

Dramatic

SALT LAKE is on the tip toe of expectancy over the approaching visit of "The Virginian," the play which has been as widely heralded through the success of the book as anything we have been promised since "Ben Hur." The fact that the scenes are laid in our neighboring state, Wyoming, and that it is an idyll of cowboy life, makes its presentation of special interest here, to say nothing of the wide vogue enjoyed by the novel. Aside from this is the fact that the play is to be interpreted by a number of actors whom Salt Lake holds in very high regard. First, Dustin Farnum, whose "Denton" in Arizona left so vivid an impression; second, Mr. Campeau, who will do the scoundrelly part of Trampas, and whose abilities in that line of acting are well remembered from his Tom in "Puddin' Head Wilson," and his Tony in "Arizona," third, Miss Helen Holmes who does the part of the school mistress, and who was here season before last with Mr. Stoddard in "The Bonnie Brier Bush." Others in the company are Thomas Jackson, Jos. Callahan and Marveta Davison. The scenery of the four acts is all new and shows Judge Henry's ranch, Horse Thief pass, and a street in Bird's Nest. The advance sale opens on Monday morning.

Dustin Farnum has a strenuous path laid out for him for the next few weeks. While not exactly going into the enemy's country, he is to play various

most unwilling to have her leave, because of the frequently sensational nature of her exhibitions in the way of unravelling local mysteries and settling vexing problems.

The same mystifying performance that created so much comment this week will be continued all of next, and Miss Fay will continue her efforts to answer as many questions as possible. Persons interested in theosophy and kindred subjects will be much interested in the work of this wonderful little person, many of her replies to questions bearing close upon these subjects.

Performances will be given each evening, with Wednesday and Saturday matinees, exclusively for women.

In his last letter from Paris, Augustus Thomas advises Kirie La Shelle that he has completed the detailed scenario of the new play he is writing for Lawrence D'Oraay's use next season, and that the first act is finished, dialogue and all. The locale of the play will be Washington, and D'Oraay will appear as a member of the British legation. This is the last season for "The Earl of Pawtucket."

THEATRE GOSSIP

Mrs. Flske will make a tour of the Pacific coast during the summer, presenting her new play, "Leah Kleschna."

Edwin Milton, Boyle's farce, "My Wife's Husband," is being played in San Francisco at the Majestic theater.

Following Anna Eva Fay at the Grand comes the sensational melo-drama entitled "The Moonshiner's Daughter." It

D'Annunzio's newest tragedy, "Jorio's Daughter," has had no more success in Paris than it had last spring in Italy. The Parisian reviewers complain that if there is a play in it you can neither comprehend nor feel it because of the flood of words—magnificent rhetoric, though much of it is—in which it is drowned.

Thompson & Dundy's big circus hipodrome, New York, will be opened early this month. It is to be quite the biggest thing in the way of an amusement enterprise ever under one roof. The auditorium will have a seating capacity of 4,000, and five styles of entertainment will be given at once, aquatic contests, circus performance, dramatic and extravaganza performance with a ballet of 500.

Mrs. Patrick Campbell remarked recently, referring to the familiar French play of the day, the "triangle," as it has come to be known, wherein the husband, the wife and the wife's lover form the principal dramatic personae, "I can understand why the French triangle does not suit American audiences. You Americans are, to use an Americanism, a 'square' people, and a square cannot swallow a triangle with any great degree of success."

In view of the many inquiries relative to the Mrs. Gilbert Memorial fund, it has been decided to announce that an effort will be made in the early autumn to procure contributions for a suitable memorial window to be placed in the Bloomington Reformed church, Broadway and St. Nicholas street, which church Mrs. Gilbert was a member. Daniel Frohman will take charge of all funds coming from the theatrical profession and Rev. Dr. Stinson will receive all contributions made by do-



PRINCIPAL CHARACTERS IN "SHE STOOPS TO CONQUER."

Leander Richardson's Letter

Special Correspondence.

