

Dramatic

It is not often that Salt Lake is chosen as the birthplace of a new drama by a star and an author like Florence Roberts and Paul Armstrong. Double interest, therefore, will be attached to the opening of the Theater Monday night, when Miss Roberts creates the title role in Mr. Armstrong's entirely new play, "Ann Lamont." Rehearsals have been going forward in Ogden for some time past, and our public will be invited to render the first verdict on the new creation Monday night.

Miss Roberts' standing as an actress is too well known to need discussion at this date. Mr. Armstrong is a new writer whose play, "The Hair to the Hoorah," was one of New York's great successes last year. He is in Salt Lake to watch the initial performance, and to note what changes if any, are needed before the work is taken to the larger cities. It will be rendered all of next week with Wednesday and Saturday matinees.

"Ann Lamont" is a tale of love, Bohemia and artistic life, and is said to be distinctly up-to-date in its plot. That it is decidedly a "problem" play is evidenced by the story, of which the following is an outline.

Briefly, Ann is a struggling young artist in New York, a girl of temperamental, breeding and education. Leon Richmond, a successful illustrator and fellow artist, has a studio in which Ann has worked from his models, being unable to rent a studio of her own. She is a girl at war with the conventions; the two are often thrown alone and, as the author puts it in a line, "Revelation from the eyes of the world has ever stupefied the conscience."

The action of the play takes place some time after the inevitable has happened. Richmond has been in Europe for six months. Ann has fallen in love with another man, Titus, deeply, honestly in love, a feeling different from the one she held for Richmond. She has written Richmond attempting to explain that the relations existing between them are at an end. He refuses to accept her ultimatum or to believe in her reformation. Her honesty will not permit her to wed the man of her final choice until she has convinced the other one that she is beyond him. This is the central theme, the story of a woman who falls and yet redeems herself; of one who rails against the unjust discrimination of the social law which condemns the woman and condones the man, and yet concludes at last that virtue and honesty constitute the only real happiness in life.

The scenes of "Ann Lamont" are in New York, London and Hawaii. Its characters are the real types to be found in the Bohemian circles of the great English speaking centers. The great climax of the play is reserved for the fourth act; it is here where the two men who love Ann meet in a hut of twisted bamboo poles and dry grass in the Hawaiian Islands. The ending of the story is one of happy reconciliation.

Miss Roberts' supporting company is headed by Max Figman, and includes such well known players as Lucius Henderson, H. S. Northrup, Robert McWade, Clifford Leigh, David R. Young, Wilbur Hudson, Lucille Yorke, Nora Lamson, Florence Robinson, Merita Emmons and Lillian Armsby.

At the Grand the new play, "Why Women Sin" will be presented next week, the lady who furnishes the explanation of the commandment being Miss Bernice Howard, who brings an eastern company to support her. The play is said to be finely mounted, and to possess a strong dramatic interest with a vein of comedy running through it. Among other scenes depicted in the play are the "Millionaire's club," the front of Trinity church, and the illuminated grounds of the Riverside cafe. Miss Howard, the leading woman, has written a number of clever contributions for the leading magazines. She is an English girl, who, though young, has had considerable dramatic experience.

The Brigadiers and Battling Nelson will close a record breaking week's engagement at the Lyric theater tonight, the show leaves a most favorable impression in the minds of the patrons of the house. For the coming week the Lyric's attraction will be "The Kentucky Belles," an organization of the same standard and under the same management as "The Brigadiers." With this company comes James Edward Britt, California's favorite son and former lightweight champion of the world, who will appear at every performance in a three-round exhibition, either with his sparring partner or with some local man. Britt is conceded to be one of the cleverest boxers that ever donned the gloves, and it is safe to say that he will give his friends and admirers their money's worth.

Ned Royle of this city is represented by two successes in the east during the present week. The first is the presentation of his play, "The Silverman," with William Faversham in the title role at Atlantic City. All reports say the original success at Buffalo was more than duplicated.

The second was the production of "Moonshine," a musical comedy brought out at Detroit with Marie Cahill in the leading part. Mr. Royle is the author of the libretto.

THEATRE GOSSIP

Convention Hall, Kansas City, is to be remodeled to make it available for state productions, and the independent will present Sarah Bernhardt and other heavy attractions there.

Negotiations are now pending between C. B. Jefferson, manager of Thomas Jefferson, and J. C. Williamson, the Australian theatrical manager, for a tour of Thomas Jefferson in "Tip Van Winkle" in the autumn.

The inevitable has finally come! Charles H. Greene, is actively preparing for the production on an elaborate scale of "The Man With a Hoe," already dramatized by Daniel L. Hart.

Mr. McClellan has completed his new play, "The Jury of Fate," which in all probability will be brought out at the London Waldorf theater. The subject of the piece is said to be very somber.

Jericho" in Washington last week with great success. The new play promises to have a prosperous career on this side, as it already has had in London. Hackett has no word in this play.

Klaw & Erlanger have invested, at the most conservative estimate, \$300,000, and are still investing. Next to them the Shuberts are the heaviest producers, and, now that they have combined

Bingham and his company will make a tour.

