

YPER, Spencer and McClellan are a team that do nothing by halves, and for the forthcoming production of "The Girl and the Governor" they are putting forth a cast that will be as nearly ideal as it could be made from the ranks of Salt Lake amateurs. Miss Agatha Eerkhoel's name has been added to the ensemble, which makes the full dramatic personæ as follows:

Den Pascal de Mesquita...Mr. Spencer Kingsley.Mr. Graham

> Ensign Miss Taylor

.....Miss Berkhoel

The Sait Lake Opera company has been offered a substantial guarantee to introduce it to journey to Boise in September and there open the new opera house just built by Mayor Pinney. Whether or not the company can accept the invitation depends upon the ability of the chorus to secure leaves of absence from home and business duties, but the compliment is a rare one, just the same.

Salt Lake is to have a glimpse of the sensation of the day, "The Servant in the House," after all. The entire New York company jumps to San Francisco York company jumps to San Francisco this month, plays there two weeks and then jumps back to Chicago for a long run. Mr. Pyper was fortunate enough to induce Mr. Miller, the proprietor, to tarry one night here en route, and the date selected is Aug. 11. This will be our first and only opportunity to see the play over which the metropolis has been arguing all winter, and which goes to London in the fall. The distinguished English actress, Wynne Mathison, heads the company. She is the wife of Herbert Rann Kennedy, author of the drama. Henry Miller, owner of the attraction, is with bis own company on the coast playing a own company on the coast playing a

The Orpheum, beginning next week, inaugurates its winter season of vaude-ville. That during the coming season the finest line of vaudeville attractions ever presented in the city will be the rule of the management, and a demonstration of this foot will be seen to rule of the management, and a demonstration of this fact will be seen in the program of headliners to be given next week is the promise of the press agent, "The Tennis Trio," which consists of a handsome young man and two beautiful and winning girls, presents an act that is at once novel and striking. They are unquestionably past masters in the art of jusgling, and mounted in a handsome Japanese garden with drooping Wistaria, the effect is artistic and unique, declares the forecaster of the future for the State street playhouse. Claud and Fanny den with drooping wistaria, the effect is artistic and unique, declares the forecaster of the future for the State street playhouse. Claud and Fanny Usher of "Tough Love" fame have a new playette. It is called "Fagan's Decision." Mr. Usher assumes the role of an ex-champion prize fighter, and agrees to take a girl, who has a fearful and wonderful rig, and bring her up. Harry L. Webb, that merry blackface comedian who calls himself "The Man Who Talks and Sings," has a style all his own. His makeup is a laugh provoker and his jokes and stories bright and new. The act of Franklin Underwood and company is one that is so striking and novel that it will be a constant series of surprises to the audience. This talented group of performers have more successes to their credit than the majority of performers on the vaudeville stage, according to the announcement. The American dancing boys, the Reiff brothers, are said to offer one of the most attractive singing and dancing numbers in vaudeville. "The Seven Hoboes," the title of the latest Jesse L. Lasky creation, is forecasted as a novel act, dealing with the tramp phase of American life. The act is founded on a well known series of cartoons by "Zim" in Judge. The dialogue and lyrics are by Paul West, a well known eastern writer. Each one of the act in its entirety is heralded novel and striking. Willard Weihe's orchestra will again furnish the music that has proved such an attraction to Orpheum patrons, while the kinodrome will show the latest scenes in moving pictures.

Mrs. A. Adams received a message from her daughter, Maude Adams, on Thursday, to the effect that she was sailing for Ireland to spend six weeks In resting. She added that she would return in time to rehearse for her fall opening, and that she might come west late in the autumn.

THEATER GOSSIP

"The Clansman" will be seen here during the coming season.

Julius Booth, nephew of the great Edwin Booth, is winning fame as an actor at the head of a London stock company playing at the Fulham thea-

The cast to support Robert Edeson in "The Call of the North," which Henry B. Harris will offer at the Hudson theater on the 24th of August, includes Miss Marjorie Wood, Miss Olive Oliver, Miss Beatrice Prentice, Miss Halen Dahl, Mr. De Witt Jennings, Mr. Francis Byrne, Mr. Grant Mitchell, Mr. Burke Clarke, Mr. Macy Harlom, Mr. David Torrence and Mr. Lawrence

Joseph and William W. Jefferson, sons of the late illustrious Joseph Jefferson, are to visit us this season when they will present Richard Brinsley Sheridan's classical comedy. "The Rivals." These Jefferson boys are the fifth generation of the Jefferson family to present this old comedy as the combination of a Jefferson appearing in this play has existed since 1773 when the boys great-great-grandfather played Boh Acres in London.