NEW YORK, April 4.—The most important of the new offerings for the week was William A. Brady's production of "Frenzied Finance," which followed Grace George and "Abigail" at the Savoy, opening Monday night. The wide publicity given to so-called frenzied finance was bound to bring a play on the subject sooner or later, and Mr. Brady was the first to seize the title, which, by the way, Thomas W. Lawson's lawyers, always looking for advertising, threaten to stop him from using. "Frenzied Finance" is by Kellett Chalmers, it is not a dramatization of the windy Mr. Lawson by any means. Mr. Brady himself describes it as a good-natured farce. There may be bits that point strongly to living characters, there are parallels to certain features of the financial world of recent manipulation, but it is a play with a strong touch of sentiment and plenty of wholesome comedy. The scenes take place in the gorgeous Van Biltmore hotel in New York. Of course a stock wire runs into the hotel, and is frequently consulted by the characters in the play. There is a bell boy who believes he is out for a king of finance, and his frenzied speculation in Wall street leads to complications which involve the other characters in the play, and when the crisis is reached there is a million dollars at stake to enable the love affair in the play to double up on the million. The cast, Mr. Brady has supplied to present the piece is a splendid one, including Robert Fisher as J. Willoughby Johnson, the Arizona Copper King; William J. Ferguson, as John Wesley Johnson of Yonkers; Frank Hatch, as Bat Scranston; John Flood, as Madison Spaulding; Walter Campbell, Harry Potter and Douglas Fairbanks, as the speculating bell boy. The women include Emily Wakeman, Olive Murray, Laura Lemmers, Ada

Gilman and Clara Gould. "Frenzied Finance" made an instantaneous hit, and is undoubtedly scheduled for a long run.

Ellis Jeffries and her company of English and American players appeared in a revival of "London Assurance" at the Knickerbocker theater on Monday night. The piece is so old that it is, of course, welcomed for the sake of old time, but Miss Jeffries and her company did it full justice and Dion Boucicault's clever lines were never better rendered. The supporting cast included Henry Dixey, as Harcourt; William H. Thompson, as Mark Harkaway; Mr. Ben Webster, Joseph Wheelock Jr., Murray Carson, Herbert Sligh, Ida Conquest and Kate Phillips. The piece is for an indefinite run and may do well for a few weeks.

At Wallace's theater on Monday night Alice Fischer appeared as the heroine in a comedy by Stanislaus Stange entitled "The School for Husbands." The piece has incidental music by Julian Edwards and would with slight alteration make a musical comedy. It is produced under the direction of Fred L. Whitney and is his first since his recent attack of illness. The period of the piece is 1720 and the scene, London. The plot deals with an indifferent husband whose jealousy is finally aroused by the supposed departure of his wife from the straight and narrow path. There are many amusing complications, surprising situations and an abundance of smart lines that serve to keep the interest in the piece up to the limit at all times. Furthermore, the piece is consistent, there being no straining for a laugh, as is the fault of so many of the latter-day comedies. Miss Fischer is supported by John Kilgore, Graham Phillips, Wilfred North, Frances Stevens, Charles Bowser, Mrs. Goldfinch, R. Newbold, Lucy Ashton, Jameson Lee Pinney and Arthur Forrest.

"The Prince of Pilsen," than which no more popular comic opera or musical comedy has yet been presented in New York, came back for its 12th engagement in the city, opening at the New York theater on Monday night. If Henry W. Savage had nothing else but the profits from this one production, he would be independently wealthy. Ever since it was first presented at the Broadway the rollicking airs of "Prince of Pilsen" have been whistled, played and sung about town. In nearly every cafe one hears "The Song of the Sea Shell" or "The Message of the Violet" every night. Heretofore Mr. Savage has had three companies out in the piece, but hereafter there will be but one. The cast includes Arthur Donaldson, Jess Dundy, Ivar Anderson, Percy Ames, James Francis Sullivan, Jeanette Bogaard, Marie Walsh, Stella Maryline, Ida Stanhope, Almyra Forrest and the prettiest bunch of chorus girls yet seen here in the production. The run of the "Prince of Pilsen" at the New York theater is indefinite.

James J. Jeffries came to the American theater on Monday night in that sterling old drama used so many years by Frank Mayo, "Davy Crockett." Jeffries, it must be confessed, is about as bad an actor as ever happened since the days of James Owen O'Connor. He gets the gallery though, for the piece is a comedy, and the part is sure enough enough to suit his physical attributes. Dramatic conventionalities do not bother him, his fellow actors and his scene are a bit like the first rush at the sound of the gong, but the American has been crowded all week, so that it is about all the answer that is necessary to establish the standing of Mr. Jeffries as an actor.

On Monday, April 17, Blanche Bates will give her thousandth performance of "The Bachelor of the Gods" at the Academy of Music. It is such a rare thing for a star to play 1,000 consecutive performances in the same play that David Belasco has decided to overtop her by giving his own play, "The Virginian," on the evening of April 17 every man and woman in the house will receive one. The present engagement at the Academy is Miss Bates' farewell

In this place, as David Belasco has already prepared a new play for her next season.

