DRAMATIC

THIS afternoon and evening, after two glorious receptions in Provo and Ogden, the Salt Lake Opera company will give its final presentations of "Robin Hood," the extra Salt Lake performances are made possible through a postponement of the Logan date, which is now set for next Tuesday evening. A special excursion will accompany the opera company to Logan, leaving here early in the afternoon and returning after the opera. As Logan is Mr. Farrell's home town, a great reception there is assured in advance.

* * *

"Mrs. Temple's Telegram," when it was brought out in New York, was compared with the funniest work of the late Charles Hoyt. It had a long run on Broadway and has been before the public prominently for two years. The story is all about a little fib that a fond husband told his wife, thus, with the aid of a devoted friend, grows and grows, becoming more and more complicated, until three families are on the verge of disruption. The humor is said never to slacken for a moment. The company is headed by two well known players, Mr. Franklyn Underwood and Miss Frances Slosson, the other members of the company being Edward Emery, Norval MacGregor, Joseph Daily, Edward Lawrence, Eleanor Gunson, Claudia Colona and Gwyne Sterling.

* * *

Since she was here in February, Miss Olga Nethersole has enjoyed the distinction of a successful run in a London and Paris engagement. In Paris she brought out the most talked of problem play in recent years, "The Labyrinth," which Salt Lake is also to see. In addition to this play we are to have the "Awakening," another fresh production, and a repetition of "Carmen" and the more or less odorous "Sapho."

Mr. Pyper desires his patrons to understand that the curtain will rise at 8:10 for "Sapho," at 8:20 for the other two evenings, and that the matinee for "Carmen" will begin at 2:10 p. m.

During her western tour last year, which included Salt Lake, Miss Nethersole was so impressed with the possibilities of the country west of the Missouri, that she laid out a big part of her funds in real estate in Los Angeles and Seattle. Her investment has increased so rapidly that she has decided now to put some capital into farm lands in the west. It is not generally known that Miss Nethersole is a principal stockholder in one of the most important modiste establishments in Paris, and it is one of the best of her holdings.

* * *

The conference attraction at the Salt Lake theater will be the famous musical comedy entitled "The Vanderbilt Cup." As everyone knows, this play is built around the automobile frenzy and it is sure to do heavy business.

* * *

Another strong bill is in store for patrons of the Orpheum next week; it is headed by Ferreros, the "Musical Clown," and his dog "Poodle." Ferreros is in a class all by himself, and his act, even without his dog, is said to be a most unique one. He plays a number of peculiar and original instruments, which he has invented and constructed himself. On one he plays music which is an exact imitation of a full orchestra, on another, a miniature accordeon (just one square inch in size), he plays a solo and variations so that his instrument can be distinctly heard above the accompaniment of the orchestra. His dog "Poodle" also plays several instruments and leads the orchestra in perfect time. Phil W. and Nettie Peters appear as comedy entertainers. Dixon and Fields are German comedians, "The Original German Sailors," well remembered for their work in Weber and Fields' company. Bandy and Wilson are a pair of eccentric dancers, who have a turn that demonstrates that there is always something new to be learned about "foot work." Then by way of variety there is Emil Subers, the well known black face monologist. Mlle. Martha, queen of the trapeze, comes directly from Europe, where she played in the Paris Hippodrome. The kinodrome presents some unusually good pictures and the Orpheum orchestra will have some pleasing numbers.

* * *

At the Grand next week we are to have a double bill entitled "A Man's Broken Promise" for the first half, and "Sis in New York" the second. The first named play is now in its third year and comes from the pen of Lillian Mortimer, authoress of "No Mother to Guide Her" and other idylls of that class. "A Man's Broken Promise" tells of life in New York city with plenty of sensation and humor intermingled. Manager Eckhardt has given the play a thoroughly adequate production and he is confident that the patrons of the Grand will fully appreciate it.

"Sis in New York" tells the story of a series of comic adventures that befell a funny rural lass from Indiana. The country girl, Sis, is surrounded by her "Reuben" friends, and they all get into any amount of trouble. The play commences at the Grand Thursday and runs three nights with a Saturday matinee.

