

Atlantic



THE second presentation of "Zira" was given before another thrilled and deeply interested audience at the Theatre last night, and before Miss Anglin's wonderful acting was rewarded by some tremendous outbursts of applause. This gifted young woman, who has not been fortunate in being provided with a suitable play since her success in "Mrs. Danes' Defense" will surely give a new account of herself if she is only furnished an opportunity. She could have no better chance for acting than that which she finds in "Zira" and no other actress on the stage could do as complete justice to the one grand scene in that play as Miss Anglin does. Whether the faults in the play, which have already been pointed out by the News, will shorten its career, remains to be seen, but it is to be hoped that it can be put into a shape that will enable it to remain for a long time in Miss Anglin's repertoire, for nothing in the list of plays she now has in sight, gives her any such opportunity to display the undoubted talents she possesses.

The company is now enroute to San Francisco where it will open in "The Marriage of Kitty" Monday evening. "Zira" will follow in the second or third week.

The familiar play of "David Harum," taken from the famous novel comes back to us next Friday evening, the well known actor, Turner, filling the title role. The play, like the book, has had a tremendous amount of success and it promises to go on living for many years to come. The present company is under the management of Mr. Julius Cahn, who promises a first-class presentation.

The bill at the Salt Lake Theater for next Wednesday and Thursday nights is the University Dramatic club in "Christopher Junior," a comedy drama by Madeline Ryland, author of "Miss and Mrs." This play is the one in which Maude Adams and Ethel Barrymore scored the successes which made them stars while playing in it with John Drew. The students have always used good plays, but "Christopher Junior," they claim, is the best one they have ever handled.

Miss Edna Harker has Maude Adams' part, "Nancy Colt." This is Miss Edna Harker's first appearance with the Dramatic club and her many friends who have predicted her success are watching her appearance with interest.

The other members of the club are Miss Lydia Knudson, Miss Elsie J. Ward, Will P. Millin, A. Fairchild Sherman, Richard Hart, Carl Scott, Jack Hume, Prof. Maud May Babcock, still director of the club and will have charge of the performance which will insure its success from an artistic standpoint. The old Home Dramatic club members will be the guests of the University players on one of the nights.

At the conclusion of his Salt Lake engagement, Harry Corson Clarke will fill a brief season in Denver, arrangements having been made by him to that effect. He is greatly disappointed not to have been able to prolong his Salt Lake engagement during Conference, but the house had been previously rented to Anna May Foy.

"Merely Mary Ann" is playing in Boston, and Ada Dwyer Russell comes in for some very flattering mention from the papers. The Boston Journal of a recent date contains her picture with the following article:

Miss Ada Dwyer, who is at the Columbia Theater with Miss Eleanor Robson this week, is very well known to Boston theater-goers as one of the cleverest actresses in America. Few people who know her had any idea of how Miss Dwyer looks in private life, and not one in a hundred who laugh at her queer twisting of the English language in "Merely Mary Ann" would recognize her if they should chance to meet her on the street.

Miss Dwyer's "fad" is the collection of old Sheffield plate, and she has many amusing stories to tell of her searches for the valuable ware in London, while she was playing there with Miss Robson last autumn.

"You see, although I play a cockney lodging house keeper in 'Merely Mary Ann,' my accent of the stage is unmistakably American," says the actress, "and I'm rather fond of it. Sometimes, though, I did wish the shopkeepers wouldn't recognize my nationality quite so quickly as they did, for you know in London an American is regarded as a term of abuse for anyone who can get the better of him in a bargain. It used to make me angry to think how foolish and ignorant they must believe us to be."

Harry Corson Clarke's last week but one will be opened Monday and will be signified by his becoming proprietor of the Grand for a term of two weeks, he renting the house, paying orchestra, stage hands, ushers, advertising, and everything concerned with the production. He will celebrate his advent as lessee and manager by giving us something entirely new in a rattling farce entitled "Lost—Twenty-four Hours." This is the play in which Mr. Clarke took part in the original production with Robert Hilliard, his character being that of David, a sanctimonious student who gets into all sorts of scrapes, with his rickshaws, brother, Dick. The role of David gives Mr. Clarke a chance in a character entirely different from any in which he has before appeared in this city.

"Lost—Twenty-four Hours" will run all of next week, the popular recreation on the stage being continued after the Wednesday and Saturday matinees. The bill for Mrs. Clarke's closing week, which opens Monday, the 27th, has not yet been fully decided on, but the chances are that two new plays will be brought out, each one running three nights.

"Revelle and Taps," the new play by Mr. Brant S. Young of this city will be presented at the Salt Lake theater, April 12 and 13. The company engaged

to produce the play is now busy with rehearsals under the direction of the author. The opinion of those who have seen the rehearsals is that the play is a beautiful and impressive one. Owing to the large size of the cast it has not yet been fully completed, but many leading amateurs of the city will take part in the production of the play, who have proffered their services.