Edna Wallace Hopper celebrated her return to vaudeville this week by appearing in the Colonial Music hall in a sketch entitled "Cavalry January." It is the story of a wait picked up by an old sea captain. When the girl is found years after by her relatives she refuses to better her fortunes by leaving the old man.

David Warfield continues with undiminished popularity at the Lyceum, where he has been for a long time. He has been forced to give extra matinees in order to satisfy the great demand for "The Music Master." There is no limit set for him, so the hot weather will undoubtedly see him still playing.

Grace George has taken her success, full comedy drama, "Abigail," on the road. She could have continued much longer to profitable business at the Savoy, but her husband and manager, Mr. Brereton, wanted the theater for his new production, "Frenzied Finance." "Abigail" is doing a big business on the road.

Low Dockstader has broken all records for musical comedies in the country at present. Everything is in readiness for the opening of the big hipodrome, the first and largest thing of its kind in the country. "Wilson's Raiders" and the dozen or more shows that are to be given there are taking place every day, and are ready for opening on a minute's notice. "Wilson's Raiders," by the way, is going to prove a startling novelty, showing an actual cavalry battle in midstream, horse, men and cannon being at work in the water through which they have to swim. The piece was written by Carroll Fleming. The hipodrome employs a corps of pretty girls, and these have all been chosen with great care. Never before in this country has there been half so much given for one price of admission.

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E. S. Willard reports the present as the most prosperous season financially he has ever seen in America. Willard has endeavored himself to the public of this country by the presentation of his comedies so sympathetically and there will evidently be a new season for him to long as he can come back to it. He was in Chicago, just closed, rated the capacity of the theater at every performance.

Next Monday night Charles Frohman will present Annie Russell in a new play entitled "Jenny the Carriage" at the Criterion theater. The new play is by Israel Zangwill, and it is a pastoral comedy, the scenes are set in the English typical of rural England. Miss Russell, as Jenny, has a charming love affair with one of the young men of her village, and the character gives her new opportunities for the display of her abilities as a comedienne.

"Adrea," with Mrs. Leslie Carter in the role, still remains the starting artistic triumph of the season. In it she carries artistic heights that overshadow even her "Du Barry" or "Zaza." It is purely a tragic play, and yet the public demand for it is greater than anything she has ever before been seen in. The hundredth performance was celebrated on Wednesday night and she will undoubtedly reach another century mark before the end of her present engagement at the Belasco.

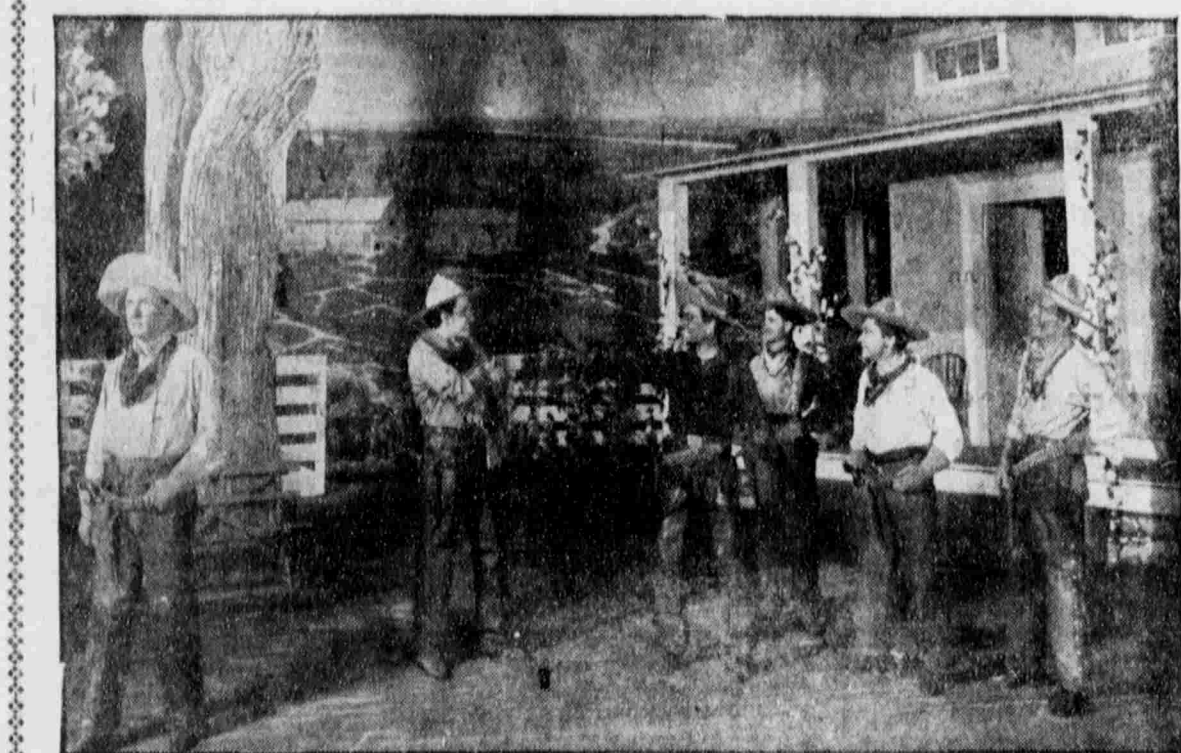
On Monday next William Gillette begins the week of his Gillette at the Empire in "Sherlock Holmes." Although this play has been presented in this city over 350 times, yet the demand for it is still strong. The audiences are as enthusiastic over the actor and character as they were when it was first presented and Sherlock Holmes, as portrayed by Gillette, will never grow stale, as it is perfectly human and a refreshing character picture of the great detective.

