



THEATER GOSSIP

Maurice Maeterlinck will publish, this month, through M. Fasquelle, "L'Intelligence des Bêtes et Autres Essais." His play, "L'Oiseau Bleu" (The Blue Bird), which will be performed next season in New York and in Moscow, will be published at the same time in English and Russian. The author is at present working on a play founded on an episode of the French revolution.

Harrison Gray Fiske has signed a contract with Bertha Kalich to continue under his management for several seasons. Their original agreement, which covered a period of two years, terminates in May. Besides Percy McKaye's "Sappho and Phaoon," the poetess, who in which Madame Kalich will be the first appearance in the play, he will produce two other new plays for her future use.

Virginia Harned has begun rehearsals of D'Almeida's dramatization of "Anna Karenina," which was presented in Paris a few weeks ago. E. H. Sothern secured the American rights to the French version for Miss Harned. The Italian rights to the drama have been taken by Duse. Miss Harned will make her first appearance in the play during the middle of April at one of the Shubert New York theatres.

Seymour Hicks, in a recent interview...



MISS GRESHAM.

With Augustin Daly Musical Co. At Salt Lake Theater.

second "The Clingings," a spectacular production whose scene is laid in Ceylon. The organization belongs on the high class line, and its leading people, Genevieve Pinay, Laura Butler, Sam Collins, Melville Stewart, Helen Moxley and Harold Vizard, all have reputations won both in London and New York. Collins heads the list of comedians, and is said to be one of the smallest actors on the stage. The plays will both be unique in these respects, that they are comedies, presented by actors of New York, and also contain enough music to entitle them to the name of comic operas, hence the employment of actors who can both act and sing are essential. The performing of the chorus is said to be a work of art in both productions. San Francisco press notices say that the company is one, that it presents a clean, light class bill, free from horse play and vulgarity, and that it is one that belongs in every respect to the list of the legitimate, that theatergoers ought to encourage.

Next week at the Grand witnesses the production of "The Cherry Pickers," a military play with a strong eastern reputation, written by Joseph Arthur, author of such well known plays as "Blue Jeans," "Lost River" and "The Still Alarm."

"The Cherry Pickers" is the name of an English regiment stationed in India during the British-Afghan war of 1839, and the name was bestowed on the regiment owing to the peculiar color of its uniforms. The story is said to be a unique one, and involves both British and East Indians. In the plot, Mr. Leighton's role will be that of the half caste officer Nazare, while Miss Dodd will have the part of the Indian girl, Nazare's, and Leighton Chambers will be seen in the part of the English officer, Col. Brough. For this production the Leighton players will introduce a new addition to the arrival of Mrs. Harry Leighton, whose professional name is Fanny Bernard. She is a member of the board of directors of the Professional Women's League of New York and one of the committee having charge of the Metropolitan opera house in May for the benefit of the actors' fund.

Merri Osborne, the Elfin in the London production of "The Belle of New York," Pauline in "The Girl from Maxim's," Little Miss Muffett in "Jack and the Beanstalk," and some other roles, will be the headliner at the Orpheum next week. Miss Osborne, with James Conley and Louis Ferguson, presents a play called "Taming an Actress," introducing a bedroom scene in a lonely country villa, two fair dressed resting actors, a busy scene and the lover of the star who enters disguised as a burglar. That there is much music in the play will be demonstrated by the Kleptomaniac, who lay claim to the title of being premier European experts in this particular line of musical endeavor. The further into the audience of the entertainers with a following in eastern vaudeville houses, Carroll and Baker are said to be rapid workers who "get next" to the audience with their Hebrew, comedy, parodies and eccentric dancing. Last the entire bill should be worth, both in interest and variety, is introduced, she is a handsome mezzo soprano with a repertoire of popular ballads. Of Robert Nome the Port and Oregonian speaks in having the best musical comedy vaudeville. Nome is known as "the whistling king" or the human flute. In addition he plays several musical instruments. Then there will be the kindred with its usual offering.



MR. AND MRS. ADELMANN.  
Premier European Nymphomaniacs at The Orpheum.

