

Dramatic



IT IS THE, that mysterious and scientific system of self-defense, calculated primarily and only for emperors, kings and princes, as a means of protecting themselves against the unexpected physical aggressions and assaults of enemies, and which has now become a fad in the army, navy and colleges of the country, is to have a chance for showing just what it can do with American catch-as-catch-can wrestling at the Theater on Monday night next. It will be a case of Yankee vs. Jap, and a contest, it is promised, that both sexes can look upon with equal interest and safety. Altogether it should be one of the most thrilling physical prowess struggles ever seen in the Theater. It will be preceded by several preliminary events of similar character. And thus opens the week at the city's principal play and amusement house.

It was a brilliant and intelligent audience that greeted William Collier and his company at the Salt Lake Theater last night on the occasion of their presentation of "The Dictator," that splendid new farce by Richard Harding Davis, such a one as must have warmed the hearts of every player in the organization. It is understood that Mr. Collier is to star under the direction of Charles Frohman for a number of years. In fact, contracts to this effect were signed late last season. It has been practically agreed upon that "The Dictator" is to be the vehicle in which Mr. Collier will ride for public favor during that period. The criticism of last night's performance will be found in the current news section of this paper.

Manager Murray, who drifted into Salt Lake this week with his usual supply of assurances of big things and promises fulfilled, says that "The Silver Slipper," which will be seen at the Theater on Tuesday and Wednesday evenings and Wednesday matinee, will be almost a new attraction. He declares that it will be apparent from the rise of the curtain that the present, while a "second edition" of the original production, is larger and better in every way. He adds, however, that the story itself and the English dancing girls are just as they were. But new songs, music, marches, terpsichorean feats and groupings have been introduced until he says he is wholly justified in proclaiming it as a practically new attraction. By way of attractive variety, a complete set of new costumes will be worn on the second evening. A wealth of scenery and a special orchestra of 12 picked players are features of the production.

For two nights next week, Friday and Saturday and Saturday matinee, Joseph Murphy, the legitimate Irish comedian, with a company reputed to be strong and capable, will present "The Kerry Gow" and "Shaun Rhu," said to be "the purest and most successful of Irish dramas ever written." There is something reminiscent in the appearance of Joseph Murphy in "The Kerry Gow." It recalls the days in this city of nearly a quarter of a century ago, when his annual visits were looked forward to with the keenest pleasure. Like "Shaun Rhu," it is typically Irish, though it appeals to theatergoers generally just as much as it would to any member of the Ancient Order of Hibernians, and if Mr. Murphy does not get a genuine Irish welcome on his arrival in Salt Lake, it will

be because ordinary calculations have gone astray.

"Mother Goose," the widely heralded Drury Lane spectacle, which will be seen for the first time in this city at the Salt Lake Theater for five nights and two matinees, beginning on Tuesday evening, March 7, will without doubt be the largest theatrical production ever brought to Utah. Accordingly there are very high anticipations concerning it, and there is little doubt that it will be the fairy land dream and fancy picture we have conjured up in our minds. The fact is, it promises to be so stupendous as to be almost incredible. The scenic equipment and surroundings are of such magnitude as to fairly astound one, no matter what the viewpoint is from which it is looked upon. How so many people can be carried by a traveling company with financial success is a marvel to the mind experienced in practical affairs. And yet Klaw & Erlanger, the management which brings this great English spectacle to the United States, is not in the business for the fun of it. They primarily promoted this mighty spectacle for the money they expected to make out of it. The sequel shows that they knew what they were doing, for it has been a veritable mint for them. Of course, all Utah will want to see this dazzling and gorgeous extravaganza, and of course, too, it will not be able to do so, but special trains and reduced rates over the railroads will probably result in hundreds if not thousands of amusement lovers coming in from outside points. Surely they will witness such a show as will dazzle the eyes and bewilder the senses—a show that probably reaches as near to the limit of possibility in the way of magnificence as anything that will be attempted for years to come.

