



on songs and dances, and the kind of complete the bill.

In "Butternut Jones," the new play to be produced by the Leighton players at the Grand next week, Mr. Leighton feels sure he has an offering that will prove of decided interest to his friends. The story is a romance of the plains and hills of the great southwest. It is filled with stirring events in the lives of cowboys. Mr. Leighton's press representative promises us that "Butternut Jones" witnesses a decided departure from the average western play. Not a gun is fired on or off the stage, not a man is killed or

Percy Williams, the New York vaudeville manager, has contracted with Miss Janis to play for him for three weeks, commencing the latter part of April, at a weekly salary ranging from \$2,000 to \$2,500. William Morris, who will book for Klaw & Erlanger in their proposed new vaudeville venture, was also desirous of booking the comedienne.

Julia Marlowe does not think it is well to show a scene again to the audience after the action in it is all over or to let the actors step out of their characters and reappear as individuals in a disillusioning group.

well in "The Girl of the Golden West." Belasco's net profits from his stage enterprise this year range from \$25,000 to \$30,000 a week. He would be a rich man only that money has no significance to him excepting as a means toward beautiful and artistic stage productions and the gratification of everybody near to him. He is one of the most remarkable figures of his time.

"Spectators are requested respectfully to remain seated until the curtain falls on the last act. This consideration is asked in order that the enjoyment of the audience may not be impaired by isolated examples of thoughtless discourtesy, and for the additional reason that the final moments are regarded as the most delicate of the play." This notice now appears on all the programs of Mrs. Fiske's performances, and, though in use for but a short time, it has been the means of preventing an annoyance from which both audience and actors suffer. The individual who, as soon as he thinks the end of the play is in sight, climbs over his neighbor and makes for the door in an effort to be the first out is to be seen in nearly every audience. As a pest he is in the same class with the man who has seen the play before and makes his neighbor uncomfortable by disclosing audibly what is going to happen next or repeating the actor's lines after them. For the actor it is almost impossible to act a scene properly when

another suitor, Arthur Stabler, and has been threatened with trouble if his daughter doesn't become Mrs. Stabler. From the New York financier with his notes to the Irish landlord with a mortgage on the home is no short a step that old Henry Stabler must have seriously disturbed the ghost of Don Boncicault. Eileen would have taken Tony anyway, but she sees a love letter that he has written for a friend with an injured wrist, and jumps at the conclusion that her sweetheart is playing her false. The friend's wrist was injured just two minutes for that special purpose, and the moment that he begged Tony to "sign no name" the audience knew what was coming off. It comes on again at the end of the comedy. To complain of this plot, however, is unjust, when there is so little of it and so much that is bright and fresh and original. Who would miss seeing the fellows box and fence in the sun parlor atop the MacLane home? Who would carp at a hackneyed story after hearing Arnold Daly sing coon songs in that same sun parlor? Tony's proposal through a speaking tube, the troubles of his fat uncle, enlisted against him in Company B; the love of a Hispanic lad and lass, the drill of the awkward squad, and the "bar-mingling" of the male quartet are things to enjoy after having suffered from a dull round of problem plays. "The Boys of Company B" will live long and prosper.

After four years of George Bernard Shaw, it seems queer to find Mr. Daly in the kind of light-and-airy part usually associated with Willie Collier. However, there is no denying his excellence in the role. Mr. Daly is a capital young actor of great intelligence and agreeable manner. His supporting company is almost uniformly good, and has been splendidly stage-managed. It includes Jennie Eastace, who is admirable as Mrs. MacLane; Frances Ring, a clever sister of Blanche Ring; Joseph E. Whiting, Alfred Knappeler, Verner Clarence, Morgan Coman, Howard Estabrook, Robert McWade, Roy Fairchild, Gretchen Dale and Florence Nash. The three settings shown are elaborate, ingenious and original.

The present program at the Herald Square begins with a big-lettered announcement of

**EDDIE FOY.**  
In the English Musical Entertainment, **THE ORCHID.**  
Produced Under the Direction of Frank Smithson.  
Book by James T. Tanner and Joseph W. Herbert.

"Way down at the bottom of the bill, set in the smallest type, one finds 'Dad and the Misses Ford, Elton, Calvert, Pouts, Holmes, Herillies, Foster, Franklin, Fairfax and Barthold.' Dances arranged by William Rock. Produced under the direction of Sam S. and Lee Shubert.

Here, indeed, is a working out of the edict that "the last shall be first." "The Orchid" has been carried to success by 30 sprightly girls, one agile male dancer, an exquisite production, and some charming music by Ivan Caryll and Lionel Monckton. The libretto is quite the most cleverly furnished us in many months; that it is palatable at all must be attributed to the ginger and other spice contributed by the presenting company.

