

# Dramatic



ERAS may come and operas may go, but "Robin Hood" and "The Serenade" will stay on forever. The ever welcome Bostonians, an organization now over 25 years old, bring to us both these favorite works next week, and will produce besides the new opera, given for the first time a few weeks ago, entitled "The Queen of Laughter." All the old-timers, including Barnabee, the dean of comic opera, McDonald, and Fotheringham, are still with the company. The lady singers the organization presents this year are new to us, but they are, of course, of high standard or they would not be with the Bostonians. They include Adele Rofsy and Della Donald. The advance sale begins Monday, and Mr. Pyper looks for one of the old-timers' crushes.

D. S. Spencer, of the Oregon Short Line, made a valuable contribution to the "News" dramatic scrap book during the week. It consists of three programs, the first being the original cast and chorus of "Patience," produced at the Theatre in 1855 with Nettie Thatcher, Mrs. J. C. LeVere, J. D. Spencer, J. F. White, and G. D. Pyper in the cast. Second, is a program of the original performance of "The Mikado" Nov. 2, 1855, when Messrs. Spencer, Pyper, Young, Nettie Thatcher, Louie Wells, and Mrs. L. McEwan took part. The last is the Salt Lake theater program of Aug. 4, 1871, during the visit of the original presentation party of "Held by the Enemy," well remembered by old timers as one of the finest presentations of those days. Henry Miller was the hero, James Neill, the Confidante, and the star in "Grimes' Cellar," the surgeon, Wm. Gillette, (the author of the play) the Thomas Henry Bean, Leslie Allen, the old darkey, Miss Viola Allen, the Rachel, Miss Louise Dillon, the Susan, and Kate Dorin Wilson, the Mrs. McCreary. The play, it is said, today would create a furore, but it was so much of a common thing that it did not create unusual comment, and only the ordinary prices were charged for the engagement.

"Sandy Bottom," the play to be presented at the Grand Monday night is one of the old time "sunny south" dramas, dealing with the life of a cotton melon, laughter, love, and song. An occasional moon-shiner is thrown in by way of variety, and the scenic effect, showing the Ozark mountains, is said to be a very pretty bit of work. "Sandy Bottom" runs three nights and a Wednesday matinee.

The last half of next week at the Grand will be filled by the play "Circumstantial Evidence," from the pen of Jos. Martin, author of "The Harrowing Moon," "Greater New York," "In Dixie Land," and other popular plays. The production is owned by Messrs. Sun & Fowler, two managers who should know what our public desires. As its name implies, the drama deals with circumstantial evidence over a murder, and the main interest is the escape of the hero from the gallows at a critical moment. The play is full of excitement and sensation, and has besides a strong comedy vein.

For 25 years "The Devil's Auction" has been the public and Monday night brings it back once more. Manager Yale claims that not one feature remains of the old production, the dancers and vaudeville features, as well as the scenery, costumes, and mechanical effects, have been replaced. The part of "Foby, the transformed donkey, is this year in the hands of Mr. Mackie, for a number of years the principal comedian with the Hoyt Hayes, and the star in "Grimes' Cellar Door." "The Devil's Auction" never knew what it was to play to poor business in Salt Lake, and the rule is not apt to be broken Monday night.

Blanche Walsh, in the famous play of "Restoration," comes to the Salt Lake Theater week after next.

Florence Roberts is contemplating a long rest, owing to severe nervous strain, and it is probable that she will not play at all during the coming summer.

Ida Conquest, who recently appeared here in "The Girl With the Green Eyes," is playing the leading woman's part in Richard Marshall's production of "Ivan the Terrible."

An interesting event at the Grand will be the production of "The Millionaire," which will be presented by W. J. Holmes on Monday, the 11th.

The four greatest dramatic authors of the world, in Charles Frohman's opinion, are J. M. Barrie, the Scott, A. W. Pinero, the Englishman; Augustus Thomas, the American; and Capt. Robert Marshall—who wrote "The Second in Command"—the witty Irishman.

In the star cast of "The Two Orphans" the name of E. M. Holland was not mentioned, except incidentally. That he will play the part of Edward is well known to many besides the managers of the undertaking.

One of the London newspapers has discovered that David Belasco is a descendant of the old Portuguese-English family of the name, of which a celebrated pugilist was a member. Mr. Belasco is something of a fighter.

