DRAMATIC

TONIGHT will form the last opportunity Salt Lakers will have to see their popular home company in its latest and greatest success, "Robin Hood." After the presentation in Ogden, Logan and Provo, next week, the costumes will be boxed up and returned to San Francisco and the orchestral parts will be sent back to the Witmarks in New York.

It is most gratifying to know that the patronage bestowed on "Robin Hood" will break all the opera company's records. The company started out with fear and trembling to charge 50 cents admission in the old days, but now it has reached the point where the seats put at $1.50 are the first sold, and it is not too much to say that the sort of entertainment the company gives is better worth $1.50 than 90 per cent of the traveling attractions which charge the same rate or more.

"Robin Hood" in melody, action, picturesqueness, grouping, sonorousness of chorus, and all around excellence will long remain in a class by itself. It could without doubt play another four or five erformances here, if only the theatrical datings would permit. As it is, music lovers ought to embrace the farewell opportunity this evening.

* * *

The New York and eastern newspapers and magazines last season fairly raved over "The Three of Us," which comes to the Salt Lake Theater the first half of next week. This play ran throughout the season at the Madison Square Theater to thronged and delighted houses and greatly added to Manager Walter N. Lawrence's fame and fortune, and deservedly, for the play is one of exceptional novelty and merit. The play was written by Rachel Crothers and tells a story of an elder sister and two younger brothers who were orphaned and left to face the world. The self-sacrifice of the girl in her struggle to keep the little home and family together furnish a touching and charming story and it has thrilled thousands. Mr. Lawrence, we are told, has given the play an adequate setting and an admirable cast and a dramatic treat s in store for our theatergoers.

* * *

"Every act a head-liner," is the claim made by the Orpheum press agent for next week. The first on the list is the musical novelty known as the "Immensaphone," an instrument 25 feet in length, 12 feet in diameter, and 40 feet in circumference. It is built of great glittering brass sheets and is said to make a volume of sound equal to Sousa's band. A flock of cockatoos trained by a Russian lady, is said to be something of a marvel. There are a dozen birds all white and all trained to a wonderful degree. Laura Howe and her Dresden dolls, come fresh from European triumphs. Conn Downey and Willard appear in a comedy sketch entitled "The Doings of Dr. Louder." Kelly & Violett, singers, entertainers and fashionable dressers, come with the New York stamp. The three Reynards appear in a novel gymnastic act, lately presented in the London hippodrome. The kinedrome will show new films and Mr. Weine's orchestra will render several selections and an overture.

* * *

Theodore Lorch has a host of friends in this city who will be on hand to welcome him back to the Grand next week. The entire week will be filled by his new play, "The Lieutenant and the Cowboy." The press notices state that the plot with its romance, intrigue and portrayal of military life and enough of its pomp and circumstance to make it realistic, is worked out so skilfully that it easily holds the attention of the audience throughout. The stage business is very effective, and the fall of the curtain is so well timed that the end of an act is made to resemble the point in a continued story when the words "to be continued" are customarily introduced. The part of Bud Larrabee, the cowboy, fits Mr. Lorch like a glove, and he has won new laurels in its interpretation. He is one of the best exponents of western drama on the stage today, and with the assistance of an extremely capable company and a complete scenic equipment, gives an ideal performance.

* * *

Two of Ned Boyle's big successes are to be seen in this city soon, the "Squaw Man," with William Faversham in the lead, and "Marrying Mary," with Marie Cahill as the star.

Another play of Mr. Boyle's which is to see light this month is "The Wrongle Everlasting," an allegorical drama, something on the lines of a modern "Pilgrim's Progress." Florence Roberts has been secured for the leading part and Dewitt Jennings formerly of this city, has a prominent role in the support.

* * *

Charlie Carter, one of the famous magicians of the times, will be the feature of this week's vaudeville offerings at the Lyric. He is said to give a marvelous exhibition in the mystical line and has gained for him a reputation equal to that of Herrmann. Those interested in the mysteries of psychology will have a chance to witness some vivid illustrations of the power of mind over matter in the work of Abigail Price, a great psychic marvel. Mr. and Mrs. Joseph J. Dowling have a neat little sketch of life in the far west on the legitimate order and Gertrude Gebest is said to "get there with the goods" as a comedienne and vocalist.