Local music lovers will be pleased to know that Manager Pyper, of the Salt Lake Theater, is making preparations for the appearance here of Savanah's English Grand Opera company, which is to present an extensive repertoire of elaborate productions in the near future. The coming of this huge and altogether splendid company, with its wealth of scenery, properties and electric effects, will be one of the bright letter events on this season's amusement calendar. Salt Lake may form a faint idea of its largeness, when it learns that it numbers 81 grand operas in its list of attractions, and that its corps of principals exceeds a score of prima donnas, tenors, baritones and basses. The chorus is composed of all-American voices, and is claimed to be the finest selection of ambitious young singers that Mr. Savanah has ever got together. An important feature of the performance in this city will be the full grand opera orchestra of nearly 40 musicians carried by the company under the direction of Chevalier M. B. Emanuel and Mr. Elliott Schenck, the Wagnerian conductor.

Beginning with Monday night next the Grand theater will offer its patrons the strongest list of attractions, all things considered, that it has presented in a long time. On that date Harry Corson Clark will begin a seven weeks' engagement, opening with his ever popular, merry-making production, "What Happened to Jones." While Mr. Clark has not yet decided exactly when he will present other plays, he has concluded that they will come in about the following order: For three nights of the second week "His Absent Boy" will be given. Subsequent to that will come such favorites as "Why Smith Left Home," "The Brixton Burglary," "My Friend From India," "My Wife's Husband," "Lost for Twenty-four Hours," "Whose Baby Are You?" "The Purple Lady," and "Mr. Foster of Chicago." For the half week, be-

ginning March 9, the Clarke company will suspend work here and make a run up to Ogden, while an eastern company will render the spectacular melodrama "From Rags to Riches," which held a date that could not be cancelled.

Mr. Clarke's name is one that has long been associated with comedy of the unrestrained yet cleanly character, being devoid of that which is tinged with cheapness or marred with doubtful types of humor. His return to Salt Lake is sure to be an enthusiastic and welcome one. Mr. Clarke says he wants nothing to do with the problem play, and that he finds his best vehicle for action in the portrayal of the legitimately ludicrous phases of life.

"Over Niagara Falls," which closes its run at the Grand tonight, is a melodrama of the very best order. It



MISS ISABEL HOWELL,
in "The Silver Slipper"

was witnessed by a large audience last evening and the matinee tonight, and afternoon is of the crush order, that fact being foretold early yesterday by the advance sales that had been made up to that time.

The visit to Salt Lake this week, of Mr. George Kenney, recalls vividly to mind the death of Emma Abbott in this city 11 years ago this winter. Mr. Kenney was the treasurer of the Abbott Opera company at that time, and kept vigil over the bedside of the beautiful and beloved singer that fateful night in the hospital until such rich her spirit took its flight to mingle and dwell with the choir invisible. In speaking of the matter to the "News" critic, Mr. Kenney said, as he wept in his eyes and as he choked down a sob in his throat: "Dear little Emma; how we loved her! How everybody loved her! No other singer that America ever produced probably ever would have been so loved. We loved her as she did. We have had great singers since that time, we have them now, but we have had and ever will have but one Emma Abbott. I shall never forget the night of her last appearance in this theater. When we tried to bolster her up so that she could go out before the footlights, it was one that haunts me to this day. There was no need of it. It was a most cruel thing to permit her to go out upon the stage, she said she couldn't, and that the effort would kill her, but she was possessed of a brave heart and determined nature, and listening to the counsel of others, and over my advice, she went. It is my own judgment, that had she been given the word of a living yet, thrilling, countless thousands of adjectives with her lightning-like voice and still holding her place among the chief singers of our country, I believe now, and shall always believe, that that effort cost her her life."