Great Divide" in New York, however. The play will be the opening attraction at Daly's theater on Sept. 2 next.

A New York letter says: William Collier is doing more to keep Broadway lively and happy these evenings than any other comedian in New York. He continues to be a great big laughing hit in "Caught in the Rain" at the Garrick theater, where he is playing to crowded houses eight times a week, and where the end of his reign of fun and jollity does not seem to be anywhere in sight. There is a let-up to the morrow from the moment the first curtain goes up on a "Street in Denver," until the bright and breezy romance comes to a finish in a picturesque little log club house in the Rocky Mountains.

Robert Mantell's plans for the next two seasons are extensive. He is to revive both "King Richard II," which has not been acted in this country since Booth was in his prime, and "King John." For special performances he will do Macklin's old comedy of "The Man of the World," playing of course, Sir Pertinax Macintosh. In 1908-09 he is to produce Ibsen's "Brand," in an acting version prepared by Marie Booth Russell, his leading woman, and Frederick Donaghy, his personal manager, and at the end of that season here he is to go to London, where he will open in "King Lear."

Mr. John R. Kipling is making the English version of "Les Bouffons," in which Marie Adams is to play in New York the part which Sarah Bernhardt acted in Paris. Miss Adams seems to have been selected for this part because she also, like Madame Sarah, appeared in "L'Aiglon." The great French actress is said to have amazed even her admirers by the animation, ardor and brilliancy with which she enacted the part of the young knight who disguised himself in order that he might be able to approach his jealously guarded mistress. The comedy is one which requires a great command of technical resource and, above all things, an eloquent delivery.

The paucity of sterling attractions in the smaller cities of this country...



MISS BUTLER.

With Augustin Daly Musical Co. At Salt Lake Theater.

view in London, stated that the object of his career is to acquire with a little, as possible, as much money as will enable him, while still a young man, to retire upon a moderate but ample competence. He is already reputed to be quite a wealthy man.

Mrs. Russ Whittall, the American actress who has lately been touring English provinces with "Alice Sit-By-The-Fire," is about to appear in country playgoers in a series of Shakespearean revivals and one old comedy. Her repertoire will consist of "Romeo and Juliet," "The Merchant of Venice," "Twelfth Night," "As You Like It," "Much About Nothing" and "The School for Scandal."

Nat Goodwin is soon to appear in "The Cherry Pickers," a dramatization by Franz von Schonthorn, the well known German playwright, of Charles Dickens' novel. Mrs. H. C. De Mille has just concluded arrangements with Mr. Goodwin regarding its production. Mr. Goodwin will play old Dorritt. The play will be tried out on the road during the spring, and will open in New York in September.

Speaking of Shakespeare in Italy, Ernste Novelli, an actor who has arrived in this country for a few English appearances in eastern cities, said that he had built a theater in Rome, the Casa Goldoni, for the special purpose of popularizing Shakespeare with the people, and that he had only partially succeeded. He had the support of the educated classes, but the lower order wanted the native dramatist, having a preference for Goldoni.

Margaret Anglin, who now is playing in "The Great Divide," and who is under contract to Henry Miller, was reported a little while ago as having quarreled with Miller, who plays the leading male role in the play, and as being about to leave him. The latter wired: "Hear you are going to appear under my management. Glad to hear it. Regards to Henry." Henry was Miller.

Clara Bloodgood is the latest Frohman star to go into the camp of the independents. She will camp at Daly's in New York on May 1, on which day that historic playhouse passes over to the hands of the independent. "The Truth," and her former success, "The Girl With the Green Eyes," both by Clyde Fitch. In the meantime, Mrs. Bloodgood will make a flying trip to London to look over a new sardony play for future use.

William Faversham, in Baltimore last week, effectively belittled a boxful of talkative auditors at Ford's theater. Their conversation interfered with the play, and Mr. Faversham, unable to stand it any longer, made a speech at the close of the second act, in which he thanked the gallery boys for showing better breeding than the better dressed ones on the first floor. The box was empty when the next act began.