* * *

Miss Beatrice Moreland, and Stanley Johns, are the "big type" artists on this week's list of vaudeville stars at the Lyric theater, appearing at the opening matinee this afternoon in a clever sketch entitled "Taming A Husband." It is said to be one continuous laugh from start to finish.

Miss Moreland's press notices say she is handsome, comedienne to her finger tips and that she has acquired an enviable reputation as a laugh dispenser on eastern circuits.

Another interesting bit of comedy will be given by Burns, Morris and company, new comers on the Sullivan Considine circuit and while Dan Roby offers a black face stunt which he claims is entirely original.

An act which will astonish and amaze a bit with this week's audiences is that of the Tanagas, Japanese top spinners and jugglers.

Reeves and Kenney have a dancing turn and these with Little Miss Dorothy in a beautifully illustrated song and the Lyriscope's motion pictures conclude a strong program.

OLGA NETHERSOLE

Who Presents a Repertoire at the Theater Next Week.

THEATER GOSSIP

Lionel Barrymore, who has been spending 18 months in Paris as an art student, returned to New York on Sept. 3.

Marie Dressler is to be starred in "The Education of Mr. Pipp" in London, this winter, and will play the role of Mrs. Pipp.

It is said that Margaret Anglin is to try her hand at a play based on the career of Jeanne D'Arc next summer during her Austrian tour.

Miss Ida Conquest will be the leading woman for David Kessler, the Yiddish actor, when he makes his debut on the English speaking stage in "The Spell."

Clyde Fitch, it is said, is planning to sell his summer home, "Quiet Corner," and build a new home at Cross River, N. Y., where he has bought 400 acres of land.

William H. Thompson, the well-known actor, is lying quite ill at his hotel suffering with liver trouble. He is the husband of Isabel Irving, who recently started her tour in "Susan in Search of a Husband."

Miss Rachel Crothers, author of "The Three of Us," arrived from Europe on the Teutonic to prepare for the rehearsals of her new play, "The Coming of Mrs. Patrick," soon to be produced by Walter N. Lawrence.

Maxine Elliott is now in London, where she brought out Esmond's new play "Under the Greenwood Tree," on the 11th inst. The play is said to be very successful, but critics state that it will undoubtedly prove more so on this side of the water than in the English capital.

Notwithstanding the fact that it took two flying trips to London and a spirited bidding in opposition to other permanent theatrical managers, John Cort finally secured for the use of his star, Maude Fealy, the great English comedy, "The Stronger Sex."

Miss Roselle Knott, who for several seasons has appeared on the road in "When Knighthood Was in Flower," and other plays, has announced that she will retire permanently from the stage after the season and will live at her country home on Long Island with her family.

Ernest Lamson, at a dinner was attacking Christian Science in his whimsical way.

"I only know of one convert to Christian Science," he said, "with whom I agree, Mr. Fiske's original intention upon opening negotiations was to cast Salvini for a leading role in one of his productions, but the young actor is not sufficiently sure of his command of English to attempt any appearance in any but his native tongue. His wish is to appear here at the head of his own company, the performances being given entirely in Italian. The negotiations are still in progress and are likely to result favorably. Has favo Salvini seems destined to wear the mantle of his father's fame. He has won many triumphs in Italy in the repertoire which his father used to play, and has just concluded a tour of South America, where he duplicated his Italian success.

In estimating the property left by Richard Mansfield, no mention has been made of the stock rights to the plays in the great actor's repertoire. These rights are very valuable, and will bring into the estate an annual income of many thousands of dollars. Arrangements have just been made with Selwyn & Company, a firm of play brokers, to handle the following plays among the stock companies: "Ivan the Terrible," "Don Carlos," "The Scarlet Letter," "Dr. Jekyll and Mr. Hyde," "The Misanthrope," "A Parisian Romance," "The Merchant of Venice," "Friend Fritz," "Julius Caesar," "King Henry VI," "Richard III," "Peter Gynt," "Prince Karl," "Napoleon," "Nero," and "Don Juan." "Beau Brummel" will not be leased to the stock companies during the present year. It was in this play that Mr. Mansfield was appearing when he married Mrs. Mansfield, and, as a matter of sentiment, it will not be included among the other plays for the present.