Edmond Rostand, the rising French dramatist, is said to be adding the finishing touches to his new Joan of Arc play, which bids fair to be an even greater sensation than was his "Cyrano" or "L'Alceste." Incidentally, it might be well to warn the public to look out for a rush of "Joan of Arc" plays if this one should prove as big a success as Rostand's former plays.

After an illness of nearly a month Clara Bloodgood returned to the cast of "The Girl With the Green Eyes" last week, and is now the star of that offering. During Miss Bloodgood's illness her part was acceptably played by Ida Conquest, who traveled through the west with the company and duplicated the hit that Miss Bloodgood has made everywhere in the part.

Nance O'Neill, who has scored such a big hit in Boston, where she has been playing special matinee engagements for the past several weeks, has not only achieved success there but has secured

a competent manager for her future tours. After her present engagements Miss O'Neill will be managed by John H. Schofield, the Boston theatrical manager, who will have a number of handsome productions made for the play in her extensive repertoire in which she has won the greatest praise.

Mr. Sydney Brooks in Harper's Weekly draws a dismal picture of the condition of the London theaters, describing the state and exists in a way that makes it appear certain that there would be a terrible loss of life in case of a panic. "Yet," he says, "there is no getting away from the fact that London theaters are the safest in the world." In not a single one of them has a death been caused by fire for nearly fifty years. "To most minds this would seem more like a miracle than like any evidence of the safety of the houses he describes."

Henry E. Dixey has offered the only logical excuse for the failure of J. M. Barrie's "Little Mary" in this country. He has set out in plain English why "Little Mary" has been one of the unqualified hits of the London season, and Charles Frohman counted on it to make a big hit in this country. It lasted just three weeks at the Empire Theater in New York, and after a brief read trial was finally taken off. Dixey who was in the cast, was recently asked if he could explain why "Little Mary" had failed so sadly in America. The reply was:

"That's easy to answer. It was an English comedy, written by a Scotchman, played by Americans before an audience that had other limitations."

Owing to the fact that the municipal authorities have compelled them to abandon the galleries in most of the Chicago theaters, the Windy City managers have materially raised the scale of prices for the other sections of their houses, and in a measure have been able to equalize the loss from this alteration of conditions. For instance, the vaudeville theaters there under the management of Kohl and Castle that were recently reopened, have all raised their prices from ten cents to \$1 and \$2 seats for the choice seats. Reports from Chicago say that under the new scale business has been as big as ever, and that the vaudeville theaters are doing better than some of the other houses.

The threatened war between the Burlesque Managers' association and the traveling managers who control the majority of the attractions that play in their houses was settled at the meeting

of the two interests in Washington last week. It is said that by securing a number of new theaters which will be added to the big burlesque circuit, the house managers have been able to present the traveling managers with an unbroken route of 40 weeks over their extensive circuit, and by booking them continuously through the wheel system which has proved a success as far as the burlesque business is concerned, they have been able to get around all complaints of the show managers, and everything is now settled amicably as far as the immediate future is concerned.

Signor Tommaso Salvini was to have come to America in April to make a tour with Miss Eleanor Robson as his co-star. Miss Robson, however, has made such success in London, that it has been decided that it would be inadvisable to break her season in the play, even to appear with so great an actor as Signor Salvini. In consequence of this Signor Salvini's coming to America has been postponed for the present season at least, and Miss Robson will continue to play "Merely Mary Ann" at the Criterion theater, New York City, until the warm weather compels the closing of that house. Miss Robson is to go to London in September for a few months, after which she will return to America, to take the play on tour through the principal cities of the country.

There has recently been formed in Italy a theatrical syndicate for the purpose of undertaking general theatrical enterprises similar to the work of the American theatrical syndicate. The capital of the company at present fully subscribed amounts to two hundred thousand dollars, divided into shares of forty dollars each, the syndicate being backed by the finance. It is the intention of the society to rent a large number of important theaters for a number of years—at least five—in which there will be annually produced large lyrical spectacles, some works being given successively with the same artists in all of the theaters, while in other cases the works will be given only once or twice and in particular centers. The principal office of the society will be in Rome, but in every city where a theater is operated there will be a representative. Where it is possible it is the intention of the society to rent two theaters, one for an operatic season at which the prices charged will be high and the other for the performance of opera at popular prices.