Salt Lake friends of Blanche Bates, the popular western actress, will be interested in a perusal of the following: Without a single chair in the theater and with her immense audience standing throughout the performance, Blanche Bates and the Auditorium Grand, a new play house in Tacoma, Washington, last Friday night with David Belasco's "The Darling of the Gods." At the last moment a message was received that the freight car from Grand Rapids containing the opera chairs which were to be set up in the house had been delayed by snowstorms and could not arrive in time to permit the proper arrangement of seats in the theater. The managers of the new house hurriedly corralled the chair supply of Tacoma, but were told at the last minute that the chairs could not be used unless they were fastened to the floor. The house had been sold out and the management could see no way out of the predicament. It was decided to explain to ticket holders the cause of the disappointment and to refund the money. Miss Bates, however, insisted that she would appear whether there were chairs in the house or not. As the people arrived the absence of the chairs was explained and the choice was given them between standing during the play or having their money refunded. With the exception of a few people who advanced years all accepted the former alternative and stood throughout the performance.

THEATRE GOSSIP

Julia Drake, the popular American actress of two years ago, is still living in London as Mrs. Julia Drake Chapman. She has passed her 50th year.

Laura Durt has secured the right of a play founded upon the book "John of Strathbourne." The dramatic version is being made by her husband, Harry Stanford, now with Sir Henry Irving's company.

M. Antoine has taken "King Lear" off the bill at his famous theater in Paris because his voice could not stand the continued strain of the part. He will soon do a modernized version of "Tartuffe."

Paul Armstrong, the author of "The Heir to the Huddle," which Kirke La Shelle is to produce in a few weeks, has just submitted to Mr. La Shelle an-

other finished play of Mexico and Texas called "Laska."

Charles Frohman has engaged Hilda Spang for the William Gillette production of "Sherlock Holmes," which takes place at the Empire theater on March 6. Miss Spang is to play the part of Madge Larrabee, the adventuress.

Florence Roberts, that gifted and popular daughter of California, has just closed a phenomenally successful engagement at Los Angeles and gone to Texas. On the completion of her tour of the Lone Star state she will go back to San Francisco under the direction of Frederick Beisaco.

Mrs. H. C. De Mille has just completed arrangements whereby her son, Cecil De Mille, is to produce the De Mille-Belasco piece, "Lord Chumley," E. H. Sothern's old success. It is interesting to note that the father wrote the manuscript, the mother is to present it and the son to play it.

Tree is planning to devote Monday night of each week at his London theater to some modern play, while "Much Ado" is running at the other performance. He begins with Mrs. Ward's "Agatha," which will be acted on several Monday nights. Then he will try Ibsen's "An Enemy of Society."

Already there have been three accidents, one fatal, on the revolving stage for races in the Coliseum in London. The horses that run on it as it turns lose their footing, try to recover themselves on the stationary stage, and so throw their riders violently. One was pitched into the orchestra pit and died in a few minutes.

Miss Lisle Leigh, a former Utah girl, and now a well known eastern actress, is prominently pictured this week in the New York Dramatic Mirror. She is warmly commended for her excellent work as leading woman of the "Albee Stock company" at Wutcket, R. I. It is said she has entirely captivated the theatergoing populace by her thoroughly admirable performances.

In a recent talk Nance O'Neill said: "What is a modern woman to do without occupation? In so narrow a provincial way of living as that of Hedda Gabler, in her small Norwegian circle, this lack of occupation is a deadly thing. She is called grossly selfish and taken seriously. My idea is that she is distinctly a comedy character. Hedda has the keenest sense of humor."

Forty acres of land in the northeastern part of Denver's suburban region have been purchased for the site of an actors' home, the price being \$30,000. Plans for the building, which is to be built to James O'Neill and other directors, and construction is expected to begin within a few weeks. The estimated cost of the building is \$350,000. Many managers have promised to give toward its fund the receipts from their attractions for one day.

Los Angeles is to have another new playhouse. It is to be called the Motion picture theater, and Oliver Morosco is back of its construction, which is to cost \$250,000. The building will be of brick, steel and stone, several stories high, on the east side of Broadway, between Sixth and Seventh streets. It will cover an area of 122 1/2 by 125 feet. It will be a combination office and theater building. The portion devoted to the latter will have a seating capacity of 1,600.