New York theatergoers are not to see either Mr. Forbes Robertson or his wife, Miss Gertrude Elliott, this season. The tour of the English stars has been cancelled owing to the ill health of Mr. Robertson, who, it is said, may not be able to appear even in England until next season. Mr. Robertson and Miss Elliott were to have returned to this country late this autumn under the management of Messrs. Klaw & Erlanger, but the English actor has sent them word that his illness will prevent him coming to America. Bookings for his tour were cancelled some time ago, but it was thought he might recover and change his mind about coming to the United States this winter. Miss Forbes Robertson, a niece of the English star, who arrived in New York from England recently, said that her uncle is still very ill in London and that his condition is such there is no likelihood of him being able to come to the United States this season, much to his regret. Miss Robertson said that Miss Elliott would not think of coming without her husband, and that she would wait until Robertson comes to New York to play this winter.

IN LONDON THEATERS.

Special Correspondence.

LONDON, Sept. 11.—English actor-managers cannot be said to be wholly engaged in timorously following one another's footsteps along the narrow path of convention, when one of them risks a good many thousands of pounds, and the danger of beginning his first big season with an experiment, by producing a blank-verse tragedy by an author practically, if not quite, unknown to the stage, although well-known as a poet, essayist, and art critic. Oscar Asche and his wife, Lily Brayton, took these risks at His Majesty's theater last night, and deserve the kindest things that can be said, for the production was admirable indeed in every detail and amounted in the expenditure of brains as well as money.

Laurence Binyon chose Attila, the Hun, who conquered almost all the world of the fifth century (vepting Rome (vide Gibbon) for his hero. Attila had a lustful eye on Rome at the time of the play. If he conquered unless the empire himself he wanted some wife would. But portents at the opening of the play indicate that Attila is about to lose all three of his sons. A soothsayer confirms the superstitious dread on the monarch that it would be well to get aside the elderly mother of these three sons and wed a captive Burgundian princess that the fate might be defeated, and incidentally that his own fierce love for the princess might be gratified. Neither the audience nor Miss Brayton quite knows what to make of this fiery princess Ildico. It is not very clear as presented from the stage—although doubtless the text ex libris—whether she intends to play with the relentless Hun or whether she is merely playing politics. Even when her foster-brother is slain at her wedding feast by Attila and his warriors for attempting Attila's life, she seems only casually concerned. But when she discovers that the ambitious messenger has cut on his finger a ring sent by the sister of the Roman emperor, and has just been pleading to that seductive young lady's invitation to come and take Rome and herself with it, then the Princess Ildico makes it clear enough that she is filled with a mighty rage, and when the pair leave the feast for the bridal chamber she takes possession of Attila's sword and slays him.

The only trouble with it all is that the motives do not stand out simple and sharp, and many of the incidents do not lead with a very certain step to the inevitable end. But that is manifestly because of the author's inexperience as a dramatist.

There can be no question about his gifts as a poet. Never for a moment are his lines cheap and tawdry; never aimlessly gorgeous, and rarely undramatic. Often they rise to a height of distinction that makes every one hope this new author will be encouraged to write another play of the same sort, but more workmanlike in construction.

* * *

Horace Annesley Vachell's play "Her Son," dramatized by himself from the novel of the same name, was not what could be called a glittering success as first presented. But Mr. Vachell re-wrote it and got another manager to like it, and it was produced afresh this week at the New Theater. A remarkable feature of the performance is the work of Master Bobbie Andrews who plays the part of the boy of eight around whom the interest of the play centers. The part is by far the most attractive in an otherwise rather futile drama, and was played with surprising skill and simplicity. If as good a small boy can be found for the part in America, doubtless the success of the play will rest on his young shoulders, just as it does here. Mr. Vachell has already received several American offers for the play.

* * *

Already plans are afoot for the dramatization of Miss May Sinclair's new novel, "The Helpmate." She had many offers for the dramatic rights of her big success, "The Divine Fire," but declined them all feeling that the story could not be made suitable for the stage without being twisted out of all recognition. But the new story is much better suited for dramatization.