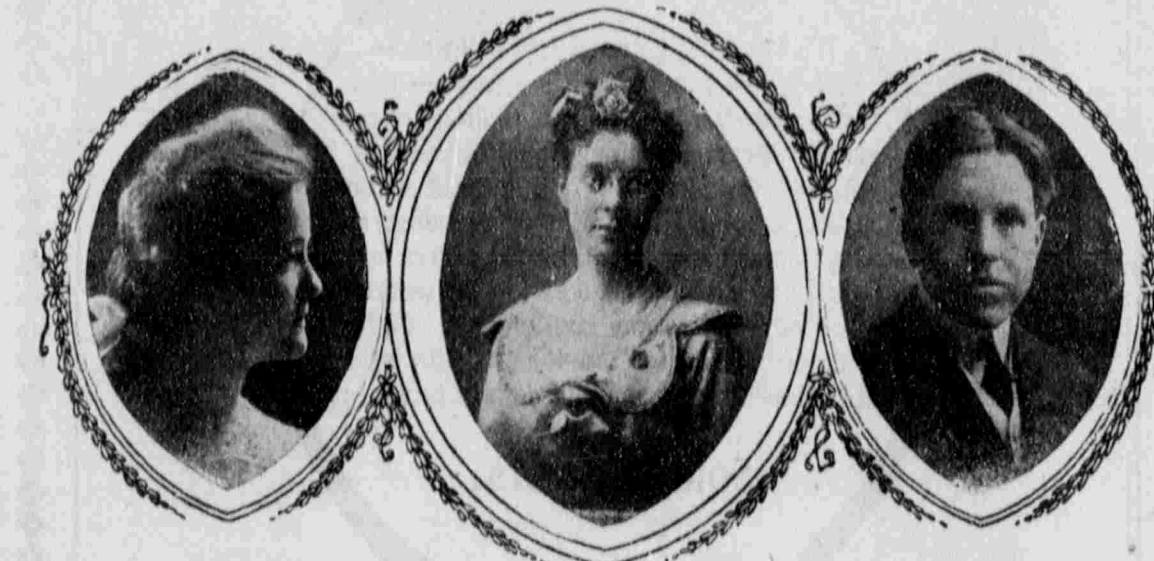
One of the interesting features of the play will be the introduction of a flag which was used in the battle of Lookout Mountain. The story connected with this particular flag is that it had been carried by three bearers, who in turn were killed. The flag was at last planted on the heights by the late John Morgan of this city, who, wounded and almost dying, crept on his hands and knees to plant the flag on the heights of Lookout, when that point was won after one of the most severe battles of the war. In the play "Revelle and Taps" the same old flag will be carried on the stage at the storming of the heights, as in the battle itself, by a son of John Morgan.

Michelson's widely read story, "The Bishop's Carriage," which it is said Miss Anglin will produce during her season at the California.

Harry R. Stanford, who is well known in this country for his clever work in the support of Sir Henry Irving, is to arrive this week from England, and will join his wife, Laura Burt, in the east, where they will complete all arrangements for their tour in the dramatization of "Hohn of Strathbourne," which Mr. Stanford made of that successful novel.

Blanche Walsh has long cherished an ambition to play Orlando in "As You Like It," and has mapped out a revival of the comedy for next month, in which Margaret Wycherley, the Irish actress, will be the Rosalind to Miss Walsh's ardent wooer. This experience in this direction will be made at a series of special matinee performances during Miss Walsh's stay in New York City.

Jacob Adler, the most prominent Yid-



MISS EDNA HARKER
As Dora Hedway.

PROF. MAUD MAY BABCOCK,
Director of the Club.

H. LEO MARSHALL,
As Burt Bellaby.

Three of the Leading People Concerned in the Production of "Christopher, Jr." by the University of Utah Dramatic Club.

THEATRE GOSSIP

J. A. Moore, who intends building one of the finest theaters in the west at Salt Lake, has secured a number of plots for the purpose of collecting data on the most modern playhouse improvements.

Edward Terry is playing to much larger audiences in Canada than he did in New York. They take him there as a British institution. In New York his managers' losses are said to have been \$25,000.

Neil Burgess, the actor, filed in the United States district court of Trenton, N. J., a petition in bankruptcy. His liabilities are placed at \$21,000, and his assets are given as two suits of clothes, valued at \$25.

Ibsen's "When We Dead Awake" will be produced at Oswego, N. Y., by Alice Campbell, with Frederick Lewis in the leading part. The play is one of the few Ibsen dramas which will admit of a scenic production.

There has been proposed a chain of negro theaters down in Tennessee and Mississippi to be used by colored companies and patronized by colored folks. The theatrical outlook will be pretty black in that section if this plan is carried out.

George W. Lederer will make a production of "Smiling Ireland" at the Shaftsbury theater, London, on Easter Monday. The Shaftsbury was the scene of Mr. Lederer's London success with "The Belle of New York."

"Meadow Mansion" is the name of Lillian Russell's bungalow in the great bay of Long Island, N. Y. It is located on an island of Freepoint, six miles from the nearest dwelling, and is surrounded by the best of salt water fishing.