Has Belasco said farewell to Washington? The Mirror announces that Blanche Bates' new play, now in rehearsal, will receive its premier production at the Belasco theater in Pittsburgh this year, which would mark the first departure from that manager's policy of initiating his dramatic enter-

prising play. A great hit may be acted for four years, during which time the performer comes to think or to feel and only repeats mechanically what he or she has repeated hundreds of times. No one ought to appear in the same role consecutively for more than three months. Five new parts a year are required to prevent mental stagnation."

Poor Rosin! Again they are seeking to make him out a plagiarist in his new play "Chanticleer." This time he is supposed to have stolen from an obscure French author. He says: "I am a dreamer, a dreamer, all my ideas are stolen. This time I thought myself surely original. I may say my original idea came from the old French play, 'Le Roman de Renart,' but I found by the grosse experience that it is useless to make excuses; let them call me a plagiarist if they think best. However, I never heard of Plut or his play."

New York managers spent the immense sum of \$3,000,000 to provide new vehicles of amusement for the theater-going people of that city, before opening their houses for the season now in full swing. Thus far the attendance at the various houses has been unusually good, and the managers are counting upon good returns upon their investments. The taste of the amusement-loving people is very tickle, however, and it will not be surprising if some of the enterprising men who cater to the



FLORENCE ROBERTS, Who Will Give the First Performance of Paul Armstrong's Entirely New Play "Ann Lamont" at the Theater Monday Evening. Rehearsals Have Been Conducted By the Author in Ogden for Several Weeks Past.

with David Belasco and others, their final investment for the season is a tremendous one.

Leo Shubert recently announced that David Belasco and he had purchased, for \$250,000, the Lafayette Square Opera House, Washington, which will be added to their anti-syndicate chain of theaters. The Lafayette was, until the transfer, under the direction of Strat & Haylin. It will be opened under the new regime about the middle of October.

When "Peter Pan," J. M. Barrie's fairy play, which Miss Adams is to produce in New York at the Empire after John Drew's engagement, is revived in London by Charles Frohman some time about the holidays, the title role will be played there, not by Miss Nina Benbow, who created the role, but by Miss Cecilia Loftus, who on that occasion will go under Charles Frohman's management for a term of years.

Lloyd Bingham is to return to the stage and be starred under the management of his wife, Amelia Bingham, in an Irish drama entitled, "The Nightingale," by Michael J. Jordan. It is seven years since Mr. Bingham left the stage to direct the business affairs of his wife. He had been acting in Mr. Charles Frohman's companies. Opening in a Pittsburgh theater, Oct. 15, Mr.

press in the capital. The new play is entitled, "The Girl of the Golden West," and the scene is laid in California during the early days.

Annie Russell, who is now in England, has been selected by George Bernard Shaw to play the star role in his new play, "Major Barbara," which was written for Eleanor Robson. Should Miss Russell create a favorable impression in England when the play is produced at the Court theater, London, she may be seen in it here, as Mr. Shaw retains the American rights.

Effie Bond, a young ingenue who has been playing with New York stock companies for the last two years, has been creating a veritable sensation by her splendid work at the Alcazar theater in San Francisco, in the support of White Whitley. Miss Bond is only a mile of femininity, but her success is not to be measured by her inches. Whitley is filling the spacious Alcazar every night and his engagement is the most prosperous of any he has ever had in San Francisco.

Margaret Anglin declares herself delighted with the prospect of doing three or four plays this year. "The most serious menace to art in America," she said recently, "is the long run of a suc-

cesses in the metropolis came out at the little end of the horn.

Richard Mansfield has begun rehearsals for the production of Schiller's "Don Carlos," which will be presented for the first time on an English-speaking stage at the Grand Opera House, Chicago. One of the things about his new production that is puzzling Mr. Mansfield is the fact that he will use a French version of the German play, and that the Germans may kick up a fuss about what they may insist on regarding as a mutilated version of their classic. But then Mr. Mansfield is accustomed to trouble.

Actors who fought in the Civil war—some wearing the blue and others the gray—have formed at the office of John P. Jones a fraternal social club called the Circle of Civil War Veterans, Union and Confederate, United States of America. Membership will be confined to honorably discharged veterans who are members of some branch of the theatrical profession. There are many theatrical men who enlisted in the Confederate army and navy. The purpose is to bring the veterans of the blue and the gray together in the most friendly manner. Members are Daniel A. Kelly, of Baltimore; Frank Bell, John E. Ince, John P. Hill, George H. Maxwell, Bert Clark, Will Henderson and Bart Wallace.



OSCAR L. FIGMAN, As Professor Pettibone, in "The Tenderfoot," at the Salt Lake Theatre, Monday and Tuesday, Oct. 9 and 10.

Breezy Review of New York Theaters.

Special Correspondence.