## Leander Richardson's Letter

Metropolitan Opera House, where it has been the sole feature of the week. The refusal of the authorities to allow the house to reopen is not an unkind grief to Weber & Fields, inasmuch as it has relieved them of a very considerable and continuous expenditure. At the beginning of the season these gentlemen took over the greater part of the winter term at the Bijou theater upon a sharing contract, which contained a clause guaranteeing Henry B. Sire, the owner of the property, that his portion of the receipts should amount to at least \$1,800 a week. The failure of William Collier's first two plays caused his managers to quit the doors of the Bijou but they were presently reengaged by Alice Fischer under the management of Henry B. Harris, who assumed the Weber & Fields' agreement for a few weeks. Mr. Sire, however, still holding the property, refused to release them.

Miss Fischer, too, proved the reverse of a popular success, and the establishment was again shut up tight. After a while Weber & Fields offered Mr. Sire \$5,000 in a lump sum to let them have the remainder of their undertaking, but he declined the proposition. They then submitted two attractions, which they proposed to play in the Bijou, but he would not consent to these. Then came Sydney Rosenfeld with his century players undertaking to reopen the house, at which time the authorities entered upon the scene fully forbidding the carrying out of any such plan. The result of these three propositions is that they cannot be held to the payment of any further sums for the use of a playhouse which the municipal government has stamped an unlawful character upon. There will probably be some vigorous litigation over this state of affairs, for Mr. Sire is quite as much a belligerent as his opponents, who seen, however, at the present stage of the proceedings to have something of an advantage over him.

There are rumors of a secret pact between the leading vaudeville managers of the country and the Klaw & Erlanger-Stair & Havlin alliance, the idea being to combine the two interests in the large cities against the independent attractions. Coincidentally with this report comes the publication of an interview with David Belasco which has been the sensation of the week in the theater world. In the course of this series of remarks, which were enounced in the vigorous terms customary to Mr. Belasco, he takes offense at the "Theatrical Syndicate," and brandishes the sword of the proposition that, although he was to have been eliminated from the earth's surface within ninety days, the time is up and he is still able to take nourishment and notice of things. Mr. Belasco goes on to say that the time of all his attractions is solidly booked for next year and that he will not be compelled to play in tents and churches, although he would do so rather than give up the fight. Mr. Carter, it states, is to be at the Belasco theater all next season; Miss Bates will go into St. Louis in August for four months; and Henrietta Crossman, David Warfield, in a new play, and Brandon Tynan, in an Irish drama bearing the Belasco hall mark, are all provided with satisfactory routes throughout the country.

It looks very much as though the United States would remain "Parisful" mad for some seasons to come, at least until surfeited with that remarkable work. As everyone knows by this time, Mr. Conroy will make his chief attraction next season as is at the

of the two interests in Washington last week. It is said that by securing a number of new theaters which will be added to the big burlesque circuit, the house managers have been able to present the traveling managers with an unbroken route of 40 weeks over their extensive circuit, and by booking them continuously through the wheel system which has proved a success as far as the burlesque business is concerned, they have been able to get around all complaints of the show managers, and everything is now settled amicably as far as the immediate future is concerned.

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W. H. MACDONALD  
One of the Founders of "The Bostonians," and still the principal baritone of the famous organization.

to remain in this playhouse until the end of the amusement term. Rural plays have always been received with great favor in the Massachusetts metropolis and this fact is regarded as an omen favorable to "Mrs. Wiggs."

A week hence, at the Garrick theater, Katherine Kennedy will make her stage debut, appearing in a new play by Elwyn A. Barron, called "The Rubbing Powder." The aspiring young woman is from Chicago, and intimate friends say she is a Christian Scientist, whose reliance upon this faith has inspired her with the profound belief that she is a great actress. Her manager, Harry Somers, takes a practical view of the situation by surrounding his star with a remarkably strong cast, including Orrin Johnson, Vincent Serrano, Eugene Jepson, Rosa Rand, Maude White and others of repute, and playing the leading part in the skilled hands of William Seymour. Thus Miss Kennedy need not be an entirely eulogical luminary in the stage firmament to ensure a satisfactory general performance.