MABEL CAMERON AND HENRY HALL

In "The Three of Us," at the Salt Lak Theater Next Week.

MME. JOHANNA GADSKI

Who is Booked for the Tabernacle by Mr. Pyper for Oct. 7.

THEATER GOSSIP

Miss Olga Nethersole will begin her next season in Kansas City on the 12th instant.

Mrs. Patrick Campbell will begin her next professional tour in this country on the 18th of November.

Maxine Elliott will make her reappearance in London at the Lyric Theater on Sept. 9, in H. V. Esmond's new four act play, "Under the Greenwood Tree." Charles Sherry will be her leading man.

The fact that Mr. James O'Neil will revive Knowles's famous old piece "Virginius" this season was duly reported in this journal some time ago. It is now announced that he will give the tragedy in the Lyric Theater, New York, next Monday week.

A prize of $100 in gold is to be paid to the party suggesting the best name for the Belasco theater in Pittsburg, which is to be operated as an advanced vaudeville house, commencing September 2. The theater was at one time called the Duquesne.

Eleanor Robson had a narrow escape from death last Tuesday night when an automobile in which she was riding swerved over an embankment. The front axle rested on the edge of a drop of forty feet when the chauffer succeeded in stopping the machine.

Miss Ellen Terry was born in Coventry 59 years ago. Two houses in that English city claim to be her birthplace. One house has the sign: "This is the birthplace of Miss Ellen Terry;" the other, just opposite, bears the legend: "This is the original birthplace of Miss Ellen Terry."

Miss Isabel Irving is now appearing in the new Clyde Fitch play "The Girl Who Has Everything," and from all accounts has scored one of the greatest successes of her career. The tour, which is under the direction of Liebler & Co., opened most auspiciously at Scranton, Pa., on Labor day.

Miss Rosabel Morrison, the daughter of a famous father (Lewis Morrison) will reappear once again during the season of 1908-09 in a grand revival of "Faust." Miss Morrison will be seen in the character of "Marguerite." The production will be on an elaborate scale and will be under the direction of W. E. Gorman.

Virginia Harned has written to Arthur Wing Pinero, asking him to revise Iris, by re-writing the fourth act and adding a fifth act, to show the final misery of the woman. Miss Harned wishes the play to be a vindication of Iris, and if Mr. Pinero agrees to her request, she will probably produce the pay at the end of this season.

A new sketch by C. T. Dazey, called "The Higher Law," dealing with diplomatic life in Washington, was brought out at Keith's theater in Philadelphia recently by Rose Coghlan and her company. It contains one or two very strong dramatic situations, and inasmuch as it has something to do with a former administration it should arouse considerable comment.

Eleanor Duse apears to have made an extraordinary sensation during her recent visit to Rio de Janeiro. After a performance of Rebecca West in Ibsen's "Rosmersholm," which is said to be one of her most remarkable impersonations, she was the center of a most remarkable public demonstration. A dispatch to a Paris newspaper says: "The president of the republic with all his family was present, arriving with an escort of cavalry, and a military band played Italian and Brazilian hymns at each entr'acte. The evening was one long series of ovations.

IN LONDON THEATERS.

LONDON, Sept. 4.—Sincere flattery is offered American drama by the production here last week of "Flander's Widow." William Archer, England's most noted critic, declares that this original comedy at the Garrick theater is "the best rustic play of our time."

And "Flander's Widow" is modeled on "Mrs. Wiggs of the Cabbage Patch," the most successful of the American plays produced in England this year!

Of course everything about this latest "widow" is English—the truly rural English. London audiences, having scented the hay across the footlights in "Mrs. Wiggs," are ready for more. They get it in the "widow."

Those delightful rustic American plays, "The Old Homestead" and "Shore Acres," which were such horrible failures here in the days gone by, might now come into their own. Evidently from the instantaneous success of "Flander's Widow," with public and critics alike, this is the hour of the rustic drama.

London has much for which to thank Mrs. Wiggs.

