TONIGHT Mrs. Carter's comic-what-melancholy season draws to a close and "Vasta Herne" will be known no more. The passing of "Vasta" will cause but little sorrow, but there will be many regrets that Mrs. Carter could not have carried out her first intention and given us a round of plays, instead of clinging to one so conducive to the horrors. Had she done so, her box office figures, which have gone on steadily shrinking since the opening night, might have told a far different tale.

It is to be feared that Mrs. Carter will have to take up again her long search for a suitable play. In the meantime The News suggests to her as it did to Florence Roberts and Nance O'Neil, that the dramas of Sardou and especially his "Diplomacy," form a mine that is by no means worked out. As Zicka in the latter play, Mrs. Carter would find a character strictly to her hand, and the efficient members of her company would be equally well suited in the other roles.

Manager Pyper's house will be dark next week, but on Monday the 25th the far famed "Gentleman from Mississippi," another in the rich finds of Grismer and Brady will enter upon a full week's engagement.

* * *

John Hyams and Leila McIntyre, in a new offering, "The Quakeress," are the headliners of the Orpheum bill the coming week. Miss McIntyre appears dressed in grey, a pretty Quaker girl who wants to be an actress. Outside the stage door she meets Mr. Hyams, a real actor, and the two discuss theatrical matters in amusing style. They hold a rehearsal so that the Quakeress may show her ability and they finish with a couple of songs and a dance.

From Europe comes a novel contribution by Rose Royal, one of famous family of equestrians. Miss Royal has a beautiful Arabian horse snow white, called Chesterfield.

Miss Catherine Hayes and Miss Sabel Johnson are heavyweight comedians who appear in a travesty called "A Dream of Baby Days," in which by novel transformation they revert to the days of childhood, without losing avoirdupois.

George W. Cunningham and Herman Marion present an offering entitled "An Acrobatic Talkfest."

The De Sanctis quaret is headed by Madame De Sanctis who was the prima donna with the Thalia sextette which appeared here two years ago. The other three numbers are of equal grade.

Charles Barry and Hulder Halvers singing and dancing artists, are making their fourth round of the big vaudeville circuit. They will be remembered also from their successes in musical comedies such as "Babes in Toyland."

John Weil is a sleight of hand performer who is said to occupy in Germany such a popularity as Hermann formerly had in the United States.

Special music by the orchestra under Willard Weihe's direction and a new motion pictures complete the bill.

* * *

The gorgeous musical spectacular extravaganza, "The Cat and the Fiddle," will be the attraction at the Colonial theater for all of next week, with matinees Wednesday and Saturday.

A company of some 40 singers, dancers, comedians, and a large and carefully drilled and beautifully gowned chorus are included. The plot is taken and founded on the favorite old nursery rhyme, "Hey Diddle Diddle, the Cat and the Fiddle," elaborated upon, and worked out by deft touches into a fine musical comedy extravaganza, just the sort that is a delight to theater goers on the lookout for breziness.

The cast of principals here, many of whom are well known, include Chas. A. Sellon, the El More Sisters, Florence Willis, Theresa Miller, Geo. E. Wakefield, Johann Berthelson, the Rothard Bros., and a host of others.

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The attraction at the Colonial following "The Cat and the Fiddle" will be "A Knight for a Day," a musical play which had a year's run at the Whitney Opera House in Chicago.

* * *

Runing all next week the Willard Mack company will put on at the Grand theater still another famous Belasco play, "The Heart of Maryland." To those familiar with the work of Mr. Mack it is quite needless to say that the play will be produced in a perfect manner; every little detail will have his personal attention and as a result there will be nothing lacking. Of the play much may be said. It has lived many years and is today as popular as when first produced with Mrs. Leslie Carter in the role of Mary and Calvert, the part Miss Douglass will play, a part that will give her splendid opportunities for display of her many talents. Mr. Mack will play a Union officer, one of the best in the bill, but not as arduous as several recent parts he has played at the Grand, which will give him a chance to rest up a bit. It is his idea hereafter to alternate the heavier roles each week with Miss Douglas, and in this manner it will enable him to more quickly recuperate from his recent severe surgical operation.

Particularly good work may be expected of Elmer Booth, who plays the part of Lieut. Robert Telfair, of Arlington Acton as Col. Thorne, a drunken officer, and of Mr. Frederick Allen, who has the part of Gen. Hugh Kendrick.

