

Dramatic

FLORENCE ROBERTS comes back next week, and will be seen for the last time this season in a round of widely differing plays. "Zaza" will be the opening bill, to be followed by Anthony Hope's charming play, "The Adventures of Lady Ursula," "Tess," and "Marta of the Lowlands." Miss Roberts has decided to repeat "Zaza" for the reason that it continues the most popular play in her repertoire, here as well as elsewhere. Two nights will be devoted to this with a matinee Wednesday.

"The Adventures of Lady Ursula" will form a welcome relief from the more strenuous emotional dramas; although it is a comedy crowded with laugh provoking incidents, it tells a very pretty love story and affords a chance for some good acting. The action occurs in England during the early part of the eighteenth century, and gives an opportunity for some picturesque stage settings and handsome costumes.

The many admirers of Hobart Bosworth, who played leading parts with Miss Roberts during her recent visit here in "Tess," and "Marta," will regret to learn that he is very ill in California, so ill that his physicians hold out little hope for his recovery. He has suffered from pulmonary trouble for a long time past, and once had to retire from the stage. His place with Miss Roberts in the two plays, "Tess" and "Marta" will be filled by the well-known actor, Melbourne McDowell, with whose attainments Salt Lakeers are so familiar. Mr. McDowell's Antony and Cleopatra in Fanny Davenport's production of "Cleopatra" and "La Tosca" are vividly remembered.

Lucius Henderson will appear in his former roles in Miss Roberts' other plays. The Grand closing of a successful week tonight with "A Little Outcast." The first half of next week will be dark. On Thursday comes Jas. J. Jeffries in a revival of "Davy Crockett." What Jeffries will do to the role rendered famous by Frank Mayo we are not yet apprised, but it goes without saying that a pugilistic scene will be written in some one or more of the acts to suit Mr. Jeffries' particular histrionic attainments.

Thos. Jefferson, son of the immortal Joe, comes to the Theater soon in his father's play, "Tip Van Winkle." Mr. Jefferson is said to give such a close duplicate of his father's presentation of Tip, that it would take an expert to distinguish between them.

THEATRE GOSSIP.

English managers do not reserve the cheapest seats for the alleged reason that the crowds waiting outside the doors are an advertisement for their house and show.

Another of Sienkiewicz's novels, "Fire and Sword," has been dramatized and put on in Paris. It is not likely to rival the success of his "Quo Vadis."

Edward Terry will open his engagement in New York with "The House of Burdette," which he has been acting for two years in England, and will then offer his greatest success, "Sweet Lavender." The third of his repertoire, which is limited to three pieces, is undecided.

Margaret Anglin's new play is highly spectacular, and necessitates 70 people. It is a Greek story of 400 B. C., and is named "The Eternal Feminine." She made a success in it at New Haven, Conn. With her are the Robert Drouot, Maude Granger and other well-known people.

John Hare, who has announced his retirement as an actor, is now 60 years of age, having been born in London in May 1844. He first appeared before a London audience in "Naval Engagements" at the old Prince of Wales theater, in 1865.

The Marlowe-Sothern engagement in New York has averaged nearly \$20,000 per week.

The estate of F. W. Sanger, the theatrical manager who died some time ago in New York amounts to over \$28,000.

About Christmas time Harry Corson Clark will produce in Chicago a comedy called "West of Missouri."

Maxine Elliott, in "Her Own Way," and Fritz Scheff, in "The Two Roses," will go to London at the end of this season under the Dillingham management.

Rostand, who died "Cyrano," is writing a play for the elder Coquelin, in which there will be eight heroines.

Olga Nethersole is now playing "The Second Mrs. Tanqueray" in England. She has taken the Shaftesbury theater, London, for the season, and will play "The Pips of Pan," and later "La Dédale" from the French.

May Robson is appearing in a new play, "The Baroness Fiddlesticks," and in her company are many of the clever people who made "A Chinese Honey-moon" liked here so well a year ago, among them being Toby Claude and John E. Henshaw. Others are Nella Bergin, Richie Ling, Will Careton and Anna Fitzgibbon.