George H. Broadhurst has to his credit one of the most pronounced successes of the season in "The Man of the Hour," and accordingly his services are greatly in demand and he is flooded with commissions for the writing of plays for use next season. His latest contract is to provide Robert Edison with a new vehicle and he announces that the scenes will be laid in a locale never before exploited in stage presentation. It is a broad statement and it remains to be seen whether or not it is founded on fact.

Mrs. Leslie Carter has decided to resume her theatrical career without the direction of any manager except herself. She has engaged William Fiske as her business representative, secured Du Barry from David Belasco, engaged a company and made her first appearance in "The Man of the Hour" at the Shubert theater on April 1. Louis Moll is in charge of rehearsals and Charles Stevenson will be leading man. The scenes will be arranged to San Francisco and the tour will not end until July. "Zaza," as well as "Du Barry," will be used in the west.

The last week of Margaret Anglin and Henry Miller in "The Great Divide" at the Princess theater, began last Monday night. The popularity of this most successful play has by no means waned, but the lease on the Princess theater held by the Henry Miller company expires May 1, and cannot be renewed. Therefore, the run must come to an end. This will not be the last of "The

MISS QUIVE.  
With Augustin Daly Musical Co. At Salt Lake Theater.

which are known in theatrical phraseology as the "one-night stands," has led several of the independent managers to organize between 20 and 30 companies to tour exclusively in those places next season. The organizations will be composed of carefully chosen actors, and the plays will be selected from the best of metropolitan dramatic comedy and musical successes. Mr. Fiske will send out companies to present "Leah Kleehorn," "The New York Idea," "Tess of the d'Urbervilles" and "Recky Sharp," while David Belasco will have second companies offering "The Rose of the Rancho," "The Music Master" and "The Darling of the Gods."

Tuesday night of last week saw the first production of Ibsen's "The Pretenders" in this country. The Yale Dramatic society, which has many successes to its credit and is probably the best drilled band of amateurs in the country, gave a presentation of the master-dramatist's play at the Waldorf-Astoria, in New York. The drama which is one of the great Norwegian earlier works, is founded on one of the sagas of Norway, the action taking place during the thirteenth century, and tells of the struggle of Haakon and Skule for the throne, and the unification of the country into a nation. The action is rather slow, but the beautiful poetic lines, with their broad, majestic philosophy, made up in full the technical shortcomings.

Francis King Harte of Florence, Italy, administrator of the estate of Bret Harte, has taken steps, through his attorney, Louis Stecker, in an action to enjoin the presentation of "Salomy Jane," Paul Armstrong's dramatization of Bret Harte's story, "Salomy Jane's Kiss." Mr. Harte claims that he has never received the amount agreed upon between himself and Lieber & Co. for the rights of the story, and he objects to the introduction into the drama of two characters, Col. Starbuck and Yuba Girl, which appear in other stories by Bret Harte. Lieber & Co. claim that they have forwarded money to a London firm of attorneys and had received no word. They also claim that the characters objected to are not from Bret Harte's stories, but are creations of the dramatist, but bearing names of Bret Harte's characters.



CARROLL AND BAKER.

Hebrew Comedians at the Orpheum Next Week.

LONDON STAGE NEWS.

Special Correspondence.

LONDON, April 25.—"Owen Hall," who wrote "The Gelsa" and "Florodora," and who has just died, was not, of course, named Owen Hall in reality, but plain James Davis. It may not be known to Americans, however, that there was any special significance in the nom de plume chosen by this amazingly successful librettist. But the truth is that his selection was a grim pun on the part of Davis, who might have stepped straight out of Henri Murger's "Nio de Boheme." "Owen Hall," stood simply for "Owen Hall," and Davis once remarked that perhaps it would have been still more fitting if he had called himself "Payne Nun"—"paying none."