On Wednesday, April 19, Mr. Gillette will be followed at the Empire by Marie Tempest in her great success of the present season, "The Freedom of Suzanne." Mr. Frohman, brings her and her company over for four weeks only and will send them back to London at the end of that time.

William H. Crane presented "Business is Business" at the Grand Opera House this week. Katherine Grey makes a hit second only to that of Crane in the production.

"Mrs. Leffingwell's Boots" celebrated its one hundredth New York performance at the Lyceum on Wednesday night. The occasion was marked with silver souvenir boots for the patrons.

Good floor, better orchestra, best crowd. Z. C. M. I. Social Club. Salt Lake Tuesday.



SCENE FROM ACT 2 OF "THE VIRGINIAN."

eties in the far west where the "cowboy" as a cowboy is a familiar character to the natives. Mr. Farnum appreciates the fact that he is to appear before critics who are used to the real thing, and while displaying nervousness, he admits a feeling of suppressed apprehension, mingled with a certain amount of curious interest as to what may happen to him if the real cowboys do not happen to approve of his interpretation of their way of life.

The Theater tonight will, without doubt, be crowded. The occasion is one of decided interest, being the first appearance here of the new dramatic club of the Agricultural college, Logan. The play is Goldsmith's "She Stoops to Conquer," and as many Logan people are in town and especially as the University of Utah students have promised to attend in goodly numbers, a strong word seems to be insured. As for the risks side of the presentation, it can be said that the young people are carefully selected from the Agricultural college forces, and that every performance of the famous comedy has drawn very high praise wherever it has been seen. The cast has already been referred to in the "News," and the faces of the main performers appear on this page. "The News" trusts that the boys and girls from the north will be extended a royal welcome.

Mr. Briant Young, author of "Revelle and Taps," the new war drama, which is to be given at the Salt Lake theater Monday and Tuesday evening next, says it will require the services of 100 people to present his play. It is a military drama, and special spectacular effects will be introduced. The cast will be as printed in last Saturday's "News," and many promising young amateurs are included in the list.

Lionel Barrymore, brother of Ethel, will be seen in Salt Lake for a brief engagement opening Monday, the 17th, in Augustus Thomas' new play "The Other Girl." Mr. Barrymore is one of the newly arrived stars, and "The Other Girl" he has a play which gives admirable opportunity to his comedy talents. His part is that of a retired pugilist, who is brought into a small family to give physical culture instruction. That the play is one well worth seeing, nobody who knows Augustus Thomas' bright record can doubt. His other successes are "Alabama," "Arizona," "In Missouri," "On the Quiver" and "The Earl of Pawtucket."

Mysterious Anna Eva Fay, the weird dancer of the occult, has created so much favorable comment at the Grand during her first week that the engagement has been extended to cover a second week, and this will begin with a Monday night performance. In fact the second week's engagement was rendered almost imperative by the immense amount of mail received from local people during the last few days, indicating the growing interest aroused by her demonstrations.

It has been Miss Fay's experience all over the world that the closing week of her engagement finds the people

will run three nights commencing the 17th.

Thomas Broadhurst has contracted to write a tragedy with Medea as the heroine for Nance O'Neill. He is the author of "The Holy City" and other dramas in verse.