"Taps" has fallen by the way. Mr. Kelsey and Miss Shannon are now "resting," and soon they will have a new play. In spite of its appeal as a vivid dramatic narrative, there were no larger audiences for the play outside New York than there. Apparently, the intensely German atmosphere, a military spirit far removed from ours, and a certain harshness that ran through the whole play, repelled them.

Tree is to try Mrs. Humphry Ward's play, "Agatha," in London, largely for the sake of the part it gives his daughter, of whom he seems to expect great things. Sooner or later, Eleanor Robson will act it here. Meantime, Mrs. Ward's ambition for the stage grows stronger, and she is drawing a play from her newest novel, "The Marriage of William Ashe."

Woman is coming into her own. One manageress next season is going to

have the entire business affairs of the production controlled by women. There will be a woman manager, a woman press agent, a woman stage manager, a woman property man and women scene shifters. All of which sounds like bosh.

"After all sometimes live country newspaper critics get off a great mon," remarked playwright E. E. Kilday at a dinner to George Ade the other night. "I was reading a review of a repertoire company's performance of 'Hamlet' in

Bernhardt is quite frank in expressing her opinion. She says that men are much more jealous than women of a fellow worker's fame. Following are some of her remarks: "It is certain that the actor is jealous of the actress. The courtesy of the well educated man vanishes before the footlights, and the actor who in private life would render a service to a woman in any difficulty, will pick a quarrel with her on the stage. He would risk his life to save her from any danger in the road, on the railway, or on a boat, but when once



FLORENCE ROBERTS
In a Scene From the Last Act of "Zaza."

a western paper, and the critic in speaking of a certain actor's performance remarked: 'Mr. So and So played the king exactly as if he was afraid somebody else was going to play the ace.'

Arthur Byron, who is leading man for Maude Adams, began his stage career when quite a boy. He was not more than 10 or 12 years of age when he made his first appearance. After some six or seven years at school he adopted the stage as a profession and has been unusually successful. Mr. Byron is a son of Oliver Doud Byron. His mother is a sister of Ada Rehan.

In her memoirs now published, Sarah

on the boards he will not do anything to help her out of a difficulty if her memory should fail, and if she should make a false step he would not hesitate to push her.

A London dispatch says: Mr. Henry Arthur Jones has been prevailed upon to visit New York to produce his new play there. This is a reversal of the usual order of things, for hitherto Mr. Jones' plays have always been given in London before being sent to America. This has been brought about by Charles Frohman, who evidently thinks New York's claims to the first sight of the work of the leading British dramatist are entitled to consideration. Mr. Jones will go to New York next fall

performances in St. Louis, and "The Darling of the Gods" is still playing to undiminished houses.

A few nights ago at Springfield, Mass., an audience composed of the best people in that little city interrupted Ada Rehan's interpretation of "The School for Scandal," after she had given the scene, and continued to applaud until she repeated it. This is rather a new phase of the encore. There is nothing extraordinary in a demand for the re-rendering of a musical number, but the case in Springfield is unique. The first on record in which the pleasure of spectators gathered in a theater caused a second enactment of a situation in a dramatic performance.

and found the door of his apartments locked. It was burst open and her father's lifeless body lay before her, stretched on the floor. Apparently he had been dead several days.

Spain is usually regarded as a "dead slow" sort of country and one does not expect that anything startling in the dramatic line should first see the light of day there, but it must be acknowledged that a theatrical manager of Valencia has succeeded in beating the record in the way of stage realism.

Taking advantage of the blow struck at the national sport by the "Sunday rest" law, and the popular demonstration of the idea of performing Bice's "Curran" in the great bull-ring at Valencia with a genuine bull-fight in the last act. A fine beast was procured, toreros and matadors and all the rest of the necessary outfit were engaged, and the bull was slaughtered in the usual fashion. Never before was a production of "Curran" received with so much enthusiasm. Here and in America we have had "rank realism," innumerable racing scenes with live horses and jockeys, and fires with real fire engines, but they all pale into insignificance compared with the staging of a real bull fight.