* * *

Pauline Chase has not fared well in Louis Muller's curtain-raiser, "The Little Japanese Girl," which was among last week's productions. Jane May, sister of Edna the Bride, is in the cast. The audience at the Duke of York's, Charles Frohman's headquarters theater, received the little concert piece in chilling silence. Critics generally declare it should be played "pidgeon English," which is used only in China not Japan. Mr. Frohman will probably heed the advice and Miss Chase will then undoubtedly earn more laurels as the most exquisite pantomimist of the London stage.

* * *

It is too early to predict the future of "The Hypocrites," the third new production of the week. The chances seem against it. London is jealous of the initial production in the United States of the first serious play in five years of its own playwright. Henry Arthur Jones superintended the production here and despite his bicycle fall and consequent broken collar-bone is in hurry back to his new home. New York at Klaw and Erlanger's request to toss after rehearsals of his new piece "The Galilean's Victory."

"The Hypocrites" has already evoked letters to the papers. One protests that the play is said to be a play of modern English country life. It has already a great success in America, and the entire misconception of English country life which must have been aroused in consequence in the minds of ingenious Americans is absolutely tragic to consider. Recently 'Raffles' was produced in Paris . . . the most eminent French critic advised his countrymen to see the play in order that they might learn something of modern English life!"

* * *

The Savoy, with a new stage and interior, opens next week under the direction of those two earnest managers, Messrs. Vedsenne and Barker. Bernard Shaw's plays will rule the roost. For a month "You Never Can Tell" will be revived. Then follow "The Devil's Disciple" for six weeks and then "Caesar and Cleopatra," already produced in America, but new here. Gertrude Elliott and Forbes Robertson will play their original roles.

The matinees, which are the feature with these managers and producers will include a new comedy by John Goldsworthy called "Joy," Prof. Gilbert Murray's translation of "The Medea of Euripides" and a new four-act drama entitled "Waste" by Granville Barker. It deals with politics—a dangerous topic if taken seriously, surely?

* * *

By the way, Granville Barker, who is credited with having refused a big offer to go to America, has been relating some of his theatrical experiences. In mock combate on the stage he has been twice badly hurt. The first time he got a blow on the head with a cutlass which put him out of action. The second time it was Lawrence Irving who placed him "hors de combat." He was playing Rodrigo in Othello and young Irving was Iago and in the stabbing scene used a real dagger which he wielded with more enthusiasm than discretion. In consequence it was no make-believe stab that sent Barker groaning to the floor. But it is a case of stage fright of which he has the most vivid and painful recollections.

"I recall the incident even now with a shudder," he says. "What frightened me was that at a very serious moment in the play the audience began to laugh. It was a dreadful thing to hear their laughter, when properly they should have been held spellbound by the interest of the play. I became bereft of any feeling except a wild desire to get off the stage and out of the theater—to get anywhere, in fact, where I could not hear that horrible laughter. I walked—indeed, I think I ran—off the stage, but happily I recovered my nerves directly afterward and was able to finish my part all right."

* * *

The Salvation army had made many converts from the stage, but now the stage has its revenge. It has captured a Salvation army captain. After devoting seven years to ardent work for the Salvationists, Capt. Bailey has laid aside the uniform of militant righteousness to don the motley. He will soon make his first appearance in his new role in a London music hall. As a Salvationist, of course, theatrical performances of all kinds were tabooed by him, but in the interests of religion he was allowed to go behind the scenes and seek converts there. And what he saw convinced him, he says, that the profession is by no means so black as it has been painted. "I know," he adds, "that the Salvation army leaders will not approve of the step I have taken, but I am sure that if they would go behind the scnes and investigate things for themselves as I have done they would see that they are laboring under a false impression as to the character of most of the folk connected with the stage. There is no reason nowadays why an actor should not also be a man of piety and lead an unblemished life."

What Capt. Bailey saw behind the scenes convinced him of something else, too—that he could give quite as good a "turn" as many of those who appear on the variety stage and earn salaries equal to the pay of a dozen salvation army captains. Anyhow, he is going to try. If he makes good perhaps his example will be followed by others who are now enlisted in the warfare against Satan under Gen. Booth. "For," says Capt. Bailey, "I am convinced that there are many in the Salvation army who would make good comedians."

CURTIS BROWN.