* * *

The bill announced by The Bungalow Stock company to follow Dora Thorne is "Brown of Missouri," a four-act comedy drama. This will be the strongest play yet presented by Mr. Arrington's clever company of players and will more firmly enscone them in the hearts and regards of the theater going public of Salt Lake City.

"Brown from Missouri" is woven around the doings of a man who tries to force his way into eastern circles by money influence. This man, Carson Bland, is unable to accomplish his purpose until he learns that a certain prominent bank in New York is going to close its doors for want of ready cash. He goes to the president and tells him that he will let him have the necessary amount on one condition, that he consents to a marriage with his daughter. Mr. Varney, the president, refuses, but his daughter, Evelyn, consents and marries Bland to save her father from utter ruin. Many complications follow, but ultimately the wife falls in love with her husband.

There is a fund of comedy in the play furnished by the English butler, and two friends of Bland's who come from the west to pay him a visit. Mr. Ince will be seen as Carl Bland, Miss Brandt as Evelyn Varney, Miss Arlington as Constance Gray, Mr. Craig, as "Brown from Missouri," Mr. Kennedy as Harry Selwyn, and Mr. Harris and Mr. Belfort as Reverse Dawson and Richard Marshall respectively.

"Brown of Missouri" will run all the week with the usual matinees on Thursday and Saturday.

* * *

We shall not have the opportunity of seeing Ethel Barrymore in the immediate future, the cause for which is thus set forth in a graceful way by the New York Dramatic Mirror:

"For the most interesting and most pleasing reason in the world, Ethel Barrymore's season in A. W. Pinero's newest play, Mid-Channel, will not begin until January. Apropos of the delay, Mr. Pinero recently wrote to Miss Barrymore: "I understand you begin your season in Mid-Channel this coming January. I want to tell you the great delight it gives me that you are to create the character of Zoe Rhudell. Wait as long as you like before putting your hand to the task. The waiting will be more than repaid by the performance."

THEATER GOSSIP

The statement is made by those whose information should be accurate that the sale of seats for the first season for New York's New theater is running just five times as large as the projectors believed it would.

Frank Daniels in "The Belle of Brittany" began his season under the Shubert management at the Belasco theater, Washington, Monday, Oct. 11. Mr. Daniels, by the way, has practically rewritten the English musical comedy to his own liking.

It transpires that the late Clyde Fitch had made the preliminary sketches of a play for Miss Maude Adams, the chief figure in which was to be that son of Louis XVI who was imprisoned in the Temple during the French revolution and whose subsequent fate has vexed history, fed legend and busied conjecture.

Charles Richman, who this week retires from "The Revellers" to become leading man with Mary Manners, will remain in support of this star but a short time. The Shuberts, who have Mr. Richman under contract, are considering the producing of a play by Edith Ellis in which Mr. Richman will be featured.

Members of the civic section of the California club of San Francisco are taking steps to secure the passage of a local ordinance "prohibiting the performance of indecent plays" in that city. Their plan will recommend a censorship committee to consist of five persons, representing the mayor, the police commission, the Theatrical Managers' association, the Commonwealth club, and the California club.

The founders of New York's New theater, which will begin its first session on Monday night, Nov. 8, with a revival of "Antony and Cleopatra," have issued invitations to the opening of the playhouse on the afternoon and evening of Saturday, Nov. 6. The guests are invited to inspect the house at 4 o'clock in the afternoon and return in the evening for the final dress rehearsal of the play. Governor Hughes will be present as the official representative of the state of New York.

Miss Alice Crawford, regarded in London as the most beautiful of the younger set of leading women, has arrived in the United States to take the part opposite that of H. B. Warner when Mr. Warner begins his starring tour in "These Are My People." This is the Edwin Milton Royle play, sequel to "The Squaw Man," of which great dramatic things are expected. Miss Crawford's most recent London engagement was in support of Forbes Robertson in "The Passing of the Third Floor Back."

When the Maude Adams production of "What Every Woman Knows" opened this season, leaving New York first for Utica, it was found that no less than three 60-foot baggage cars would accommodate the huge production. It being a firm belief—almost to the point of superstition—with Miss Adams that the subordinates, even those who do not speak lines, have as much to do with the success of the piece as the principals, Charles Frohman agreed that Miss Adams should bring along with her on tour the 100 supernumeraries that crowd the stage during the second act, or election scene, of the Barrie comedy.