This facile writer made pots of money, yet he was always in debt and frequently "broke," a word which he wrote an uncommonly candid autobiography, in the course of which he said: "I suppose I shall go on working in harness till I am three weeks old. I have never had, death and solvency." The first came to him in a sudden attack of acute gastritis, but solvency he never achieved. "Money has always been my stumbling block," he declared in his autobiography. "I never could get enough money and I never could manage it. I suppose I am cursed with an erratic temperament, or a careless one, or perhaps a dishonest one, but the fact remains that no matter how much I have earned in my life, I do not think I have ever been out of debt since I left school at Kew owing two-and-ninety to the tart woman." Most of the money that Davis made out of his stage pieces was lost at the track. He is said to have received \$10,000 for the manuscript of "A Greek Slave," and to have parted with every penny of it in three weeks. Small fortunes also came to him from "Florodora," "An Artist's Model" and, of course, "The Gelsa," but they all melted rapidly. "For," he wrote, "I make it a rule to allow my weekly expenditure just to exceed my weekly income."

The story of how Davis, or "Hall," began writing musical comedies is interesting. While in a train, one day, he met George Edwards, who had just produced a new piece at the Gaiety. Edwards asked Davis what he thought of it, and Davis, who was then doing journalistic pot-boilers, replied that he believed he could write a better one. "All right," replied the manager, "you shall do the next one." Thus "The Gaiety Girl" came to be. In writing it, Davis practically invented the musical comedy as we know it today, and as Mr. "Owen Hall" or "Owen Hall," he lost no time in working the gold mine he had discovered.

He had found out his weakness before this, however, as his choice of a pseudonym shows. He started out originally as a "soliditor" and made money rapidly. "For," he wrote, "I make it a rule to allow my weekly expenditure just to exceed my weekly income."

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he was frankly abusive, though in a clever fashion. Made dramatic critic of the Sporting Times, which is commonly known as the "Pink Un," his attacks on all and sundry were so unbridled that the proprietors of the journal were in daily peril of suits for libel. They finally bought "Hall" off, in fact, by giving him the money to start a paper of his own, and thus the Hat came into existence. It was not, however, to survive long. So it is not surprising that its editor soon found himself "owing all" again just before entering on his wonderful success as a librettist. "The Gelsa" alone, with its run of 700 nights in London, brought him in a fortune, but the fees from this and his other pieces were mortgaged before he was born. Huge royalties also came to him from "Florodora," especially from America, where it was said that Tell Me, Pretty Maiden" had replaced "Yankee Doodle" as the national tune.

As was published at home at the time, the librettist recently formed a limited company with the name of "Owen Hall Ltd." to produce his own pieces, and a new one which he called "The Catherine Wheel" was to have been done at the Adelphi in September. Davis' last success was made with "Sergeant Brue," which Frank Daniels played in America. The librettist had even a sick man for months, but his death came as a surprise. Taken altogether, he was one of the most amazing characters which London's "Bohemia" has produced.

It has been a sort of satisfaction to some of the English critics to point out that whereas Clyde Fitch is declared to be the most successful of American dramatists, he isn't good enough for London playgoers. But two acts at least of "The Truth," the latest Clyde Fitch play to be produced here, please London playgoers and even the critics uncommonly well. The applause at the Comedy theater on the first night of the play under the Frohman management, continued for two acts fairly strong for the third act, and almost perfunctory for the final act. If only the dramatist had profited by the falling-off of enthusiasm and had pulled together his fourth act instead of skipping off to the continent next day, to do that identical thing for his version of "Tess of the d'Urbervilles," which would have gone up a good many points. One trouble was that he had interested us in the affairs of three couples, and then had utterly neglected one of these couples and had left the other at loose ends. The third couple was represented by two deservingly popular players, Rosina Philippi and Blon Bouckle, and naturally the great British public wanted to know how their courting came out. But if there was some question about the quality of the play, there was none about the remarkable success of Marie Tempest in the principal part. She has progressed steadily since the night some 15 years ago when she appeared in the old star theater in Buffalo. Her first really important part, as the heroine of De Koven and Smith's "Fencing Master," and now it begins to be suspected that instead of being simply an unobscured bright, vivacious, quick-witted little woman, she is perhaps a great actress, a mistress of smiles and tears, worthy to rank with Regano.

CURTIS BROWN.

A Wounded Shakespeare.