Lillian Russell, who will be seen next season in the Broadburst-Hobart racing comedy, "Wildfire," is at present enjoying the delights of shopping in London and Puris. Miss Russell will purchase several new gowns for use in the play. Her stay abroad must be brief, as she will begin rehearsals the first week in August. The season of "Wildfire" will open at Ashbury park, Sept. 5. Miss Russell will then go to the Liberty theater, New York, for a long stay.

Paul Armstrong will deliver the namely that the play must be written manuscript of the naval drama. "In line of Peace," to Klaw & Erlanger, Sept. 1. The play is practically completed, but Mr. Armstrong is polish-



CLAUDE USHER

> talent achieves its greatest successes in the comparatively open fields of the comic opera, with its rare fund of volatile wit and spectacular estentation.

> the love for which is so universally characteristic of student life. In regard to the possibilities for more ambitious production, he stated that the majority

of college stories as well as the typi-cal college plays which have attained any rank whatever have all been written

years after their authors have finished college, this being due as much to the advantages of retrospection, which crystallize the more essential factors of

ing it up at his country place near Annapolis. Md. "In Time of Peace" will deal with naval topics and sailors in a new and vigorous fashlon. The target practise and the fleet riding at anchor in Hampton Beads promise to target practise and the fleet riding at anchor in Hampton Roads promise to be the big scenic effects of the production, which is to be staged lavishly for realistic and light effects.

Rex Beach, the author of "The Barrier," a dramatic version of which will be produced next season by Klaw & Erlanger, is spending his summer hunting bears in the Yukon country. One of the strongest plays of the coming season has been constructed from the novel, which has made such a vivid impression upon the reading public. Six of the strongest actors on the American stage and one clever the American stage and one clever woman will be needed to interpret the principal figures of Mr. Beach's men-

"I am sorry to leave England," said

Richard Carle, who was closely associated with the late Peter F. Dalley for several years, tells stories that illustrate the quick wit of the lamented comedian. "Funny as Dalley was on the stage," says Carle, "he was at his best when in a small company of his friends. His fund of humor was always ready to draw upon. Once he consulted an oculist about his eyes His nese was very small, and he couldn't keep on the glasses with which he oculist was trying to fit him. "You are not used to glasses, Mr. Dalley," said the oculist. "Oh, yes, I am," replied Mr. Dailey, but not so high up." I recall, too, his remark about a certain penurious actor. I asked Dailey on the yield this man was the same old spendthrift. "Yes," he chirruped, he keeps a dog now so all first class hotels will refuse him admission."

A play with Kit Carson as its hero, has been written by Franklyn Fyles, a New York critic. It is called "At the Rainbow's End." Speaking of his drama, Fyles said the other day:

"It is a wonder that a play with Kit for its hero has not been brought out sconer, the historic material being available and of human interest. The play was meant to be a depiction of adventure on the Santa Fe trail at a time when that was the only pathway from Missouri through the Apache, wilderness into New Mexico, and especially the sentimental journey made by Carson to escort a Marion Kent. Is it mere indian melodrama? Is it a romance or heroism in the wildwood? Ned Huntline might be proud of it, but would J. Fennimore Cooper be ashamed? Are its pictures theatric only, or in the spirit of Frederic Remington? And will Raiph Stuart as Kit Carson repeal Frank Mayo's success as Davy Crockett or—my pen grows sordid."

"IS COLLEGE DRAMATIC TALENT NARROW?

The lecture recently given by Brander Matthews of Columbia upon "The University and the Drama," has been looked forward to, perhaps more than any other number on the S. L. A. course, by the university coterie; but from the standpoint of many high expectations his address was a distinct disappoint ment. Yet, though Mr. Matthews evaded the issue upon which we were most anxious to hear his views, and which has made up the bone of contention between two such critics as John Corbin and James O. Donnell Bennett, he threw much light on the technical problems which confront the playwright in adapting his material to the case in hand. In the commonplace proposition which he laid down as fundamental-

may direct our wandering steps in the future.

In speaking of the "Co-Ed," which George Ade has just written for production at Purdue, Mr. Maithews expressed the belief that undergraduate most desired. For the serious minded devotees of Thespis' shrine there should be the more idealistic English dramasthose embodiments of the higher art forms. For our all-college productions the rollicking joyousness of the comic opera, with its songs and catches, stunts, impersonations and much laughter, seems to "fill the bill" most satisfactorily. To a college "show" the

DANCER LOOKING FOR A KINDHEARTED MILLIONAIRE

Special Correspondence can, or "The" Duncan, as she is called on the continent, is coming to the United States in October under Charles Frohman's management. She is on the look-out for a millionaire with money to burn and expects to find him either in New York or in one of the other big American cities in which she will appear should the Gothamites take to her art and patronize the boxoffice.

