

DRAMATIC

WITH the coming of Viola Allen, Maude Adams and Ethel Barrymore, our season may well be said to be going out in resplendent fashion. Miss Allen, the first of the distinguished comedienne, opens at the theater next Thursday in her famous production of Shakespeare's comedy "Twelfth Night." We are promised a wealth of beautiful pictures in the scenery, a company of excellent talent and a made quartet of decided merit. This will be rendered Thursday, Friday and Saturday evenings, and for a Saturday matinee a special performance of scenes from four great plays will be presented. These are, the wailing scene in "As You Like It," the screen scene in "A School for Scandal," the balcony scene in "Romeo and Juliet," and the trial scene from "The Merchant of Venice," enabling Miss Allen's admirers to see her in such widely varying roles as Rosalind, Lady Teazle, Juliet and Portia. In Miss Allen's company appear the names of such well known players as Wm. K. Harrison, Miss Allen's father, the well remembered actor, Leslie Allen, Myron Galle, Sidney Herbert and Miss Zeffie Tilbury.

"The Merry Milk Maids," a sparkling light opera, will be given at the theater by the fourth year normal class of the U. of U. next Wednesday evening under the direction of Mrs. Martha Boyle King. We are promised that the production will be something different from the usual school entertainment, as it has a chorus of 125 voices who will take part, all of whom have been under Mrs. King's coaching for several months past. The stage management is under the direction of Alvin Peterson, who had charge of the recent production of "Mr. Hob," and the business end is in charge of Mr. A. Huntsman. The opera will be handsomely costumed and the dialogue will be interspersed with any number of local hits on city and university topics. Three original and novel drills will also be introduced. As the performance is limited to one night and as the singers will doubtless have the backing of all their fellow students, a crush is likely.

The new Orpheum stock company will open Monday evening in "The Cowboy and the Lady," an idyllic comedy-drama by Clyde Fitch, made familiar to the theater-going public through its presentation by Nat Goodwin and Maxine Elliott. The story is western in flavor and setting, most of the action occurring at Silverville, Colo., where Teddy North, Harvard '98, has settled after his graduation. Teddy is small in stature, but wide in experiences on the football field, and when the cowboys make fun of his "glad rags" he starts trouble and ends by "wallowing" the entire collection of knights of the pony and six-shooter.

Complications in the plot work up to a thrilling climax in the trial of Teddy for the murder of James Weston, a worthless scoundrel who has come to Silverville with a handsome young wife, and left her unloved while he wooed the proprietress of the dance hall. It was a half-caste lover of the dance hall lady who really fired the shot that killed Weston, but circumstantial evidence pointed to Mrs. Weston and to Teddy North, whom she has admitted to the point of real affection.

To shield the woman, thinking it is she who is guilty, Teddy assumes the blame and goes to trial, but during this trial the truth comes out and there is a happy ending all around. The play is an excellent vehicle for an evening humor as it gives all members of the cast ample opportunities. For the leading lady, Miss Lucia Moore, and the leading man, Mr. Al Phillips, the roles of Mrs. Weston and Teddy North are so strong that they will either win for them a brilliant success or throw decided disappointment over their first introduction to an Orpheum audience.

For Mr. Phillips this is not a Salt Lake beginning, as he was here once in the title role of "The Bonnie Brier Bush." For the past three seasons he has played leading parts on the Keith stock circuit and comes to Salt Lake after closing a successful season in "Daughters of Men." Miss Moore has had six years of experience as leading woman in well known companies including those organized around such stars as Robert Downing, Thomas Keene and Walker Whiteside. These with other capable actors in the company will should insure for Salt Lake a well finished series of summer plays.

The very latest gossip from the hub of the theatrical world was brought to Salt Lake this week on the arrival of Al Phillips from New York. In his apartment at the Algonquin yesterday Mr. Phillips stated that the deep and abiding question of the hour among the booking agents in Gotham was to pro-



VIOLA ALLEN.

In "Twelfth Night," at the Salt Lake Theater Next Thursday.

vide enough people for the various stock companies that are now being organized all over the country.

"I verily believe," he declared, "that there is not a city east or west today of the size of Salt Lake or larger, but has from two to five stock companies either organized or under formation. The wave of prosperity is too much for the overworked actor, and one by one they are succumbing to the lures of competitive promoters." Wilton Lack-

hart's company when it first came to Salt Lake.

