o'clock sharp, and the afternoon performance at 2 o'clock sharp.

For the coming week the Orpheum promises a bill of superior excellence, a bill on which there are several favorite American and European acts. Charles E. Evans & Co. are the headliners and present George's "The Merry Widow," "The Thief" and "The Merry Widow" are among the few which are drawing crowds. All the other houses are hitting out signals of "admission" and the number of unemployed actors and actresses to be seen along Broadway on sunny days is a most deplorable and pathetic spectacle. As we close the announcement that "The Thief" production goes west from the Lyceum theater, calling at Salt Lake in June, this is Daniel Frohman's pet production of the past season, and his wife, the beautiful Margaret Illington, plays the leading female part. Kyle Blaylock having the opposite role. It is a rare dramatic treat, and one whose visit Salt Lake can await with many pleasurable anticipations. H. G. W.

The Salt Lake Theater will have an important attraction next Monday

From all indications the appearance of the Earl Burgess company of players at the Grand for the next few weeks will be even more successful than the Lorch engagement which closed this week. The Burgess company arrived here Thursday and is presenting through tonight, "Mr. Horace V. Noble, leading man of the company, is an actor of a captivating personality. With the two who are associated a company of 16 players who have been with Mr. Burgess several seasons. Next week the Burgess company will appear in "Convict 999." The play will be presented under the personal direction of Mr. Noble and in four acts and 12 scenes, with special scenery constructed for the production.

THEATER GOSSIP

The fourth annual benefit of the Actors' Society of America, which was given at the Hudson Theater April 21, realized something over \$1,600.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, May 5.—Monday last, on invitation of Mrs. Fisher and Miss Sallie Fisher, Mr. and Mrs. H. G. Whitney and Mr. and Mrs. R. C. Easton made the trip to Port Washington, L. I., the country home of Mr. Fisher and his family for a two days' visit. The spring being advanced, the country never looked more beautiful. From the hotel St. Charles, New York street, the party was started off in Mrs. Fisher's private automobile, she being a most expert driver and familiar with all the country roads along the northern part of Long Island. It took but one hour and a half, and the excellent country dinner being over, the afternoon was devoted to sight-seeing from an automobile. Naturally the place most desired of the visitors was Sagamore Hill, the country home of President Roosevelt, and in that direction the party turned. The most interesting of spots we traveled. Places of interest at every turn met the eye and chief among them "Roslyn," the little green village whose grassy lanes wind in and out among the low hills and perched upon one of its commanding knolls stands a giant old house, the one time home of that naturopath, William Cullen Bryant. It is in a stretch of the imagination to fancy "Thana-topis" was inspired and written in the shadows of the trees around this lovely spot and that

"To him who in the love of nature holds communion with her visible forms, She speaks."

He drew from nature the exquisite thoughts found in his masterpiece—but automobiles do not stop long enough to indulge in poetic sentiments, so with a lingering look and the stretch of a long bill before, Oyster bay, with its homely little fishing craft and disagreeable odor were close at hand and with a dash through an open gate the party came in sight of the old fashioned red brick house on Sagamore Hill. In the hurry we forgot to observe written on the side of the house and every other available space: "No automobiles allowed in the grounds," but with the memory of San Juan hill in mind we dashed on and only stopped when the machine refused to climb another step, fortunately giving the president's western admirers a chance to look at the house and grounds, and in fact it is flanked by a beautiful view from all sides. Quiet there is, and in abundance—some to spare, no gossiping neighbors within hailing distance, not even a corner grocery store within a mile of the house—just absolute quiet, dead stillness—a wonderful rest cure for tired brain and overworked nerves. The main road leads down the sound and is flanked by beautiful homes with lawns stretching to the water's edge, and everywhere are the evidences of prosperous times. Once more the wide road leads into Port Washington, and tonight finds a third party seated before a big log fire in the front room of the bungalow. Sallie Fisher's glowing voice is heard in well known songs: "Dearie" and "The Rosary," and so the day and evening are passed—recounting old Salt Lake days with their many happy memories.

The hospitality of Mrs. Fisher and her daughter are too well known throughout Utah to need comment, but the friends they made out west are welcome guests always, wherever their tents are pitched, whether in city or country.

Miss Fisher left for Chicago two

SALT LAKE THEATRE

Geo. D. Pyper, Manager.

Week Beginning Monday, MAY 11.

Evenings at 8. Sat. Mat. at 2. Wed. Mat. (special) 2:30.

SHAKSPERE WEEK!!!

The management takes great pleasure in announcing the engagement of the distinguished tragedian, MR. ROBERT MANTELL, who enjoys the distinction of being the only Shakspearean tragedian on the English-speaking stage, and who was recently referred to by William Winter, the dean of American critics, as "the authentic head of the American stage."

MR. WILLIAM A. BRADY ANNOUNCES

Mr. MANTELL in SHAKSPERE

IN THE FOLLOWING ARRANGEMENT OF PLAYS:

KING LEAR	MONDAY NIGHT
MACBETH	TUESDAY NIGHT—SATURDAY MATINEE
HAMLET	WEDNESDAY AFTERNOON
THE MERCHANT OF VENICE	WEDNESDAY NIGHT
RICHELIEU	Lord Lytton's Romantic Drama. THURSDAY NIGHT
OTHELLO	FRIDAY NIGHT
KING RICHARD III	SATURDAY NIGHT

Prices: Ev'g and Saturday Mat., 25c to \$1.50; box seats, and two row Dress Circle \$2.00. Wed. Mat. 25c to \$1.00.

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ONE WEEK STARTING TOMORROW NIGHT

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NIGHTS—25, 35, 50 and 75 cents. MATINEES—15 and 25 cents.

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Advanced Vaudeville.

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Presenting Geo. Arliss' Farce "It's Up To You William"

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The Most Deft and Dextrous of all Jugglers.

DAISY HARCOURT

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In Old Southern Negro Stories

LEW WELLS.

Monologue and Saxophone Eccentricities

MANKIN

The Frog Man.

KINDROME

Motion Pictures.

ORPHEUM ORCHESTRA.

Every evening (except Sunday), 8:15 to 10:30. Box Seats, \$1.00. Matinee Daily (except Sunday and Monday), 2:15 to 4:00. Box Seats, 50c to \$1.00.

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SALT LAKE ONE DAY

WEDNESDAY, MAY 20.

ADMISSION: Adults, 50c. Children, 25c.