Unpublished Facts In Richard Mansfield's Career

MR. MANSFIELD was born in the Island of Heligoland on May 24, 1857. Doubtless his artistic temperament came to him by inheritance from his mother, Mme. Rudersdorf, who was famous as an opera singer. She sang much at some of the smaller European courts and, as a child, Richard was taken along. He was admired for his cleverness and so had access to social circles, admission to which might have been denied another boy not of noble birth. In this way he acquired early in life a savoir faire that made it unnecessary for him, after he had made a success, to acquire the manners of polite society. His early travels also made him a linguist and he was in his general make up what the world calls a gifted boy.

His mother came to this country under engagement to P. S. Gilmore to sing at the Boston Peace jubilee. She was so successful that she remained in Boston, settling there as a singing teacher. Notwithstanding certain defects of temper which led to stormy outbreaks on her part during the lessons and made these the subject of much talk and of numerous tales, some of them doubtless exaggerated, pupils flocked to her. Possibly, along with her artistic temperament, her son also inherited from her a nervous disposition that was jarred by the slightest infraction against art, but probably it also is equally true that many of the stories told about his outbreaks of temper during rehearsal and behind the scenes have been enlarged in the telling.

Mme. Rudersdorf does not appear to have appreciated his mimetic gifts. He drifted to the amateur stage of his own accord. But though he appeared there with distinction, she thought more of a talent for art which he exhibited, and had him taught drawing and painting. Various explanations are given of his reasons for leaving Boston and going to England. One is that on several occasions the high-strung son and his highstrung mother fell out and that after such differences, he was obliged to support himself.

WORKED IN A STORE.

Once he entered a large department store in Boston. Again, he set up a studio and gave French lessons, but although he entertained his pupils delightfully and wound up the course with a grand studio dinner served with unimpeachable elegance, the pupils' progress in French was too notoriously slow to warrant a continuation of the lessons. After another falling out with Mme. Rudersdorf, at least so one of his old Boston friends says, he has recourse to water color painting. But when all his friends, including the one who tells the story, had bought examples of his art, this means of supporting himself was exhausted.

It was then, according to this same friend, that young Mansfield hired a hall and presented "Vincent Crummell's Grand Entertainment." He did a lot of drawing room acts, some of which he embodied in "Prince Karl," and he wound up with an imitation of his mother giving one of her exciting Elocution lessons. When this came to her ears, she supplied him with money to leave Boston and go to London on condition that he would not return for a certain number of years. Mr. Mansfield's own version of his leaving Boston was that Mme. Rudersdorf suddenly ceased to support him and that, being thrown on his own resources, he went to London because he considered it the art center of the world and the place where he best could put his talents to use.

In London he fared badly at first. Procuring an engagement with the German Reeds, famous drawing room entertainers, he was so weak from want of food that, on his first appearance, he fainted. Another chance was given to him, however, and he made a success. This led to an engagement by D'Oyley Carte to play the Admiral in one of the provincial Gilbert and Sullivan companies giving "H. M. S. Pinafore," and later on "The Pirates of Penzance." But Gilbert, happening in one night at one of the performances of the latter outside of London, found that Mansfield had introduced some "business" of his own. The author, who was a great stickler for everything a la Gilbert, was incensed, and the exchange of "compliments" that ensued resulted in the actor's dismissal.

"I shall see to it," was the irate author's final threat, "that no theater in England ever allows you to set foot on its stage."

Not so many years later, after Mr. Mansfield had made his success in America, he had the supreme satisfaction of sending a box for his performance of "Richard III." in Henry Irving's Lyceum theater, the leading theater of London, to W. S. Gilbert.

Coming to this country in 1882, after his first English experiences, he made his appearance in New York at the Standard, afterward the Manhattan theater, in the comic opera "Les Manteaux Noirs." This was his American debut. He was cast for a small part, that of Dromez, the miller. Working it up with great care and finish, he made the hit of the piece with his indescribably droll characterization of the stupid miller. Then he was cast for Nick Vedder in Planquette's opera comique "Rip Van Winkle." The piece itself was a failure, but Nick Vedder, as done by Mr. Mansfield was a success, and a little German dialect song, called "Vedder's Heirloom," he had to sing over and over again. It was the only oasis in a desert of dullness.

THE TURNING POINT.