There is a good deal of plot in "The Orchid," and it has something to do with horticulture, but, as aforesaid, it is to do with the success of the piece. Aubrey Chesterton sends Professor Zaccary to Peru in search of a valuable species of the monocotyledonous plant, from which the comedy takes its name. The professor goes to Peru instead of Peru, and returning without flower or money, hits upon the very blossom in possession of a gardener called Artie Choke. He obtains the orchid from Artie by fraudulent means, but eventually it gets back to its real owner, who sells it to Chesterton for a large sum. This comic and exciting tale is further enlivened by the promiscuous of two pairs of utterly foolish young lovers. The performance is made bright and pleasing, however, by the beauty of its accessories, feminine and neuter; by the wonderful dancing, done by Mr. Rock and his pupils; by some ability on the part of its cast; by its really tuneful music; and by the dash and quickness of its movement. The book is sufficiently elastic to admit of endless interpolation, so that, eventually, the production at the Herald Square will come to be what is called "a Casino show," because it is seen so rarely at the Casino.

Eddie Foy is a sort of human olive-branch, very distasteful to those who don't. I'll confess that during the first ten years that he blinks his eyes sleepily, remarked "This is a pretty thing," I thought Mr. Foy very funny. Monday's audience at the Herald Square was composed mostly of people who seem to think him so still. They laughed heartily at his antics, and applauded his rendering of "College" and "He Goes to Church on Sunday." Mr. Foy is a clown, pure and simple, but it may be said to his credit that he never has imagined himself anything else. No one need fear that he will end by calling himself "Mr. Edwin Foy" and appearing in Shakespeare.

Alla Nazimova, who was to have been seen at the Bijou last Monday in "Comtesse Coquette," broke down at the dress rehearsal, and the date of her opening was put ahead to Friday. I shall review the play in my next letter. An incident of this postponement has been the removal of John Blair from the position of leading man with Madame Nazimova. Nothing occurring in present-day theatricals contains more of the element of tragedy than the rise and fall of Mr. Blair. Ten years ago when he founded the Independent Theater company, which did much to popularize German, Spanish and Norwegian drama in America, this young fellow was a fine, sincere actor. His intelligence and his earnestness were so conspicuous that it became the fashion to praise him rationally, even as it has become the fashion to condemn him rationally today. Of a sudden, as by accident, everybody began censuring Mr. Blair. Whatever he did was said to be badly done. He was blamed for the failure of "The Shulamite," laughed

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MODERN VAUDEVILLE.

**ALL NEXT WEEK.**  
**MATTHEWS & ASHLEY**  
In "A Smash-Up in Chinatown."

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**MATTIE KEENE.**

Pho Presents "Her First Divorce Case," by Ella Wheeler Wilcox, at the Orpheum Next Week.

at for his work in "Hedda Gabler," and has resigned from "Comtesse Coquette." I don't know Mr. Blair, but who cannot imagine the conflicts which, as we have seen, the heart-break of battling against this sort of thing? Who cannot imagine the conflicts which, as we have seen, the heart-break of battling against this sort of thing? Who cannot imagine the conflicts which, as we have seen, the heart-break of battling against this sort of thing?

As his opera season draws near its end, Oscar Hammerstein, restless for new worlds to conquer, has begun devoting himself to all sorts of schemes. He has arranged with Victor Herbert to compose the score of an American grand opera, and is making every possible effort to get the book done in New York. The advertised price of \$100, which is about the average advance payment on a play, having tempted one, Mr. Hammerstein is casting about for a drama to be converted, as we have seen, into an opera.

While the search goes on, he is occupying his mind with plans for a roof garden at the top of the Manhattan Opera House, where Campanelli can make hot evenings pleasant by leading his orchestra in onslaughts upon "Das Rheingold" and "Die Gotterdammerung."

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MANAGER

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Presenting for the First Time on Any Stage, the Romantic Idyll of The Great South West.

## BUTTERNUT JONES

By Harry Leighton.

Evenings, 25c, 50c, 75c and \$1.00. Matinees, 25 cents.



**HENRIETTA CROSMAN, FRANK GILLMORE, ADDISON PITT.**

In "All of a Sudden Peggy" at the Salt Lake Theatre Last Half of Next Week.

knocked down during the whole production, and a revolver is drawn but once. The whole story is said to possess the charm of the natural, and to depict things as they are. Mr. Leighton will have the title role of "Butternut Jones," a college graduate who becomes a "cow-puncher." Miss Dodd will have the role of "Katherine Cloud," the girl for whom "Butternut Jones" gives up all he has, while the other members of the cast will be well fitted with characters in their especial line.

### THEATER GOSSIP

Mrs. Patrick Campbell has scored a fine success with "Hedda Gabler" in London.

Three companies have given 800 performances of "The College Widow" this season.

Thomas Q. Seabrooke has succeeded Henry E. Dixey as the star of "The Man on the Box."

William Norris has been engaged to play his original role of Baverstock in "His Excellency, the Governor," with Ethel Barrymore.

Robert Edeson will spend the summer in Europe, after a three years' tour in "Strongheart." Next season he is to have a new play.

"The Lion and the Mouse" has had 8,000 performances and the event was celebrated in New York recently by the distribution of silver souvenirs.