"No man has license to be a stock actor all the time," he added with a smile. "It is the life of a slave, but it is a good school for practical experience. Stock, sooner or later will wear the best of them out, for the strain is too great. That is why I break away and take to the road. I manage to keep busy all the time, and like a number of us, occasionally take a 'flyer' into



W. W. NISSON, STANLEY JOHNSON, FRED REEBER AND J. W. WARD, IN "THE MEERY MILKMAIDS."

ave, Edwin Arden, Guy Standing, Theodore Roberts, Catherine Grey, who has been starring in New York in "The Rocking," and dozens of others I could name, have all signed for a summer stock season. They need a rest but the prospects are too alluring. Personally I had seven distinct offers before I elected to come to Salt Lake, and then I turned down Buffalo, Indianapolis, Atlanta and San Francisco propositions. Somehow or other Salt Lake has a fascination for me. I have appeared several times in the Salt Lake theater and years ago I thought Salt Lake worth cultivating. Bob Easton's stories of the people out here might have been in a measure responsible. You know I worked with him in Stod-



A. HUNTSMAN.

President of the '07 Normal Class. vaudeville, with little playlets of my own production. Nature intended me, so they tell me, to be a comedian. My part and strut around in rather made clothes, but really I would prefer to play Uncle Tom any day, or Lord Dunsany. But that's the way it goes, everybody thinks he can play something else better. Personally I believe I am cut out for a character man, but I cannot convince any stage director of that, so I go into vaudeville.

The popular old play, "Under Two Flags," is to be the next offering of Miss Laura Frankfield and her company at the Grand. Everyone familiar with Gaiety's story and with Blanche Bates' rendition of it will remember the thrilling story and the admirable stage picture it presents. The tale is that of Bertie Cecil, the English life guardman, who shoulders the penalty of his brother's crime, goes to Algiers and enlists in the native army of that country. His fight with his commanding officer and the episode of the girl "cigarette" who gave her life for his sake, form the intense parts of the drama.

Following "Under Two Flags," the management promises a string of the latest western successes.

THEATER GOSSIP

Margaret Anglin has been asked to make a tour of Australia.

De Wolf Hopper played a highly successful engagement in "Wang" and "Happyland" at the Belasco theater, Washington, last week.

Henry Woodruff in "Brown of Harvard" will appear at the Mary Anderson theater, Louisville, the first three days of next week.

David Warfield will devote the greater portion of his vacation to the study of his new part in the play which his manager, Mr. Belasco, is writing for him.

Mr. and Mrs. Richard Harding Davis returned from Europe on May 11, after a trip to Africa, where Mr. Davis went to investigate conditions in the Congo region.

Nat C. Goodwin is to present "What Would a Gentleman Do?" "A Gilded Fool," and "An American Citizen" during his coming engagement at the Novelty theater.

Frederick Warde has recovered from his recent illness, and retired to his country home in Sullivan county for a rest. In anticipation of a long list of chautauque engagements he has made for the coming summer.

David Belasco has invented a new style of lighting his stage, a chandelier, which will surprise theatergoers when that playhouse is opened to the public in September. It will rival daylight and yet be more harmless to the eyes than the present mode of lighting theaters.

With the end of the Chicago engagement of "The Lion and the Mouse" at Powers' theater, Arthur Byron, who has appeared as John Burckett Ryder some 600 times, will drop the part for a new one. Mr. Byron will appear in the leading role of a new play to be presented in September by his present manager, Henry Harris.

William Archer, the dramatic critic of the London Morning Leader, famed on both sides of the Atlantic as an authority in theatrical affairs and the author of the standard translation of Ibsen's plays, has come to the United States after an absence of eight years. He will represent Great Britain at the sessions of the stimulated spelling commission, which are now in progress in New York. He plans to make an extended tour, and will probably spend some time in Chicago later in the spring.

As an illustration of the thoroughness with which Arthur Wing Pinero works out the technique of his plays, Catrins James tells that during a final rehearsal in a London theater, one of the actors complained that he could not get around the stage in the time allowed him. "Oh, yes, you can," said Mr. Pinero. "Try again." The actor tried again and failed. "Then," said Mr. Pinero, "your second must be out of place." The manager protested it was not, but the dramatist produced a foot rule and found it was.

It is interesting to hear that there is at least a probability of Miss Julia Marlowe and Mr. Sothern appearing in a series of Shakespearean plays in

the average man.

"I think not," said the humorous friend. "I'm not rich enough."

"Nonsense," said the man. "It's only a dollar to get in."

"But to get out," said the friend. "We'll be adamant; we won't spend a cent."

"Just to prove you're human and not so mean as you sound, I accept your challenge. Come on."

"Won't you please take a chance on one of the horses—25 cents to win \$2.50?" said a pretty girl.

"No, thanks," said the humorous friend.

"How much did it cost you?" said the friend.

"Oh! not much, about \$5, I think. Let's move on!"

"Won't you vote for your favorite actor—10 cents a vote?"

"Won't you take a 50-cent chance on this automobile?"

"It may interest you to know this is the players' booth; just take one!"

"Please buy a flower—50 cents. I'll pin it on myself and I haven't done that before."

"Ten cents for a chance on a sewing machine."