Enterprising impresari on both sides of the Atlantic will regret that legal obstacles will prevent them from following the astute Spaniard's example and coming money out of the idea.

It is not often that playwrights come so successfully through the ordeal of a dinner in their honor as did W. W. Jacobs and Louis N. Parker, joint authors of that delightful farce, "Beauty and the Beast," on the occasion of their recent entertainment by the Authors' club. Mr. Parker took his oratorical innings first. "Collaboration is poverty," he said, "with which it has much in common, makes strange bedfellows." But in this instance the bedfellows had established a friendship which had survived the test of prosperity and success. "All the dramatic aspirant wants to write a successful play," said Mr. Jacobs, "is a bottle of ink, a pen, some paper and a Louis Parker." Their collaboration, according to his whimsical description of it had been founded on the firm hope that each man would do the work. In fact, he declared, they had "wasted months writing encouragement letters to each other." The play-going public will hope that this dramatic partnership, whose first fruits have afforded so much pleasure, will long continue.

FAIR OLGA IN TEARS.



The play by Mrs. Craigie, that Miss Nethersole appeared in in London, was so bad that even the charming actress could not save it from failure, and as a result of the hissing, the unusual scene of a star playing the last act in tears, was witnessed.

THE ALL STAR "TWO ORPHANS."

It was December 21, 1874, that "The Two Orphans" was first shown at the La Fochard.

The original cast is given side by side with that to be seen here. The two columns of names speak for themselves:

1874. Characters. 1904.
Charles R. Thorne, Jr., James O'Neill
Marbles the Younder
John Parselle, William Beach
Count de Linieres
Stuart Robson, James Lee Finney
Pleard.
McKee Rankin, Louis James
Jacques Frouchard.
F. F. Mackey, J. E. Dodson
Pierre Frouchard.
W. J. Cogswell, Thomas Meighan
Marquis de Presses.
H. W. Montgomery, James O'Neill, Jr.
Lafleur.
Thomas E. Morris, Frank Hatch
Doctor.
Lysander Thompson, Harold Howard
Marie.
J. W. Matthews, George S. Stevens
Officer of the Guard.
W. H. Wilder, E. N. De Mot
Chief Clerk.
Mr. Bolton, F. Reynolds
Mr. Raynor, F. G. Sargent
D'Estrees.
W. S. Quigley, Charles Lea
Servant.
Charles M. Colburn, H. C. Ardin
Footman.
Rose Etyling, Bjorn Fernandez
Marlaine.
Fanny Morant, Mrs. Le Moyne
Countess Diane de Linieres.
Kate Claxton, Grace George
Louise.
Kitty Blanchard, Sarah Truax
Henriette.

Mrs. Marie Wilkins, Elita Proctor Otis
La Fochard.
Ida Vernon, Clara Morris
Ella Burns, Mary Blake
Victorine.
Roberta Norwood, Lucy Milliken
Julie.
Kate Holland, Ellen Ormsby
Pleard.
Cora Cassidy, Marie Stuart
Corn.
Hattie Thorpe, Pauline Guilford
Sister Therese.

Of course there are some who will insist that the original cast was the better, the stronger of the two. And there are others who are positive that the present and improved cast surpasses that which first gave distinction to "The Two Orphans" in this country. Probably none who will see the performance here saw the original cast. And among those who saw the first and have seen the new cast, how many are there who thirty years ago were old enough and sufficiently experienced in the affairs of the drama to express an opinion that has worth the expression? And among those who were thus blessed with opportunity and with knowledge, with enthusiasm and with understanding, how many are there whose memories are sufficiently reliable to permit them to compare the two casts judiciously and at their complete respective values?

At least a few of the original cast of "The Two Orphans" are still alive, namely, McKee Rankin, F. F. Mackey, Mrs. Rose Etyling, Mrs. Kate Claxton, Miss Kitty Blanchard and Miss Ida Vernon—but as Camille said with a shudder, when she looked in the handglass, "How changed! How changed!"

