



**"THE VIRGINIAN"** is to be with us once more, Monday, Tuesday and Wednesday next, and while it comes without Dustin Farnum, a standard actor in the person of Tony West takes his place, and our old friend Campeau is still doing the role of Trampas. The remainder of the cast is in good hands, and Miss Ann Meredith will make her first appearance in Salt Lake in the role of the Puritan school mistress, "The Virginian" is too well known to need describing. It has been one of the heaviest money makers in the past, that the Salt Lake Theater has known, and the book and the play are still so popular that there is but little danger of any diminished interest.

Charles B. Hanford, an actor who is one of the few to remain faithful to the legitimate and to Shakespearean roles comes back with a spectacular revival of "Antony and Cleopatra." After the production of "Antony and Cleopatra" Mr. Hanford will repeat one of his favorite productions "The Taming of the Shrew," to be followed by "The Merchant of Venice," with Mr. Hanford in the part of Shylock. His leading lady this year is Miss Alice Wilson, who appears as Cleopatra, Katherine, and Portia in the three plays. The best thing Mr. Hanford has ever done, namely, the old French soldier in the play "The Old Guard," will precede "The Taming of the Shrew."

Another bill of "all headliners" is the promise of the press agent at the Orpheum next week. At the top comes Fred Walton, known in Europe and America as the "monarch of silent comedy." He is probably best known as the original "Toy Soldier Man." He comes directly from England and brings a superior company with him to present the fantasy, "Cissie's Dream."

Press Eldridge comes heralded as the commander-in-chief of the army of fun. He has an entirely new line of jokes to keep the audiences pleased. Dainty Eleanor Falke, the singing comedienne, has a budget of new songs and new gowns and a superior voice. Not only does she sing well but she does a very pretty dancing turn that makes her act all the more enjoyable.

A spectacular acrobatic stunt is what is promised from the Pantzer Trio who appear in a gymnastic parlor amusement. An out of the ordinary feature is what Sadie Sherman's act should be. She comes recommended as being the possessor of an excellent baritone voice. Then by way of variety come Cale & Rags, who present a highly entertaining and eccentric comedy act. These, together with three especially good kinodrome subjects and Welthe's popular orchestra, round out what appears to be a well balanced bill.

The attraction at the Grand for the coming week, is to be a story of love, intrigue and adventure woven about the life of a salesgirl in a metropolitan store. Mr. Theodore Lorch has the past few weeks presented some well acted productions at the Grand and he promises that "Only a Shop Girl" will excel anything he has heretofore attempted. Mr. Lorch will be seen as Peleg Peddickin and will be supported principally by Miss Cecil Fay as Josie, the shopgirl about whom the story revolves. This week will see her with one of the finest opportunities she has had for emotional work.

The mechanical department of Mr. Lorch's company has been hard at work for a week preparing the stage settings for "Only a Shop Girl" and some new effects in stage realism will be seen.

**THEATER GOSSIP**

Francis Wilson's tour in "When Knights Were Bold," has been so successful that Charles Frohman has extended the route until the end of June.

Ethel Barrymore's tour for next season has been so laid out as to enable her to accept an invitation to perform

As "You Like It" out-of-doors in the Greek Theater of the University of California.

Louis James' company is remaining idle in Louisville, owing to a cancellation of some of his southern dates.

Charles Frohman will shortly make a new production in London of Richard D'Oyly Carte's "The Mikado," with Seymour Hicks in the part that was played in this country, in London and in Australia by William Collier.

William Collier, besides acting in "Caught in the Rain," is hard at work upon the manuscript of a new play, "The Old Guard."



**CLEOPATRA AND HER WOMEN.**  
From Charles B. Hanford's Spectacular Production of Antony and Cleopatra.

to be done in collaboration with Hadson Chambers, and shortly due for final consideration by Charles Frohman.

Marie Doro has requested Charles Frohman by cable not to dispose of "The Morals of Marcus" until she has had an opportunity next season to play the piece in the cities she could not visit this year because of her forthcoming appearance in London.