"I am devoted to my dancing," said Miss Duncan to me yesterday, "and I love the little children of my school, but I am anxious to get somebody to take the financial end off my shoulders, A millionaire will do or a municipality or an institution. My trip to the United States will be principally with the object of arousing an interest in Grecian dancing in the hopes that some one will come forward with the money. In my first year in Berlin I made-150,000 marks (\$30,000) clear from my dancing, and with that money I started my school for children. Since then I have had to find 50,000 marks (\$10,000) every year for its maintenance besides giving year for its maintenance besides giving my services to the instruction of the girls and the management of the institution. I am perfectly willing to continue giving my services, but I do wish that some one would come forward and relieve me of the necessity for finding the money as well. I have never danced in public in the United States but always privately. I had the pleasure at that time of almost starving to death, not only there but in London eight years ago."

pleasure at that time of almost starving to death, not only there but in London eight years ago."

Naturally there have been comparisons made between Miss Duncan, who was the first in the field with the "natural" or "classical" style of dancing, and Maud Allan, who is the rage of London just now and whose success here had a whole lot to do with Frohman's decision to bring the Duncan girl to London. Friends of the latter declare that Miss Allan has stolen the idea from the older woman, but the critics are pretty unanimous in declaring that if this is true Miss Allan has improved considerably upon her teacher. Miss Duncan complained to me that some one has even stolen the facts of her biography and tacked them on to Miss Allan. The real facts seem to be that there is a remarkable series of coincidences in their lives.

"I want to protest against the stealing of my biography," declared Miss Duncan to me. "I saw in a paper recently the statement that Miss Allan started in San Francisco, went to Chicago and New York and finished up in Berlin. Now those are exactly the facts in my case."

Miss Allan, of course, lived for years

crystallize the more essential factors of campus life, as to immaturity or inexperience on the part of the writers.

It seems perfectly clear that campus dramatists cannot be confined to any one variety, but that the character of the aims and possibilities in the men who are to give them. There is much truth in both extremes of view, but neither is wholly right. If we confine all our efforts to light opera and screaming farce the appreciation for the higher art forms will fail of development, and if we concentrate our efforts solely on

Miss Allan, of course, lived for years in San Francisco, where her father was in business. In coming to Berlin it would not be strange but the most natural thing in the world for her to stop in both Chicago and New York. Miss Duncan is the daughter of Joseph

"I am sorry to leave England," said Joseph Coyne a few days ago, "because from the viewpoint of the actor, England is a far better place than the United States. The actor has a standing here; he has none in America. In England he is placed on a level with the artist or the lawyer, or any other professional man. If he conducts himself properly he is respected. In the United States he is a 'hamfatter' and more or less of an outcast.

"Behind the scenes also the actor in England has a happier time than in the United States. He gets better and more considerate treatment from the managers. The stage hands and other employees show him a deference unknown in America. In the United States a servant is as good as his master and wants everybody to know it.

In the plays given by foreign language societies the more classical selections are alone possible, since it is familiarity with the literature which is

are told, is staying away from the ONDON, July 15.—Isadora Duncan, or "The" Duncan, as she is

theaters. This is not my experience.
The pieces the public wished to see have all done exceedingly well. If au-

The pieces the public wished to see have all done exceedingly well. If authors and managers do not provide such pieces the public is not to blame. There is no habit to go to the play it one year and to avoid it in another. It all depends on the plays.

"Each theater is individual to itself. A manager is like the director of an orchestra. He gives sometimes one tune and sometimes another. But the manager is not always ignorant when he does not play the tune to which the bank halance dances. He may be doing his best work even then. I know that when the St. James' theater is not crowded it is because there is something in the piece which does not attract the larger public. But, while the public is the best judge of what is attractive, that play may still be a fine piece of artistic work, and I may be very proud to have produced it and to be playing in it.

"I remember once hearing a bishop wreaking of the 'Natural History of

very proud to have produced it and to be playing in it.

"I remember once hearing a bishop—speaking of the 'Natural History of Biography'—bewailing the fact that seven-eights of the book was devoted to the lives of the sinners and only one-eighth to the lives of the saints. Well, I think the serious playgoers are represented by about one-eighth of the general playgoers and the other seven-eighths want only frivolous entertainments. I wish I could afford always to cater for the saints.

"If two or three of the innumerable unselfish millionaires, who are apparently floating around with bulging purses, eager to shower the contents on a national theater, prepared to do so much for art, would combine to lay their cheques on my table and promise not to interfere with me, and would allow me to have a year at the St. James' producing a repertoire of plays that I should like to do, I should be delighted to offer a program of works which would satisfy the most catholic of tastes. But my millionaire cherubs sitting

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