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Nov. 21.—"The Baroness Fiddlesticks" will remain at the Casino as long as its backers care to meet the losses incurred and no longer. The piece is the work of an amateur librettist and an unpractised composer, and it is without a solitary glimmer of merit. George DeLong is credited with the book and Emile Bruguiere assumes the score. These men are said to be from California, and are spoken of as possessing large financial resources—which they will certainly need if they insist upon carrying "The Baroness Fiddlesticks" along for any length of time. With only its own weight to bear this production would have limped quite painfully, but in undertaking to give prominence to Miss Anna Fitzgibbon, a mere chorus girl in fact and in capacity, "The Baroness Fiddlesticks" takes up weight that would prove beyond the carrying capacity of a stage presentation. The piece is a farce, and other members of the cast, including John E. Henshaw, Nella Bergen, Richie Ling and Toby Claude, are altogether superior to their surroundings. Their cleverness, however, does not serve to compensate for the silliness and trash of "The Baroness Fiddlesticks."

Fritz Scheff has entered upon what promises to be a really triumphant career in "The Two Roses" at the Broadway theater, which is crowded to the doors with joyously enthusiastic audiences. Mrs. Scheff, under the direction of Charles B. Dillingham, has encountered not the slightest difficulty in placing herself very nearly if not quite at the head of the list of popular favorites in the comic opera field. She had a rousing welcome upon her return to New York on Monday evening for the beginning of an engagement that will undoubtedly be extended considerably beyond the time originally set for it. "The Two Roses" is announced as being the work of Stanislaus Stange and Ludwig Engländer, but it is known to a few persons that the score was quite extensively doctored by Gustave Kerker, after it had been tried out in public. In its present form the music is bright, melodious and entrancing, while the story of the piece—an adaptation of one of the standard comedies—is well put together and capably acted.

The stay of "A China Doll" at the Majestic theater, where its New York career was begun last Saturday evening, is limited to four weeks. This situation is caused by the fact that another attraction was long ago booked for the holidays and cannot be side-tracked at this period, no matter how earnestly the management of "A China Doll" may desire to remain. The piece is by Harry B. Smith and his brother, Robert Smith, with music by Alfred E. Aaron, and it is played with much spirit and skill by a company embracing W. H. MacDonald, Albert Harrington, George C. Boniface, Jr., Helen Boyton, Corinne, Adele Rafter, Arthur Cunningham, Charles Wilson and a large and uncommonly well handled chorus, the movements and groupings of which were perfected under the care of Max Freeman. The piece is light and breezy with well turned and graceful lyrics set to tripping tunes, furnishing in its entirety just the sort of entertainment for the banishment of care. It will prove a valued addition to the

season's catalogue of amusing entertainments.

Mme. Reliance's Lyric theater agreement reached its climax, actually and financially, on Monday evening, when "Zaza" was presented for the first time here by the greatest of living French actresses. There was of course a disposition to draw comparisons between Mme. Reliance and Mrs. Leslie Carter but the results were not entirely satisfactory for the reason that the methods of the two splendid artists are widely different, fundamentally and in detail. Under these circumstances neither actress suffers. Indeed, both gain renewed approbation. The Reliance "Zaza" greatly stirred the spectators, most of whom were entirely familiar with the play and therefore able to follow its action even though unversed in the French language. The Reliance engagement has turned out to be intensely interesting to society in New York. The audiences have been entirely representative of the best elements of metropolitan life, a regular nighter remarked the other evening in the lobby that with a single exception of the opening nights of new operas at the Metropolitan Opera House, he had never seen such a distinguished and so numerous an assemblage of the real New Yorkers, who came to applaud Reliance and her clever company. On one side of the house at the opening performance of "L'Herpette" were Goulds, Astors, and Vanderbilts. The boxes on the opposite side were filled by Mrs. Theodore Roosevelt and her party, James Hazen Hyde, the New York insurance millionaire, and his friends, and Mr. and Mrs. Townsend Barker and their party.