These are the Charles Frohman stars who have notified the New York office of their intention to spend their vacations in Europe next summer, partly on business, and partly for rest: Marie Doro, Ethel Barrymore, Hattie Williams, William H. Crane, Francis Wilson and William Collier.

Glacia Calla, who accuses her husband, Paul Roy, of murdering her brother, was engaged by Oscar Hammerstein last year for the Manhattan Opera house, but she did not keep her contract. She claims to have studied with Geraldine Farrar before going to Mme. Marchesi.

Phyllis Rankin, the daughter of McKee Rankin, has gone into vaudeville and allied herself artistically with Harry Davenport, of the celebrated Davenport family, which comprised the great tragedian, E. L. Davenport, and the beautiful and talented Mrs. E. L. Davenport.

George Wessells, a well-known California actor, who created the part of Moriarty in "Sherlock Holmes," and who played with William Gillette for several seasons, died recently in Denver, Colo. Mr. Wessells was a close friend of William Brady, and both were ushers and call boys in the old California days.

Laura Nelson Hall, who plays the secretary and stenographer in Clyde Fitch's latest comedy, "Girls," created a sensation in theatrical circles last

season by portraying the character of Ives McChesney in "Three of Us" without a single rehearsal. Charlotte Nilsson, who was playing the part, became indisposed and Miss Hall was called in and made an instantaneous hit. Later she starred in the piece in Boston and Chicago.

Miss Ellen Terry has produced her new romantic drama, written by Miss Gladys Unger, called "Henry of Lancaster," at Nottingham, England, with marked success. She hopes to bring it out in London in September. The production, with the help of Harry of Richmond for the Princess Elizabeth, and the Duke of York for Richard III.,

and as the scenes are full of picturesque detail and replete with varied action, the intrigue is set in an attractive framework.

The new stock company formed by Mr. Henry Miller, with the title of "Associated Players," will begin their first New York season in the Savoy Theater on Monday afternoon, when they will be seen in Charles Rann Kennedy's play, "The Servant in the House." Inasmuch as Mr. Miller is a producing manager of prominence, intelligence, and ambition, and the formation of a stock company with artistic purposes is a rare incident in these days, the occasion promises to be of more than common interest.

New York Post.

John Drew availed himself of his recent Washington engagement to make a flying trip to New York for his last sight of the city until the end of June, but more particularly to "catch" his nephew, John Barrymore, in the act of playing "Toddles" in the farce of that name now running at the Garrick Theater. Ethel Barrymore, Mrs. John Drew and Louise Drew also sat in the box at the matinee Mr. Drew attended. The presence of the whole family simply added to the gaiety, not at all to the nervousness, of the occasion for young Barrymore, despite the fact that "Toddles" is only the fourth stage part he has ever played.

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not afford to depict a senator as a degraded blackguard. Nor could he, as an Academician, allow a member of that august body to be portrayed as a degenerate scoundrel. In despair he suggested a compromise. If M. Mirbeau would make the man a candidate for the senate merely and only a would-be Academician he (M. Claretie) would permit him to assume on the stage all the unsavory characteristics with which the authors had invested him. M. Mirbeau refused. It would kill the play, he protested, to make such a change. The man would have to be both a

senator and a full-fledged academician. "If you insist on that," M. Claretie retorted, "the Comedie Francaise will not bring out the play." M. Mirbeau insisted and the deadlock was complete. Various state authorities, including M. Clemenceau, the prime minister, were appealed to, but declined to intervene in the matter. The authors, it is said, will now bring suit against M. Claretie for breach of contract and claim \$50,000 damages. If the case is brought to trial it will be a great advertisement for "Le Foyer."

CURTIS BROWN.