Nat Goodwin intends to spend his vacation in California. The Goodwins have disposed of their summer home in England. Goodwin will come West some time in June.

"Taps" has been played 1,400 times in 15 months in Germany. Only the English version in America has the piece been anywhere a failure. It is one of the successes of the winter in Paris.

Mrs. James A. Herne, who was rehearsing "Isma" "When the Dead Awaken," has retired from the east with her two daughters. Others have been engaged by Maurice Campbell, and the rehearsals resumed.

Henrietta Crossman and David Belasco have come to the parting of the ways. At the end of the present season Maurice Campbell, between whom and Belasco there has been considerable friction, will manage his wife's tours.

Hortense Neilson has accepted a play from the pen of Frank Robinson, the well known San Francisco newspaper man. It is called "Crucifixus," and is pronounced by those who have read it as a powerful and intensely interesting drama of Bible times.

Grace Hayward, a popular leading woman in the stock companies of the northwest and wife of "Dick" Ferris, the manager, has completed a dramatization of the romantic novel, "Graumark," in which she will star next season. The production will be financed by a well known northwestern theater owner.

The announcement comes from Paris that an unexpected coalition of interests has been reached by which Mrs. Sarah Bernhardt and Mrs. Patrick Campbell will appear together in London next year in "Peleas and Melisande." Bernhardt will probably make a farewell tour of this country in 1907.

A dearth of new plays in New York caused Ada Rehan to fall back on "The Taming of the Shrew," Charles Wyndham has "The Case of Rebellious Susan," Maud Adams, "The Little Minister," and Fritz Scheff, "Grotte-Grotte." David Belasco and Henry W. Savage seem to have about the only bits of consequence.

nora outside of the profession.

This season, as usual, Chumey Olcott does not act during July week. The popular comedian will spend that time traveling to Denver, where on Easter Monday he begins an extended tour of the far west and Pacific coast cities, reaching Salt Lake City May 4, San Francisco May 14, Portland, Or., May 21, Tacoma, June 3, Seattle, June 4, Anacosta, June 9, Helena, June 10, Butte, June 11, and Duluth, June 17, to close the most profitable season that he has ever known.

Mme. Modjeska, having announced her retirement into private life, a number of her friends and admirers, including the famous pianist and composer, Paderewski and her former manager, Daniel Frohman, have asked her to give one public performance before she quits the stage. She has consented to do so on Tuesday, May 2, at the Metropolitan Opera house. She will appear in scenes from "Mary Stuart" and "Macbeth" and it is the intention of Mr. Frohman to make the occasion a notable testimonial to her. Mrs. Paderewski will contribute, as will Mme. Sembrich, Ada Rehan has promised to give an act of "The Country Girl."

Regarding the trip of his wife to London, Nat Goodwin spoke so freely of her merits that she would doubtless have begged him to desist had she been able to hear. "I tell you she has ability and beauty—and the manner, and I miss her in my company, I can tell you. We are interested in each other's shows financially, and we are going to try London without the assistance of the managers who usually take the stars across. If we lose we can afford it, but I don't anticipate that Mrs. Goodwin will not have 'Her Own Way' in her attempt to 'make good' there." Mr. Goodwin is to produce a farce now running in London at the Haymarket, called "Beauty and the Barge." He plays an old sea captain and says it is a "bully part." He will probably play the piece first in San Francisco.

Frank Daniels recently had a consultation with his manager. They met in the latter's office and discussed matters pertaining to Daniels' musical comedy, "The Office Boy." During the meeting the telephone called the manager to an adjoining room. A scrub woman who was dusting in the hall espied the diminutive Daniels in the office. She eyed him suspiciously for a moment, thinking him an intruder, and then, noticing his small stature and ruddy, ingenuous countenance, said: "I suppose you're the office boy?" "Yes, ma'am," truthfully replied Daniels, puffing a big cigar. "I suppose you think it's smart to smoke. Don't you know it stunts kids like you?" "I know it stunts," replied the comedian. "It stunts me—that and whiskey." "Shame on the likes of you to be smoking and drinking!" indignantly gasped the scrub woman. "How old are you?" "Forty-five," said Daniels, putting on his silk hat and walking away with his manager.

WHAT ROOSEVELT OBJECTED TO IN "THE VIRGINIAN."