The third generation of Coghlans has received its baptism of calcium. Two of this family, Miss Rose Coghlan and Miss Gertrude Coghlan, were on the stage of the Criterion theater on Monday night. The youngest blossom of this well-laden branch was not seen by the audience, but had it raised its voice high enough it might have been heard by all within the limits of the theater. It was contemplating its mother, Gertrude Coghlan (Mrs. A. Pitou) as that young woman arrayed herself for the battle. It would seem that the supply of Coghlans like that of Terrys is inexhaustible. More power to them.—New York Telegraph.

Since the death of Edward Morgan, Viola Allen has been without a regular leading man. Henry Jewett, John Blair, Robert Drouet, Edwin Arden and Walker Hampden have all enjoyed the enviable distinction of heading the male portion of Miss Allen's company for periods never exceeding a single season. With Miss Allen in F. Marion Crawford's "The White Sister," at Daly's theater, New York, is William Farnum, but even Mr. Farnum will not remain with her long, for he is destined by Liebler & Co. to head a company of his own before the season grows much older. Farnum is still a young man but is built very much on the lines of the old school romantic actor—excellent physique, beautiful voice, and authoritative bearing.

JAMES LACKAYE AND OSBORNE SEARLE.

In Act II of "A Gentleman from Mississippi," at the Salt Lake Theater for The Week Beginning Monday, Oct. 25.

THE GIGANTIC CAT AND BEAUT Y CHORUS.

In "The Cat and the Fiddle," at the Colonial All Next Week.

THE DE SANCTIS QUARTET.

Celebrated Italian Operatic Singers W ho Are on Next Week's Bill at the Orpheum.

London's New Plays And Plays to Come

London Dramatic Letter

(Special Correspondence.)

LONDON, Oct. 1.—George Edwardes has scored again with "The Dollar Princess." Personally I found it quite as bright and as amusing as its predecessor at Daly's, while Leo Fall's music struck me as particularly charming and rhythmical. But I am a little doubtful as to whether the piece possesses the staying powers of "The Merry Widow." It had, at any rate, a most enthusiastic send-off last Saturday evening, and will certainly serve George Edwardes purpose for many months to come. Edwardes is in this curiously paradoxical position that a solid success can only lend him in a sea of troubles. He has signed a contract with Lehar, composer of "The Merry Widow," undertaking to produce his new piece at Daly's within three months of its first performance in Vienna. That event takes place very shortly and if Lehar insists, as he is likely to do, upon Edwardes fulfilling his obligations to the letter "The Dollar Princess" will have to seek another home and probably lose the services of the principal star artists engaged in it such as Lily Elsie, Joseph Coyne and W. H. Berry.

Coyne is now absolutely in the front rank of London favorites. The gallery girls have taken him to their hearts and seize upon every opportunity of showing the warmth of their affections. They scream and yell and rend the air with strident cries whenever he puts foot upon the stage and lovingly address him as "Dear Old Joe." To speak quite frankly their attentions have become so pronounced as to be something of a nuisance to the rest of the audience. Twenty years ago the "man in the gallery" was rather a terrorizing influence and I can recall many occasions upon which he and the manager of the theater indulged in a wordy warfare. His place has now been taken by the "girl in the gallery" and the change is, I am bound to say, by no means an improvement, for if there is one person who by her obstreperous conduct, her unreasoning zeal and her shrill-toned voice can render everybody uncomfortable it is that particularly obnoxious young damsel.

* * *

The other two productions of the week are "The Mountaineers," at the Savoy, and "Smith" at the Comedy. The first is a very milk-and-watery affair, a feeble imitation of the Gilbert-Sullivan opera. On the other hand, it is absolutely innocuous and may possibly on this account find favor with suburban young ladies whose dramatic education is still in the earlier stages. But it is hardly likely to bring much grist to the mill of C. H. Workman, the new manager of the Savoy, or of the syndicate at his back. "Smith," Somerset Maugham's latest work, produced at the Comedy, two days ago, is an adventure into a rather more serious domain than the author has cultivated lately. As an attack upon the foibles and weaknesses of modern fashionable society it has many points of similarity with Alfred Sutro's "The Walls of Jericho;" there is also a [illegible] ly close resemblance between the principal characters in the two pieces. Undoubtedly one feels the absence from the cast of Marie Tempest who, after a brief tour in the English provinces, is to pay America a visit under Charles Frohman's direction. I hear that on her return to this country she is to sing at the Coliseum, our biggest variety theater, at a weekly salary of $2,500.