**SALT LAKERS IN GOTHAM.**

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**MISS CECIL FAY.**  
As "Josie," in "Only a Shop Girl," at Grand Theater, All Next Week.

dramatic critic, will sail for America next week to look the ground over, and perhaps to arrange for the publication in book form of a series of some of Barker's plays. Vedrenne—as I am told this morning—has stopped reading plays, and will have no further use for dramatists for a few months.

Trouble has arisen over the projected production of "Le Foyer" ("The Hearth") at the Comedie Francaise, which will probably result in a lawsuit and the indefinite postponement of the play. Its authors are M. Octave Mirbeau and M. Nataanson. The play was accepted two years ago, but rehearsals began only a few weeks since. It is not a bad little piece, but "Le Foyer" depicts, in its hero, if such he can be called, is a type of man popularly supposed to be more numerous in France than elsewhere. He has long since reached the age of discretion, but is quite content to live in comfort on the ill-gotten income of his wife while well aware by what means that is obtained. Nor does he see in this anything incompatible with his position as a senator and a member of the French Academy. From this it may be inferred that it is not the sort of play that would appeal to weak stomachs.

It is said that when M. Jules Claretie, the manager of the Comedie Francaise, accepted the play, he understood that the authors would consent to tone down some of the passages. But when the rehearsals began he found out that the authors—or at all events M. Mirbeau—understood no such thing. M. Mirbeau, it may be recalled, wrote "Business is Business," which proved him to be, some of the critics said, one of the strongest dramatists of the day. Having acquired that sort of reputation he proposed to live up to it and hotly resented the suggestion that he make any changes in the play to make it more palatable to M. Claretie, for he it was who had written the play. Consequently there were some lively scenes between playwright and manager at the rehearsals.

The situation was rendered the more embarrassing for M. Claretie because the Comedie Francaise is a State theater and he is himself an Academician. A state theater, he maintained, could

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Since then, Mr. Strauss has had something to say for himself on the subject, and has made it quite evident that he doesn't approve of the "tinkering" that has been done on the original Viennese libretto. He has never seen the highly successful American production, of course, but seems inclined to shiver at the reports of the interpolations that have been made there, too.

English musical comedy traditions call for much clowning without regard to the plot. Apparently the understanding is that at certain frequent intervals the thread of the story—if there is any story and it has any thread—shall be broken to give the funny man a chance to let himself loose. If possible the authors give him something to work on, but in any event, if he is truly a funny man, he is expected to improvise during the process of rehearsal and even after the first night, he is quite entitled to be considered as one of the authors.

Oscar Strauss says that in Vienna the public now insists upon having a good story with its musical comedies, and that if they had to choose between one musical comedy with good music and bad book, and another with good book and bad music, they would vote for the latter every time—a good book meaning, according to his definition, not only bright lines and picturesque situations, but a definite story that insists on keeping itself in sight. He says frankly he doesn't think English authors can write librettos as good as those "made in Vienna." He has finished an act and a half of a new light opera, "Didi," with a book by no less a personage than Sardou, and has begun work on a musical setting for Bernard Shaw's "Arm and the Man," which he thinks provides an ideal libretto for a light opera.

Well, musical comedies in England are not necessarily made in the heights of Parnassus. A friend of mine three days ago asked if he had a musical comedy up his sleeve. The man at the other end of the telephone was a manager who wanted one, and wanted it quick. My friend promptly responded that he would be down with one next day, and thereafter devised a scenario on the spot. The eager manager listened to it next day, and pronounced it good. He was enthusiastic. "But hold!" said he, "this won't do for our first production, although it will be just the thing for the piece after the first."

"Why not?" asked the librettist. "It contains quite a new idea," said the manager, "and that would never do for the first production by a new management."

The librettist, being a man of great resource, said he thought he could remedy the difficulty, and thereupon improvised a plot for a musical comedy to which even the most discriminating manager could not object that it contained anything new. This was declared to be acceptable, and negotiations were going on well when the manager said, "Oh, by the way, I forgot to mention that I had the chance to buy up a splendid lot of scenery

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