NEARLY everybody who has read Owen Wister's book, "The Virginian," will confess to an unsatisfied curiosity as to the original text of the chapter describing the terrible episode of the maltreatment of the pony Pedro at the hands of the ranchman Balaam. Indeed when the novel was first published, Wister received hundreds of letters demanding to know just what terrible atrocity was concealed in the suggestive but nondescript passage treating of this particular episode.

In his dedication of the book to President Roosevelt, Mr. Wister frankly says: "One page was changed because you blamed it." Mr. Dustin Farnum, who has given Wister's hero the Virginian stage impersonation and who is a personal friend of the gifted Philadelphia author, has recently thrown some light upon the mystery, when the novel was first published, agitated the reading public in nearly the same degree as Frank Stockton's famous problem, "The Lady of the Tiger."

"Everybody who has read 'The Virginian,'" said Mr. Farnum, "has felt the horrible fascination of that brilliant bit of descriptive writing. The unspeakable, cruelly suggested, but not ultimately described, has aroused the hot indignation of thousands of readers to the boiling point, and in scarcely less intense degree has aroused their curiosity. In the original manuscript of the book and in the proof sheets submitted for Mr. Roosevelt's approval before Wister penned the dedication page, the climax of this chapter told terribly and exactly just what this human monster Balaam did to the poor jaded horse whose exhaustion at a critical moment had aroused his anger. Here is the paragraph in its expurgated form, as it was approved by Mr. Roosevelt, after the author had eliminated the phrases which that gentleman deemed objectionable.

"The violence of his rage affected

him physically like some stroke of illness. He layed down on me on purpose. The man's voice was dry and light—He turned again to the coughing, swaying horse, whose eyes were closed. He seized the animal's nose, while the Virginian stood looking after him. Balaam seemed without purpose of going anywhere and stopped in a moment. Suddenly he was at work at something. This sight was old and new to look upon. For a few seconds it had no meaning to the Virginian as he watched. Then his mind grasped the horror too late. Even with his cry of execration and the tigers spring he gave to stop Balaam, the monstrosity was brought. Pedro sank motionless, his head rolling flat on the earth."

"It is rather a sore subject with Mr. Wister, I believe," said Mr. Farnum, "and he never moved me the proof sheet of the original version of the story in the shape in which it was submitted to President Roosevelt. Mr. Wister, however, thoroughly agreed that the original version was far too brutal for the improvement of the story for the general reading public. He has said that he would never allow the original manuscript to gain circulation, and I know that he feels just that way about it. When people first began writing to him, hundreds of them reiterating the question, 'Just what did Balaam do to the poor pony?' Mr. Wister dedicated to a few a short story which he published in Harper's magazine of January, 1904. In it the brutality of Balaam was indicated to its full extent. I have read the story in question. It parallels quite closely the more finished description in the completed book so far as that description goes. It isn't pretty reading, but undoubtedly was the actual report as a newspaper reporter might have written it shortly after having witnessed the per-

petration of a deed which had aroused his horror and indignation." This is all Mr. Farnum would say on the subject. The files of Harper's magazine, however, are accessible, and in the January number, 1904, nearly 10 years before Wister's "The Virginian" was published, is a story in which answers the query of the many readers of the novel. What did the pony was to do? He was to be killed with his thumb. This is described in inclusive English of brutal simplicity. Students of style will note a wonderful improvement in Wister's handling of the verbiage between the time he wrote the short story for Harper's and his completion of the novel from which the page is taken. Here is a description of the same incident from the magazine, fortunately it is not even mentioned or suggested in the play.

"Balaam seemed without purpose of going anywhere and stopped in a moment. The cow puncher was about to advise him to get off when he saw him lean over Pedro's neck and reach a hand down between his ears. The ranchman's arm and shoulder worked fiercely and twisted, when suddenly Pedro sank motionless and his head rolled flat on the earth. Balaam, flung sharply on the ground, was jammed

beneath him, and the cow puncher ran, and taking the horse by the bridle shifted the horse's head weight a little from the prisoner's body. "Are you hurt?" he said, as Balaam raised himself and stood up, looking angrily at the fallen Pedro. "No, but I got an eye out on him." "The cowboy heard these words without at first realizing their import, but the horse lifted his head and turned at him, and he saw that Balaam's fingers had blinded."

THE VIRGINIAN

By Owen Wister.

Unlike many of the "six best sellers," Owen Wister's novel, "The Virginian," has maintained a record of unusually heavy sales since it was first published. The demand for the book, however, is not the announcement that the company presenting the story of the play is soon to appear. A large stock of this book is already received.

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