Lawrence D'Orray has made arrangements with Gustave Frohman for next season to appear in a sketch to be written for him by Harold Heath.

Charles A. Stevenson, for several seasons leading man in Leslie Carter's company, is now filling a similar position in the company of Olga Nethersole.

Last Monday night in London, Marie Tarnay produced "The Truth," Clyde Fitch's latest play, in which Mrs. Woodcock failed to win the desired approval on this side.

Drina De Wolfe has been engaged by Edwin Arden as the leading woman of the stock company at the Belasco theater in Washington this spring. Miss De Wolfe is on tour with Robert Lorraine in "Man and Superman."

Louis James has announced that next season he will make a production of "The Comedy of Errors," playing both of the Dromios himself. Frederick Paulding will stage the production and appear as Antipholus of Syracuse.

The Kansas City authorities recently voted to stop the proposed production of the indecent play, "Mrs. Warren's Profession." Rose Coghlan has been appearing in the Middle West in the leading role.

Mrs. Sol Smith was 77 years old on March 19, last. Despite her great age she is still active, and called for Europe last week with the Southern-Maryland company and will play the nurse in the European performance of "Romeo and Juliet."

She always has carried on her tour a curtain split up the middle, and through that slit she has come out in response to calls, bowing quickly and then retreating.

A \$1,000,000 theater lease was consummated in Chicago last Monday, when W. A. Brady, manager of the Savoy and Manhattan theaters, New York, signed papers which will give him the Auditorium Theater for 10 years at an annual rental of \$100,000. The signing of the agreement with the Auditorium association involves an immediate payment of \$50,000.

"The Silver Box" has failed, insofar as being a suitable play for Ethel Barrymore, and it has been succeeded at the Empire, New York, by a revival of "His Excellency, the Governor," with Miss Barrymore in the part of Stella, originally played by Jessie Millward. Later, "Cousin Kate" will be revived, to be followed in turn by "Sunday," with special matinee performances of "Carrots."

Miss Virginia Harned closed her season in "The Love Letter" and "Camille," and returned to New York last week. Her plans for the remainder of the season are centered in the first American production of "Anna Karenina," a dramatization of the Tolstoy novel, and one of the big successes of the late Parisian season. Pending the adaptation of this drama, Pinner's "Iris" may be revived for a few weeks.

Blanche Bates, who in vacation time is a granger on a fine ranch up the Hudson, says the Des Moines Leader, is putting a part of her season's profits into a new ring upon her mansion. She has been doing wonderfully

the audience begins to stir about and then departs. Ye gentle Salt Lake boot, take notice.

There is at least one actress in New York who doesn't have her name rushed into the newspapers every time she falls ill. As far as pain goes, at all events, when the papers were last week, Miss Maxine Elliott was suffering more than any of them. She was at the Bijou last Friday when she was taken ill. There was a strong wind blowing and a bit of grit blew in through the window and landed in Miss Elliott's eye. The eye began to bleed, and Miss Elliott, in great pain, hurried to her rooms while one of her friends ran for an oculist. The oculist, after examining the eye, said that she would be all right in a few minutes. The piece of grit had merely cut her eye. He said, "Toward evening she was feeling so much better that she decided to accompany her sister, Mrs. Forbes Robertson, to the performance of 'The Rose of the Rancho.'"

During the play her eye began to ache so badly that it was only with great difficulty that she was able to remain in her box until the curtain fell. The moment she reached home two other eye doctors were sent for, and they declared that Miss Elliott's eye was in such a serious condition that they would have to operate at once. The operation was such a delicate one that they insisted upon the actress taking chloroform. It proved a complete success, however. A piece of dirt was found embedded on the inside of her eyelid, and the chances are that if it had been allowed to remain there another day, she might have lost the sight of her eye.

## THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

NEW YORK, April 15.—One must see from a hammock. Kilda Johnson Young, author of the comedy, is the woman who first discovered the curative properties of youth. "For that tired feeling," she said to herself, "nothing can be better than a dose of romping boys and girls, each boy well shaken before taken." The formula of her medicine is as follows: Sweet spirits of youth.....12 oz. Green grass.....5 gr. Tires.....2 gr. Close harmony.....4 oz. Calf love.....10 oz. Melodrama.....1 gr. The compound is "guaranteed absolutely harmless." It wouldn't persuade the merest schoolgirl of the gladdeness of vice, nor prompt the callowest lad to do a thing improper. Mrs. Young has been producing the prescription in large quantities. She began with "Brown of Harvard." Next she announced as a crowd of doting wife at Vassar, and then, just as one concluded that she intended to dramatize all the colleges in America, she went and found the drama of the girl militia, as shown in "The Boys of Company B."

The plot of Mrs. Young's latest work is a smash. Tony Allen is in love with Ellen MacLane, but Ellen's mother has borrowed money from the father of



**MISS EMILY DODD.**

Who Appears in "Butternut Jones," Mr. Leighton's New Play Next Week at the Grand.