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## A PLAY AMERICANS WILL LIKE

Henri Brieux's "Arm of the Law," a Hit in Paris, Berlin and London, Should Commend Itself to Theatergoers in This Country.

Special Correspondence.  
LONDON, Feb. 24.—Now that Henri Brieux's play "La Robe Rouge"—done into English as "The Arm of the Law"—has captured London, just as it captured Paris and Berlin, its production in the United States probably is only a matter of weeks or months, at most. When first this uncommonly successful piece was given in Paris it was intensely popular. "La Robe Rouge" (The Red Robe) referred to that worn by judges in France and the author's object was to show to what lengths the Gallic law empowered a judge in order to make him confess. Hence the play was rather full of technicalities. For use in Germany, the drama was merely translated, but it having been represented to M. Brieux that Anglo-Saxon audiences would not be greatly interested in the portions of his work which were almost purely legal, the playwright consented to recast it, and made up a new play, in which the original four acts have been reduced to three; these being concerned only with the powerful story which "The Arm of the Law" has to tell.

Mouzon, the examining magistrate of a little town in France, is the central figure of the play. Unscrupulous and desirous only for promotion, we find him, at the beginning of the first act, impatient over the comparatively small number of guilty persons which he has to condemn during the last year. Suddenly news comes of the murder of an elderly man in the neighborhood, and immediately the magistrate is seized of but one desire—to bring some one to the guillotine for the crime. He tries to draw confession from one and condemnatory evidence from the other. He does not succeed in this, but he does succeed in ruining the couple's happiness. For he manages to draw from Madame Etchepare the story of an epileptic in her "past" which her husband never has known. It seems that a girl of 16, Yvetta, was betrayed by a man and forced by him to receive non-paternity which he had stolen, for which she was imprisoned for a month. Years after to her came Pierre Etchepare with his love. For months she refused to marry him, being unwilling to tell him her story, but finally consented, going to the altar, however, fair means or foul. Her wedding life has been happy and they have children. After hearing this tale extorted from her by Mouzon in the public court, however, Etchepare spurs her. He is acquitted of the charge of murder, but refuses to have anything to do with his wife, declaring that he will take their children away with him to America.

Toward the end of the last act we see Yvetta, alone and broken-hearted, in an ante-room of the court. Mouzon enters, Honey and Tar not only stop the couple but heal and strengthen the lungs and prevent pneumonia, so do not take chances on a cold bearing away when Yvetta's Honey and Tar will cure you quickly and prevent serious results. E. J. Hill Drug Co.

Charles Frohman is to bring Henry Miller to the Hudson theater a week hence in "Man Proposes," by Ernest

John Kendrick Bangs is to write the next comedy for Ezra Kendall, who will shelve "The Vinegar Buyer" for this season. Kendall isn't an easy comedian to fit, but Mr. Bangs is confident he has the actor correctly measured.

Christopher Bruno, who has been engaged for the leading part in the new Ade-Luders musical piece, "The Shotgun," is a son of Gus Bruno, a well known eccentric comedian. The young man has made a fine reputation for himself in the vaudeville, where Manager Savage "sized him up" very carefully before engaging him for an important task. "The Shotgun" will be rehearsed in Chicago and produced in that city.

Ada Rehan and Otis Skinner, who drew immense receipts last week at the Harlem Opera House, are at present in Newark. Next Monday night they are to begin a fortnight's engagement at the enormous Boston theater, where their season's record for receipts will be all likelihood be shattered.

LEANDER RICHARDSON.

## BLIND ACTORS PLAY "AS YOU LIKE IT."

THE beautiful new assembly hall at the Perkins institution for the blind at South Boston was crowded to the doors by an enthusiastic audience recently when "As You Like It" was most ably given by the pupils of the boys' department of the institution.

"As You Like It" is a favorite with amateurs, and has been given time and again on college stages, but it is safe to say that the performance of yesterday was far and away ahead of them all.

The play was given in strict Elizabethan style, without division into acts or scenes, and with no scenery save a few rude benches. Against this primitive background the costumes of the actors stood out in rich relief.

No one would imagine for a moment that the actors were sightless. They moved with perfect grace and assurance, made their exits and their entrances without awkwardness or hesitation, had no difficulty in making their way to the benches or the stage, and in addressing their fellow actors and the spectators managed their eyes so perfectly that they appeared to be looking directly at the persons to whom they were speaking.