Poor old London! Mrs. Patrick Campbell is not to have "The Love for Love" after all. As soon as Mrs. Fiske relinquished her claims to the London rights Mrs. Campbell, who was to have played the role of the heroine, a big bid for it, but Charles Frohman, it seems, has forestalled her and Sir Charles Wyndham will use this play for his re-entrance into London. Miss Campbell, however, of course, will be cast for the role of Leah.

For the next few weeks Kirke La Shelle, the "Virginia" company will "rough only the which played the role of the heroine, a big bid for it, but Charles Frohman, it seems, has forestalled her and Sir Charles Wyndham will use this play for his re-entrance into London. Miss Campbell, however, of course, will be cast for the role of Leah.

The remarkable revival of "Siberia," which is being presented under the joint management of William A. Brady and Joseph Grismer, is playing to the largest business in the history of the Academy of Music in New York. The Kluge-Belasco scene was a master stroke, as well as a piece of stage realism. Thousands of Jews and Russians have gone to the theater, which is practically given up to them on Friday nights.

It has been understood for some time by persons familiar with New York theatrical affairs that Mrs. Fiske was largely responsible not only for her admirable stage management, but by her revision of the play itself, for the success of C. M. McLellan's "Leah Kleschevsky," one of the most remarkable successes of the present theatrical season. This impression has just been confirmed by a statement issued from the Manhattan theater, where Mrs. Fiske appears.

The Troquois Memorial association in Chicago a few days ago decided to take steps for an entirely new prosecution against the man who is held responsible for the Troquois theater fire, in which 600 lives were lost in December a year ago. This action follows the ruling quashing the conspiracy charges against the man, and the indictment against him. Davis, one of the owners and manager of the ill-fated playhouse. The court pointed out the errors in the indictment, all technical, which can be remedied in new indictments.

Jack London is collaborating with Lee Bascom in a play having for its story a powerful theme, dealing with a subject new to the stage. While this is Jack London's initial essay at playwriting, Lee Bascom will be remembered as the author of a Rosbery Girl, Three Men in a Flat, and other plays. Miss Bascom's A Japanese Bride is an original comedy in three acts, is to be produced at the Majestic Theater, San Francisco, early in March. It will be an elaborate production, and is of much interest, as it is something new both in story and manner of treatment.

In London Mrs. Potter is preparing to give what she calls the play "The Barry." That is, she will act in a translation of the play that Jean Richpin wrote on the subject, and over which he and Belasco are still at odds in the courts. Richpin alleges that Belasco took much from his play, and Mrs. Potter's performance ought to show how much; though, of course, there is a great deal of material valuable to any playwright in the records of Du Barry's life. The important scenes of Richpin's piece are simply setting, anyhow, to those in Mrs. Carter's garden at Versailles during a fete, and the Du Barry bedroom.

Thomas Jefferson, Jr., who with his gifted brother added to the list of his Salt Lake admirers this week, happened in New York one day and called upon an old friend, an alderman. During the call an Italian couple came and asked if the alderman would unite them in marriage. The alderman performed the ceremony and after accepting his fee politely handed to the bride an umbrella.

Mr. Jefferson eyed the proceedings gravely, and after the couple went out



JOSEPH CAWTHORN,

In Klaw & Erlanger's Mighty Beauty Spectacle, "Mother Goose."

asked: "Do you always do that, Charles?" "What? Marry them? Oh, yes." "No, I mean bestow a present upon the bride." "A present! Why, wasn't that her umbrella?" gasped the alderman. "No, it was mine," replied Mr. Jefferson, sadly.

George Ade arrived in San Francisco a few days ago, but did not stay long. Accompanying him was a party of two new plays—American comedies—one by Charles Frohman and one by H. W. Savage. They will not be ready for submission until some time after their return from the Orient. He sailed last Wednesday on the Korean.