* * *

Since the death of Richard Mansfield we have been hearing a great many stories about him. One of the best of these is related in an article by Augustus Van Biene, the actor-musician. Van Biene tells of chumming with Mansfield in his early days in England. Mansfield was playing Sir Joseph Porter in a one-night stand "Pinafore" company. The two actors roomed together. Mansfield's salary was $20 a week and Van Biene's $5 less. At rehearsals Mansfield could never satisfy the stage-manager, the late Richard Barker. At one of the final rehearsals before hitting the road a scene was gone over and over again. Finally, Mansfield lost his nerve and pleaded: "Please Mr. Barker, do leave me alone. I shall be all right at night. I have to act the part, not you." Barker was furious. "Act!" he shouted. "Act! Great Heavens man, you'll never act as long as you live!"

* * *

The world in Britain and America is still awaiting patiently for some millionaire to endow a national theater as Carnegie has endowed libraries and hospitals. In both countries there are a few people who spend money on "art on the stage." The most liberal of these is unquestionably Miss A. E. F. Horniman, an Irishwoman. London and Dublin have both profited by her artistic endeavors and now the great cotton city of Manchester is to receive her favors.

Miss Horniman has endowed the Manchester Playgoers' Theater—renamed from the Midland Hotel theater. Ben Payne of London will manage it. New English plays, some revivals and a few foreign dramas will be done, including Tolstoy's "Power of Darkness." Of course, Bernard Shaw plays will be on the bills as well as some Irish plays.

The Irist National theater—like most things Irish, now rent by dissensions—was endowed by Miss Horniman at the Abbey Street theater, Dublin. She also financed a season of Irish plays at the Avenue theater, London, some time ago.

* * *

There is hope for a school for dramatists in London. The scheme is put forth by Cyril Maude, the actor-manager, who has scored so heavily in the American success, "The Earl of Pawtucket." Mr. Maude says he is inundated yearly with hundreds of plays, many of which show promise but glaring faults, making them hopeless. He believes these faults could be remedied by instructing budding dramatists through courses of lectures. He, therefore, suggests that half-a-dozen well-known dramatists should band together and form a school at which they would give these lectures. Cecil Raleigh, W. J. Locke, Pinero, H. V. Esmond and other dramatists think the scheme is worth considering but are not enthusiastic. They declare that dramatists are born not made and that lectures might teach technique but would not give the fire of inspiration.

CURTIS BROWN.

NORVAL MACGREGOR.

In Mrs. Temple's Telegram, Salt Lake Theater, Sept. 23, 24, 25.

IS THERE A CIRCUS TRUST?

Here is What Pioneer Press Agent Has To Say About It.

Some years ago if a man saw Hank Wakefield in town he immediately wondered on what train the circus would arrive, says the Washington Herald. Hank was always ahead of the circus, and for that reason is probably the best known circus press agent and official in the United States. He has been at the game for 25 years, and last night was as enthusiastic about it as ever, although he is not now connected with any attraction. When asked for an interview Hank said that it was unusual for anybody in the newspaper business to ask him to talk as he had up till very lately forced his interviews on every newspaper man he met.

"Is there a circus trust? Well, I should say yes. The Ringling Brothers are the trust, and they own almost every show of size in the country. They own their own show, of course, and they own Forepaugh and Sells show, they own Bailey's show, and Buffalo Bill's outfit. The only shows of size that are not owned by them are the Wallace-Hagenback, John Robinson, and Sells-Floto.

"The Ringling Brothers bought the Sells-Forepaugh show some years ago, and as Lew Sells, the last of the brothers, died a day or two ago, they will probably change the name shortly. One son of Lew is about to start a circus from Kansas City, and this will probably keep on the name of the oldest showman in America.

"In buying the interest in the Bailey show from Miss Bailey, daughter of James Bailey, the Ringlings obtained the ownership of that show, which interest included the major ownership of Buffalo Bill, which is now entirely controlled by the Ringlings. Within a few years I look for them to be the only circus men of prominence in America. They have already made about $10,000,000 out of it."

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