"Twenty-five cents—it's really cheap. I don't know what it's for. Take it! I've only one left."

"Help!" said the humorous friend.

"Well, they were very pretty," said the average man, indignantly, "and there's no use being a tight wad."

And so they wandered on through the confines of the Metropolitan Opera House, where for the last eight days the Actors' Fund fair has been raging like an epidemic. They strolled down the street, which scenic artists have made to represent a street in old Stratford, but there are more novelties and prices are higher than in the days when Shakespeare lived, and the women then so far? It is to be doubted!

"Gee, this is a mob," said the man. "Naturally, you'd expect that when Ethel Barrymore is the attraction," said the friend.

"I don't see her. Where is she?" said the man, eagerly.

"There in the candy booth!"

"I beg your pardon," said the man, politely, as he rudely shoved two ladies in his successful effort to get a near view.

"Won't you have some candy—two fifty with Miss Barrymore's autograph?"

"She writes well," said the man; "plenty of character and all that, and say, you know she's even prettier than the stage than on—so young and girlish and fascinating!"

"She is," observed the humorous friend, "very seriously, 'fall that and very much more. She is!'"

"Won't you have a signed photograph of Miss Barrymore—\$3?"

"This is the humorous friend, 'Is where I splurge!'"

"Leave some for me," protested the average man.

"Five cents to ride in the elevator," commented the man.

"Clever stroke," said the friend.

"Say, who's president of this shabaz, anyway, who got up the scheme, and who's running it? As a money-getter he has E. H. Harriman in the novice class."

"Daniel Frohman," replied the friend. The average man made an elaborate bow. "He is the goods."

"Won't you please cast a vote—10 cents—for Ethel Barrymore as your favorite actress?"

"Give me 50 votes," said the man. "Same here," said the friend.

"It would be a dramatic thing," said the man, as they walked along, "to buy 5,000 votes for Ethel Barrymore."

"That's a very good idea," said the humorous friend, "and it would also be expensive."

"Look, there's Elsie Janis! Isn't she attractive, and isn't she just a slip of a girl?"

"Won't you please buy a box of cigarettes?"

"No."

"You're getting adamant," observed the humorous friend.

"Shut up," said the average man. "I'm going to play that race-track wheel."

"Buy one from Amber Lawford, that pretty girl."

"Here you are, take him; she's sure to win"—this with a smile.

"Dexter" wins.

"Try one more. Take your horse from Irene Perry this time."

"How much did it cost us to win that five?" said the humorous friend.

"Efficiency," said the average man. "Won't you please buy a flower?"

"I have one."

"Oh, but that's faded."

"How much?"

"One dollar," she smiled.

"Give me two."

"Oh! thank you."

"She only gave you one rose," chuckled the friend.

"Well, I was hypnotized"—the idea—that's almost robbery."

"Not at all," said the humorous friend, "I got the other one."



PRINCIPALS OF THE ORPHEUM SUMMER STOCK COMPANY.

THE PLAY IN NEW YORK.

Special Correspondence.

NEW YORK, May 25.—Heaven for those interested in theatrical astronomy has very largely consisted of the Actors' Fund fair for the past week or so. Star gazing has been particularly popular and telescopes have not been necessary. Profits of the fair amounted to some \$75,000, so that the Metropolitan Opera House, which has been studied with stars to good purpose. The last fair was 15 years ago; the next one will be five years hence, so that those who mourn the close of festivities and empty purses can already begin to save up for 1912.

"Let's go to the Actors' fund fair," said the average man.

"I think not," said the humorous friend. "I'm not rich enough."

"Nonsense," said the man. "It's only a dollar to get in."

"But to get out," said the friend. "We'll be adamant; we won't spend a cent."

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SALT LAKE THEATRE

GEO. D. PYPER
Manager.

3 NIGHTS COMMENCING THURSDAY MAY 30

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VIOLA ALLEN

AS VIOLA

In Shakespeare's Comedy,

TWELFTH NIGHT!

SATURDAY MATINEE—SPECIAL BILL.

Miss Allen as Rosalind in "Wooling scene from 'As You Like It,' as Lady Teazle in screen scene from 'The School for Scandal,' as Juliet in balcony scene from 'Romeo and Juliet,' and Portia in trial scene from 'The Merchant of Venice.'

PRICES: Evening, 50c to \$2.00. Matinee, 25c to \$1.50. Seat sale opens Tuesday, May 28. CHARLES W. ALLEN, Manager

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LAST PERFORMANCE OF VAUDEVILLE TONIGHT.

NEXT WEEK the Orpheum Stock Company

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Matinees Wednesday and Saturday, extra matinees Deoration Day. At the Same Old Popular Prices.

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Matinees, 25 cents. Evenings, 25, 50 and 75 cents



MISS M'FARLAND AND MISS O'NEIL, In "The Merry Milkmaids."