Then came an event that marked the turning point in his career and made known far and wide the fact that the American stage had another great actor. The late A. M. Palmer, then famous as manager of the Union Square theater, was preparing to produce "A Parisian Romance." He engaged Mr. Mansfield for a small part. Charles Thorne and Sara Jewett were cast for the hero and heroine of the play and J. H. Stoddard for the role of Baron Chevrial. Stoddard fretted over the part. It was different from any other he had acted; it was distasteful to him and he felt lost in it. Finally, about a week before the production, he announced definitely to Mr. Palmer that he would not play the role.

In his extremity Palmer, as a sort of forlorn hope, turned to Mr. Mansfield. The actor was in poor circumstances. His salary in comic opera had not been large and he had gone to Palmer under engagement for minor roles. He had two small rooms over a store in Broadway, near Thirty-second street, where, however, he managed, in spite of his meager means, to give delightful little suppers with Selina Dolaro and other bright people of the stage among his guests.

The day the role of Baron Chevrial was given to him a friend met him in Broadway. He looked disconsolate. "Mansfield," queried the friend, "what's the matter with you?"

"I have been cast by Palmer for the principal role in 'A Parisian Romance,'" he answered, "Stoddard has given it up, and only a week remains for me to learn the part and rehearse in. It's just this way: After the first night I'll have made one of the greatest hits in the history of the American stage and have my career assured, or you'll never hear of me again. I feel the responsibility, but I'll tell you what I'm going to do. I'm going to those two shabby little rooms of mine and during the short time I have to prepare in, I shall work and work and work till I get under the skin of that role—till I am Baron Chevrial."

On that eventful first night it was apparent almost from Mr. Mansfield's first entrance that a new star had risen on the horizon of the American stage, and when the curtain went down on the baron's death after the great supper scene there was a wave of excitement and enthusiasm such as rarely has swept over an American audience.

Many years have passed since then Mr. Mansfield retained the role in his repertoire and literally acted it everywhere, not only in the leading American theaters, but in some of the theatrical byways, such as the Third avenue theater, so that the whole American theatrical clientele may be said to have seen him in it.

KELLY AND VIOLET.

Who Will Appear at the Orpheum Next Week.

MR. THEO LORCH.

As "Bud Larabee" in "The Lieutenant and the Cowboy," at the Grand Theater, All Next Week.

MUST CONNECT TELEPHONES.

One telephone line cannot refuse to give connections to other telephone lines, even though the other lines are competitors, according to the decision of Judge W. H. Hunt of the United States district court in Montana. The Montana and Wyoming and the Mutual Telephone company applied to the court for an order compelling the Rocky Mountain Bell Telepohne company to furnish connection when desired at reasonable compensation. This was resisted by the Bell company, on the ground that the lines were built for its own patrons and not for competing companies.

The court held that competing lines must serve each other, and a commission appointed by the court will fix the division of charges, when such use is made of connecting lines.

This decision is of the greatest importance to farmers and all others using the telephone. Under it the numerous independent rural lines may secure connection with the Bell telephone lines and thus communicate with distant points hitherto inaccessible because of the monopolistic policy prevailing among the Bell companies.

The Montana decision recognizes that the telephone companies are public service corporations, just as the railroad companies are. The railroad companies have to furnish connection for the transportation of traffic from one line over others.

It seems good reasoning that the same general rule should be applied to the telephone lines. The position of public service corporations, whether competitive or not, is entirely different from the position of private corporations, to which other rules of law apply with reference to competition.—Orange Judd Farmer.

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O. G. Higbee, Danville, Ills. writes, Dec. 2, 1901: "About two years ago I was laid up for four months with rheumatism. I tried Ballard's Snow Liniment; one bottle cured me.

I can cheerfully recommend it to all suffering from like affliction. 25c, 50c and $1.00. Sold by Z. C. M. I. Drug Dept., 112 and 114 South Main St. B

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Write it today for copy of illustrated booklet telling all about 150,000 acres of irrigated land in Snake River Valley of Southern Idaho to be open to entry October 1st, 1907.
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Every Evening (except Sunday), 75c, 50c, 25c. Box Seat, $1.00.
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Little Miss Dorothy.
Lyriscope, Improved Motion Comedy.
Evenings, two shows, 7:30 and 9:15; matinees except Sunday.

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