* * *

A serious storm is brewing in connection with the American rights of Anstey's farce, "The Brass Bottle," which bids fair to make at the Vaudeville the biggest hit of the year. G. R. McLellan, brother of the author of "The Belle of New York," who acts for the International Amusements company on your side, lost no time in making an offer for the piece for America and Germany. According to what he tells me, that offer, which included a cash payment of $6,000, was accepted and it only remained for the formal contracts to be completed. Meanwhile Charles Frohman came along with another offer of $2,500 down as premium and a further sum of $2,500 by way of advance on royalties together with 15 per cent on the gross receipts, which to Gaston Mayer, proprietor of the piece, seemed more to his advantage. Consequently he at once closed with it and now McLellan threatens that he will invoke the assistance of the law to make good his claim against Mayer. And from all I can gather he appears to be in a pretty good position to make out a favorable case for himself.

His brother Charles, by the way, has concluded a contract during the past few days with Lewis Waller for the English rights of his latest play, "Judith Zaraine," already played on your side under the title of "The Pickpocket." Waller will produce it at the Lyric immediately after "Sir Walter Raleigh," the latter a four-act drama written specially for him by William Devereux and destined to succeed Conan Doyle's "Fires of Fate." Coincidences are of such common occurrence in the world of the theater that one more or less hardly matters; nevertheless, it is of interest to note that the plot of "Judith Zaraine" is in very many respects almost identical with that of "The Master Key," Cosmo Hamilton's new four-act play presented by Charles Frohman last month at the Chestnut Street Opera House, Philadelphia. Hamilton, however, wrote his story first in the form of a novel, published some time ago, and, of course, open to all the world to read.

* * *

Charles Hawtrey has discovered a new author, named Monckton Hoffe, or perhaps it would be more correct to say that a new author, named Monckton Hoffe, has discovered Charles Hawtrey. At any rate, he sent the popular comedian a play to read called "Little Damozel" and so pleased was the latter with it that he promptly secured not only the piece but an option on the writer's entire output during the next six years. Frank Curzon, also, was so favorably impressed by the novelty that he offered to join with Hawtrey in producing it at Wyndham's. And so in three weeks' time this hitherto "unknown dramatist" will make his bow there. Hawtrey's health, I am sorry to say, has been none of the best lately; he suffers from some sort of heart trouble and, as he laughingly declared, he is not so young as he once was. In the circumstances he has definitely decided never to undertake the management of a theater again or even to burden himself with the stage production of a play. He is quite willing and able to appear in the leading part, but there he will draw the line for the future. In "Little Damozel" he is supposed to be a man of good family who has gradually sunk lower and lower in the social scale. A friend of his, about to contract a wealthy marriage, desires to rid himself of an embarrassing young lady and for the sum of $10,000 the hero of Mr. Hoffe's piece agrees to make her his wife. The girl discovers the truth subsequently, and then, as may be imagined, there is a general flare-up. The greater part of the action takes place in a little restaurant in Soho; the author, in short, provides a realistic picture of Bohemian life in London.

* * *

Arrangements have just been made for the revival in London on a particularly elaborate scale of Edmond Rostand's famous play "Cyrano de Bergerac." Some considerable time must elapse before practical effect is given to the project as two pieces have to precede it in the order of production. I am pledged to secrecy as to the name of the actor-manager who will play the part of the dashing Gascon, but I may at least hint that he stands at the very head of the romantic school of acting. Certainly the announcement that he is to undertake the role in which Coquelin and Richard Mansfield, both alas, now dead, achieved the successes of their lives, will come as an immense surprise to his admirers. Charles Wyndham, it may be remembered, bought the piece for this country and to his vast disappointment made a pronounced fiasco of the part. I recall how, when he first appeared in it in Dublin he played to a house of $1,500. Next evening the receipts fell to $450. The same thing occurred in London. Never did a man assume a character more clearly unsuited to him in every respect. It will be interesting to see whether a better fate is reserved for the piece on its revival in the West end. Coquelin himself told me that it never failed to draw a house of at least $1,750 whenever and wherever he put it into the bill. I gather that Mansfield had a similar tale to tell of its marvelous drawing qualities.

MALCOLM WATSON.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

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