NEW YORK, Sept. 25.—"The Prodigal Son" does not inspire the belief that Hall Caine will ever surpass "The Christian," either in conception or execution. Still, if it disappoints a bit in quality of theme that is the fault of earlier and, to my view, better plots and cleverer adaptations by the same author. The story is strong, and the stage version highly entertaining up to the absurd tableau which closes the play. That was clasp; and spoiled the whole act, because it was weak substitution for something that could have been worked out with effectiveness.

Mr. Edward Morgan—inseparably identified with Caine's works in "The Christian" and "The Eternal City"—interpreted Magnus as he always plays every part, with an intelligence that is superior to his dramatic art to adequately convey, due to an individuality stronger than his artistic power to control. At the same time it would be a hazardous venture to choose a nearer resemblance to Magnus in temperament than Morgan, and Magnus is essentially a temperamental character. Aubrey Boucault played Oscar with too sustained nervous tension, which he might have reduced by easing up in the earlier parts of the first act. He had a very just comprehension of the spirit of the character, and was not guilty of a selfish grab after the center of the stage; only his earnestness was pitched in too high a key, and he filled his picture with too strong coloring. The consequence was that Boucault tired his audience because he worked so unnecessarily hard in places. But that is Boucault's fault as a player. He never knows shading. It is always climbing with him. I observed, too, that he slighted his enunciation in places with too hurried delivery. But in the last act, in both make-up and interpretation, he was most satisfying. Oscar is not a role, however, wherein Boucault is at his best.

The insufficiencies of the company began with Miss Emma De Wolfe, included Miss Charlotte Walker, and almost embraced Miss Marie Wainwright; but the glare was strongest on Miss De Wolfe, who had a role of so much responsibility in the second and third acts that her inability to realize the requirements placed her in the fore for inadequacy.

"The Prodigal Son" will write no history with indelible ink. It is good for this season, and maybe to look about in cheap houses thereafter. The Lieblers gave it a creditable production. "Her Great Match" is a very long way from being Fitch's best work. It ought not to be necessary to say this, because practice in play-making should be advanced rather than otherwise. But a play built about so unmeritorious a personality as the Chadwick woman, is I think beneath the standard Fitch ought to have, if for no other and better reason, as an appreciation of his own success.

Of course Miss Maxine Elliott is not an artistic player at any time. She is a remarkable example of the original beauty belonging to the Hebrew race; and as an object for love is quite considerable. But that is all there is to it, aside from some effective gowns, no matter what the play happens to be. There is nothing artistically or cleverly in the stage, and Miss Elliott is always trying for effects unnatural to her, instead of applying her own personality to an interpretation of a role. The acting that is conspicuously lacking in her performance, while the acting that is most natural being the trust art. Miss Elliott has a self-consciousness that forever conceals her natural self, hence prevents even the slightest artistic modification of vanity. Madame Cottrell's work in "Her Great Match" was its own gem. But Madame Cottrell is a great artist and was long since reeled upon for the superb acting she gave in the grand duchess. Such art makes all the more noticeable the affectations of voice, smile, gesture and pose of Miss Elliott. The remainder of the company tried their best to deserve the engagement, but none of them made any hit, or had any opportunity for one. Mr. Fitch always insists on choosing the players who are to interpret his plays, and in "Her Great Match" his judgment was in no way disappointed. For the players were as good as the play, with the vastly superior exception of Madame Cottrell.

Nat Goodwin's production of W. W. Jacobs and Louis N. Parker's English play, "Beauty and the Barge," was such a failure that it had to be withdrawn from the Lyceum stage after a two weeks' run. This is one of those imported plays that wasn't a go. I am told that Charles Frohman picked it out in London for Goodwin. Very bad judgment. Not a single thing in it of interest to anybody. Since it acted so wretchedly how must it have read? If Nat Goodwin be the wonderful artist many deem him, how will his admirers, or Goodwin himself, answer the following: Why wasn't the vapidity of "The

Beauty and the Barge" discovered in the manuscript or at rehearsal?

The dare devilry to conventionality by George Bernard Shaw, an English apostle of the unusual, is on at the Hudson with a company that includes an English actor named Robert Lorraine, Fay Davis, and that atom of nature, Clara Bloodgood. The staged article is called a "comedy" in lieu of some better name. It is in truth an evening of the glittering brain scintillations of Bernard Shaw. Lorraine is the actor who was first imported to create the leading role in the dramatization of Mary Johnston's "To Have and to Hold," which was a stage failure. He is comely and pleasing, but he should look and move to lack much of the grace that is his. He is not fitted by nature for depletion of the heroic or the emotional, and has no ambitions thereto. Beauty he is without.

It is quite the thing to be either a great admirer of John Drew, or to regard him as "the limit." But Drew fairly judged is a player of representative society men, and he has the sound sense to stick to them. Drew's triumph is social department. He shows what an orderly society man should be and how he should look and conduct himself. Although this may seem to lack much of inspiration, it has a place and a function in entertaining the public; because there are many who enjoy the deft and sayings of accomplished men, and a glimpse into their lives. Drew is not fitted by nature for depletion of the heroic or the emotional, and has no ambitions thereto. Beauty he is without.

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