T. A. Daly, whose charming book of verse, "Canzonet," has set him in the front rank of American poets, was congratulated the other day on his book's remarkable success. "Well," said Mr. Daly, smiling, "I hope that this success won't make me as conceited as most young poets are. There is, for instance, a young poet at the Franklin Inn, and the other day after I had visited the Franklin Inn a friend of this young man's said to me:

"I'm afraid you hurt Rimes's feelings last night, Tom."

"What did I say?" I asked.

"You said there was only one Shakespeare."

CONCERNING THAW MATTER.

What? Great Scott! Have we got To stand it when the weather's hot? It was bad enough When we had it in ice. But in the summer-time—Well, it isn't nice. And we hereby enter a loud objection, Unless it is served with disinfection.

My goal! We don't want to slobber Around in that muck And be stuck In the moral slime All the time! Oh, say, Ain't there some other way To fix it? In a pinch, Couldn't we lynch The lawyers? Or could That might do some good. Or couldn't we rise And paralyze Any judge who dared to sit And give us any more of it? Or couldn't we reach out and bang That allusion brain-storm gang? Or couldn't we, in righteous fury, Knock out the men who'd make a jury?

Oh, say, Couldn't we do any old way And say 'twas done in self-defense? Or, in the heat of past events, Call it an act of Providence? However, if it can't be done, And all that rot has got to run Through legal channels on the town, Why can't the poets call it down? Why can't they do What's right and fit By printing not a line of it? If I have never It's only mine 'Till to print in summer-time, Ain't it?

—W. J. Lampton, in N. Y. World.

GIRLS WANTED.

Lady Clothes Ironers and Girls in all departments of our laundry. Only electric irons used for hand ironing. Our rooms clean and well ventilated. Good wages paid. Apply Fry Laundry, 210, 421 South Sixth East St.



NANCE O'NEIL IN "CLEO."

This picture of Miss O'Neil—something idealized—is from a recent sitting. While she was in Salt Lake she received an offer to star in "Cleo," the new play by Edwin Milton Royle, which the author peremptorily took away from Mrs. Leslie Carter, because of a disagreement with her at rehearsals. Ever since, Miss O'Neil has been working in Boston under Mr. Royle's direction, and last Monday night the play was brought out. Mr. Royle wires his friends here that the reception was of the most enthusiastic sort. As is generally known, "Cleo" is an adaptation of "Article 17," a play made famous by Clara Morris. Mr. Royle, himself appeared in it here with the old Home Dramatic club years ago, and he has always regarded it as full of dramatic possibilities for a female star. There is no doubt that Miss O'Neil's rendition was all that he expected of her.

THE ARIZONA LID.

On April first, a law prohibiting gambling went into effect in Arizona.

"Why is the sheriff mousing" round?" says Arizona Red.

"To close us up. To close us up," the Faro dealer said.

"Why don't you let me call the turn?" "It's after 12 and April's here," the Faro dealer said.

"For Council's passed a measure an' Kibbey's signed the bill, which makes our road a rocky one, an' crooked and up hill.

So I'm hikin' toward Nevada, where a gentler slope await my fill. And I'll pull my freight for Goldfields in the mornin'."

"Why don't the croopier spin the ball?" says Arizona Red.

"He's up against the statutes, too," the Faro dealer said.

"What can I do with those here chips?" says Arizona Red.

"Why, nothing but cash 'em in," the Faro dealer said.

"For clear upon the barroom wall the skiddo sign is writ.

It's twenty-dime, an' down an' out—the sports have got to go.

And them that hasn't got a roll will have to hit the grit.

So my dicks is fought for Goldfields in the mornin'.

"The crap and monte games are still," says Arizona Red.

"They've got to be. They've got to be," the Faro dealer said.

"They're packin' up the cards and dice," says Arizona Red.

"They'll come in handy 'cross the line," the Faro dealer said.

"But here the boys won't have no use for all their tools an' traps.

It's 'gin the statute to deal bank or make a pass at traps.

An' the sports have all got Arizona copped on their maps.

So it's me away for Goldfields in the mornin'."

"Well, certain, poker ain't cut out," says Arizona Red.

"As sure as three will beat two pair," the Faro dealer said.

"Their what the devil can we do?" says Arizona Red.

"Go play, old maid with Charley's Aunt," the Faro dealer said.