It was hard, also, not to believe that Orlando could act so well in the letter which he appeared to be reading, especially as he turned the sheet at exactly the right moment to read what was written upon the opposite page.

Through all this wonderful work, while Everett Davison, as Touchstone,

## WHY THE CHINAMAN WEARS HIS QUEQUE.

MANCHURIA has been a fateful possession for China, and the move of Russia toward its acquisition is likely to be fateful for that power, too. Even if China should be deprived of it and the tombs of the Manchu emperors should pass to a foreign sovereignty, the Manchus are likely to continue to bear sway in China.

The queque that every Chinaman wears is the badge of his servitude to the Manchus, for they, in the conquest of Peking and the replacement of the dynasty of the Mings with their own princely house, imposed their own national headdress on the people of all China.

Bound up with this conquest is one of the finest and fiercest love stories ever told. This story is related in ex-consul General Rotzaville's Wildman's book, "China's Open Door."

A TIME OF REBELLION.

It all happened in the years 1643 and 1644. The Ming emperor, Chwang Lich Ti, had two rebellions on his hands then—not a very unusual condition in China. One of the rebel chiefs, Li, had proclaimed himself emperor and was marching victoriously on Peking. At his approach the emperor went out and hanged himself on a tree in his garden. Everything seemed propitious for Li's triumph and his assumption of the imperial crown.

But in the north there was a power which was greater than that of Li. It was that of Wu Sankwei, a mighty Chinese general, who commanded the fortress of Ning-Quen, and who had long held at bay the Manchu tribes in that quarter. Wu Sankwei, with an army of veteran soldiers, and with the capital to fight for the law of patriotism when he received a letter from his father, Wu, urging him to submit to Li.

It is every Chinaman's duty to obey his father, and Wu Sankwei, who was Sankwei would certainly have obeyed in this case, and kept a Chinese dynasty on the throne, if a stronger love than the filial had not dominated his heart. Sankwei was on the point of tendering his allegiance to Li when he heard that a beautiful slave girl, belonging to him, to whom he was wholly devoted, had been seized and presented to one of Li's officers. Then his fury against the victor and chief claimer rose, and knew no bounds.

SANKWEI'S MIGHTY PASSION.

In his love for this girl, says the historian, Wu Sankwei forgot filial obedience, his own future, the safety of his family and every consideration of patriotism. He was possessed only by a mighty passion of grief and anger. He wrote one letter to his father, upbraiding him for not protecting the girl, and another to Li, when he heard that the Manchu, inviting him to join him (Sankwei) in the subjugation of the empire.

The Manchus did not hesitate a moment. They pushed their army forward by forced marches to a junction with Sankwei. Li, established at the turn of affairs and determined to crush the man who dared dispute his title, advanced rapidly with 200,000 picked infantry and 20,000 cavalry. In the front line he marched Wu, the aged father of Sankwei, who, by all the decrees of Confucius, Sankwei was bound to obey, even to the sacrifice of his own life and honor.

FATHER'S PLEA IN VAIN.

The father not only ordered him, but

THE MANCHUS IN POWER.

Leaving Sankwei to avenge the death of his mistress, Dorgun entered Peking in October, 1644. He proclaimed his youthful charge, the six-year-old nephew, emperor, and formally transferred the Manchu capital from Mukden to Peking. The young prince, who adopted the title of Shunchei, arrived in October, and with his advent the Manchu or Tsing dynasty, which still bears sway in China, came into being.

Thus the queque that every Chinaman wears today may justly be claimed as a badge of mourning for the beautiful slave girl of the general, Wu Sankwei, who in his grief and anger sealed the fate of the Chinese nationality. But for her, the Manchus would have remained to this day a league of scattered tribes on China's frontier.

Confessions of a Priest.

Rev. Jno. S. Cox, of Wake, Ark., writes: "For 12 years I suffered from Yellow Jaundice, I consulted a number of physicians and tried all sorts of medicines, but got no relief. Then I began the use of Electric Bitters and feel that I am now cured of this disease. If you want a reliable medicine for Liver and Kidney trouble, stomach disorder or general debility, get Electric Bitters, it is guaranteed by E. C. M. I. Drug Store, Only 50c."

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