NEWS OF THE LONDON STAGE

Special Correspondence.

LONDON, Feb. 15.—There is a lot of interest for theatergoers in a play-roll which has just come to light of the old Queen's theater, which used to stand in Long Acre, but which disappeared years ago from the list of London playhouses. This play-roll is dated 1867, at which time the present Sir Henry Irving, his famous comrade, Eton Terry, Sir Charles Wyndham, Toole and Lionel Brough, all were members of the company at the Queen's. Oddly enough, according to this record, Sir Henry's salary at that time was only £213 1/4, or about \$13 a week, whereas the present Sir Charles Wyndham was getting £15, and Eton Terry, £25. Lionel Brough, who must now be receiving at least \$200 a week from Beethoven Tree, was then drawing \$12.50. Toole was by far the best paid member of the company with a salary of nearly \$60 a week, or about what a "star" of today would command. Another familiar name in this play-roll is that of the former Miss Hodson, who for many years has been the wife of Henry Lauckner, M. P. It seems that she got £15 a week at the Queen's in '67.

Hugo Gorlitz, Paderewski's manager, is authority for the rather surprising statement that owing to interference of a week received by them in Berlin, six of the greatest musical artists of the twentieth century, including Paderewski, decline to accept engagements in the Germania hall at any time. Gorlitz says that when Paderewski played at the Philharmonic hall in Berlin opponents of the great pianist tampered with members of the orchestra. He declares that the horn deliberately played out of tune, and when an encore was given the conductor spent most of the time in sneezing. So Paderewski has refused to visit the Kaiser's capital again, declining a recent offer of £2,500 for two concerts. Gorlitz says that since Paderewski was insulted the two De Reszkes also have declined offers from Berlin, and that Melba, Caruso, and Kubelick have received an unfair treatment from musical critics in Berlin that nothing will induce them to visit the city. Apropos of Paderewski an account has been heard of a graceful little act which the pianist performed in Auckland, New Zealand, during his recent tour. A concert which Paderewski had advertised at Auckland having been abruptly postponed, 30 music-lovers who had traveled long distances to attend the recital went to "Pad's" hotel and made a kick. As soon as the pianist understood their errand he invited the party up into his private apartments where he played several selections for them and insisted on all hands having supper with him afterwards.

George Bernard Shaw having been rediscovered in the United States recently the go-ahead managers of the Court theater who also are going to produce plays by Ibsen, Brieux, Maeterlinck and W. B. Yeats during the spring season have decided to devote quite a lot of attention to the author of "Candida." "John Bull's Other Island" is to have a two weeks' run beginning next Monday. The skit, "How I Lied to Her Husband," which Shaw wrote for Arnold Daly and which has not yet been seen in this country will form part of a triple bill at the Court before long and a bit later "You Never Can Tell" is to be revived. Incidentally Shaw has been having another go at the rival for whom he has so eminent a contempt—the late William Shakespeare. In a lecture delivered at Manchester the other day Mr. Shaw declared that Shakespeare was a snob. "He was born a snob, lived a snob and died a snob," asserted the author of "Arms and the Man." "His one dream was to get enough money to go back to Stratford, to buy back the property of his bankrupt family, and get back their coat-of-arms. Do not suppose that Shakespeare was a democratic character. He had no religious belief, and his philosophy was that evil is greater than good." Mr. Shaw also complained of the want of sympathy for the democracy in Shakespeare's plays. "They are crowded," he said, "with kings and nobles, and the members of the lower classes are always servants."

The play in "A Midsummer Night's Dream" in which Bottom, the Weaver, Snug, the Joiner, and their comrades take part, is called to mind by a theatrical performance which has just been given in the little English village of Hildenborough, Kent. The piece

"I had to give up the 'Modern Fables,'" said he, before sailing. "I simply petered out on them. It was the same old grind every day and in time I exhausted the subjects and found myself repeating the same old slang over again. The number of subjects for that sort of thing is limited, and so is the vocabulary. It isn't like Mr. Dooley, which is nothing but editorializing in dialect. Every day a new subject for an editorial comes up. I'm at work now on two new plays—American comedies—one by Charles Frohman and one by H. W. Savage. They will not be ready for submission until some time after their return from the Orient. He sailed last Wednesday on the Korean."