Henry W. Savage's picturesque presentation of the Pixley & Laders opera of bird life in the forest, called "Woodland," attracted a large and interested audience on Monday evening to the New York theater. The piece undoubtedly scored a solid hit and it will remain in its present surroundings until the time set for the premiere of Joseph Brooks' "Home Folk." Strong individual successes in "Woodland" have been registered by Harry Baker, Frank Doane, Emma Carus, Ida Brooks Hunt, Cherish Simpson, Helen Hale, Harry Fairleigh and other members of an admirably chosen cast. The "Hot Bird and Cold Bottle" specialty of John Donahue and Mattie Nichols created a distinct sensation on the opening night.

The author of "The Second Fiddle," the new piece in which Louis Mann came to the Criterion theater on Monday evening, is Harry B. Smith, who certainly has no real necessity for the concealment of his identity under the nom de plume of Gordon Blake. "The Second Fiddle" is really excellent material and it furnishes ample opportunity for the display of Mann's best ability as an actor. The principal character is an impoverished musician who, after many vicissitudes accomplishes his ambition of converting a chorus girl into a prima donna. This attraction will successfully fill the time that was intended for the occupancy of Fay Davis in "The Rich Mrs. Repton," which Charles Frohman withdrew with praiseworthy abruptness when it failed to command approval.

The selection of "Magda" for the opening play of Nance O'Neill's repertoire at Daly's theater was not entirely fortunate, for there is a very limited interest in drama of the sepulchral sort in New York. Miss O'Neill is an actress of distinct if somewhat crude power and she would unquestionably have gained recognition in its highest sense if she

had experienced the good fortune to fall into the hands of David Belasco, developer of stage genius. Miss O'Neill will doubtless receive her desert due course, but the route will be a long and more tedious than it might be. Her stay at Daly's theater may not be vastly successful in a financial sense but it may be the stepping stone to future visits of a more profitable character.

"Mrs. Wiggs of the Cabbage Patch" is the first of the season's plays to cross the one hundredth performance mark in New York. The comedy will remain at the Savoy theater until after the holidays.

Anna Held's famous ponies, Jack and Jill, won their regular allotment of prizes at the horse show last week. Recognition called Belasco in a wholly competitive, but Miss Held never failed to capture her tokens of superiority upon these annual occasions.

Kyrle Bellows has made such a hit in Chicago with "Raffia" that an effort is being made to extend his stay by shifting the time of Mrs. Reliance, who was to have followed him at the Grand Opera House. If the effort is successful, the French actress will be seen in Cleveland and St. Louis before proceeding to the Illinois metropolis.

The theater to be erected for Lew Dockstader will have an entrance upon Longacre's now known as Times square. The house is to seat about fifteen hundred persons, and it will be entirely surrounded by a wide alley way in conformity with the new building laws. It is to be called Dockstader's Opera House, and will be ready for occupancy before the end of next November.

It now seems likely that David Belasco may satisfy his long cherished ambition to have theaters of his own in Chicago, Boston and Philadelphia. For some time past the author-manager has been in negotiation with capitalists to purchase the three Belasco theaters to be absolutely under his management and to exploit no other attractions than those furnished by him. The completion of this arrangement will place Belasco in a wholly independent position, enabling him to find an ample outlet for his New York productions or indeed to profitably put forward new and elaborate stage representations as it does every year when the Barnum & Bailey circus comes to town." The Hippodrome will be under roof within a few days now. The steel part of the structure is practically complete at this writing.

LEANDER RICHARDSON.

"Theaters will suffer immensely," observed Oscar Hammerstein the other day, "for at least the first six weeks of the new Thompson & Dundy Hippodrome, which is announced to open in January. The enormous crowds that will naturally be attracted by the novelty of this establishment must come from somewhere and they will be drawn from the regular theaters. This will happen just as it does every year when the Barnum & Bailey circus comes to town." The Hippodrome will be under roof within a few days now. The steel part of the structure is practically complete at this writing.

LEANDER RICHARDSON.

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