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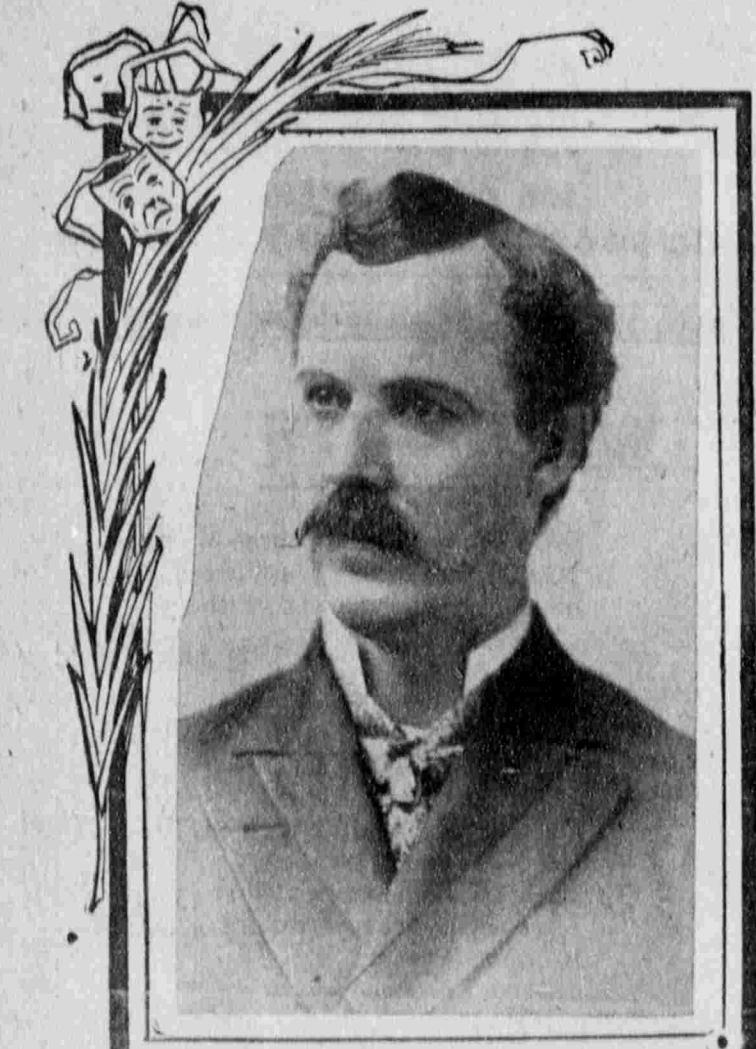
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JAMES M. HARDIE,

The Old Salt Lake Theatrical Man Whose Death in England Occurred Recently.

The above photograph, which was taken a good many years ago, is a most excellent likeness of Mr. Hardie. It was obtained from Mr. Fred Klein-schmidt, a son-in-law, who is employed as bookkeeper for Brown, Terry & Woodruff. The picture is a striking one, and the features of the deceased will be readily recalled by it. When he went away from Salt Lake he was accompanied by his eastern theatrical tour by his wife, who remained with him in New York until about eleven years ago, when she returned to this city to make her residence, and where she now lives. In this city are also two daughters, Mrs. Josephine Pratt, wife of Louis L. Pratt, and Mrs. Hortense Klein-schmidt, wife of Fred Klein-schmidt. Two sons are now in England attempting a settlement of the dead man's estate, as already published in the "News." Other relatives who live in Salt Lake are a brother, John F. Hardie, and three sisters, the latter being Mrs. Le Grande Young, Mrs. Phyllis Ferguson and Mrs. Agnes Lynch, mother of Chief of Police Lynch.