There are rumors in London that George Alexander and Lewis Waller, the romantic actor, are each to make an American tour next season. Alexander has not entered in this country since he was Irving's leading man twenty years ago. Waller has not acted here at all.

Virginia Harbord's tour came to an abrupt end in Chicago last Saturday night. "Jane Shore" did not prove the success expected, and it was decided to close down before her money was lost. Miss Harbord expects to try again next month in New York with a new play not yet named.

Some old theatrical records unearthed in the demolition of a theater in London show that in 1867 Ellen Terry, Wyndham and Irving were members of the company, all in small parts. Wyndham was receiving \$15 a week, Irving only \$12, while Miss Terry's salary ran as high as \$25.

Miss Eva Tanquary, who has been discharging her managers and dismissing her audiences, slashed the drop curtain in the theater at Evansville, Ind., one night with a saboteur. Miss Tanquary was annoyed because the local manager insisted on her giving a matinee performance according to her contract.

Blanche Bates' new play will be presented in Chicago under the title of "The Apostates," although in reality it is Ibsen's "Rosmersholm." The reason stated for the change in title is that "Rosmersholm" is meaningless to Americans. Miss Bates' presentation of the piece will be its first in America.

"The First Violin" in which Richard Mansfield so successfully appeared at the Garden theater, New York, has been secured for stock by Belasco and Meyer. It is by J. T. Clarke, Sunday editor of the New York Herald, who wrote "Her Majesty" and collaborated in "Heartsease," now being played by White Whittelsey.

Charlotte Thompson, the well known author and playwright, is press agent for Margaret Anglin. It is rumored that Miss Thompson is now engaged in making a dramatization of Miriam

disch actor in this country, is organizing a chain of Yiddish theaters and has already secured houses in Boston and Chicago. He has a long lease of the Grand theater in New York and expects to get possession of houses in several other large towns. It is his intention to give two or three performances in New York every week with a company headed by himself and Mrs. Adler.

Charles Frohman has arranged with Henry Arthur Jones to write a play for Virginia Harbord for production next October. Mr. Jones, who has not been in America for years, will personally look after the production. He is anxious to make the visit and has received and accepted invitations to lecture at several colleges. With this play Mr. Jones returns to domestic drama, as his work was first shown in "Saints and Sinners."

Miss Blanche Ring has closed a three weeks' special tour as the headliner in the principal vaudeville houses in New York, Pittsburgh and Brooklyn, and has begun to rehearse the leading feminine role with Frank Daniels in "Sergeant Brue." She is to impersonate Lady Bickenhead, a smart London society woman, who introduces Brue, a policeman suddenly wealthy, into a fashionable set. This is the piece in which Sallie Fisher has the leading singing part.

Ada Rehan will conclude her season at the end of March and in April will sail for England, where she invariably spends the summer. She is to have an interview with George Bernard Shaw in reference to her production of "Capt. Brassbound's Conversion" and will return to this country late in September to resume her tour under direction of the Shuberts. When abroad during the hot months Miss Rehan generally resides at Stratford-on-Avon, where she has a cottage and where stands the Shakespeare Memorial theater, which she dedicated.

Students of Stanford university are to present Ben Jonson's comedy, "Every Man in His Humor," first acted in 1598, and which has not been staged for some 300 years. There is living in London, an old actor named Hermann Vizen who relates having taken part in a performance of "Every Man in His Humor" 40 years ago. Aside from this there is no record to show that Jonson's comedy of Elizabethan times has been presented since the time when Dickens acted the part of Robadil before the London of the early part of Queen Victoria's reign. There is no record to show that it has ever before been given in America, either on the professional or amateur stage.

It has come at last—Frenzied Finance in dramatic form has found its way to the stage. To be candid, a number of productions within the last few years have had like attempts to inject frenzied finance into the drama, but the enterprise in question is the first to be built around the reigning craze for water stocks and getting rich quick. William A. Brady has accepted from Kellett Chalmers a comedy, called "A Case of Frenzied Finance," and will give it to the world about April 1. Douglas Fairbanks, at present with "Fantasia," and formerly with "The Pit," will originate the principal character, that of Tom Dawson, an energetic ball boy with a mind full of schemes for attaining a fortune without attendant perspiration.

Cigarettes, or Cigs, as he was more familiarly known, the big bay horse that was used by Blanche Bates in the New York revival of "Under Two Flags," and had since been carrying actresses of all sorts up the incline in the play, met a tragic death on March 3 at the Columbia theater in Brooklyn, where he had been holding forth with the American Stock company. A careless propertyman left two buckets of bran, horse's stall in the stage storm, near the way got at the buckets and emptied them. After that he did not care to eat but took to drinking. He drank one pint of water and followed it by another. He died before the veterinary who was called, arrived to attend him. Cig was valued at \$300 by his owner. He was rented out to stock companies for \$5.00 a day.

HARRY CLARKE WILL ENTERTAIN THE OLD FOLKS

Harry Corson Clarke, who is now in his closing weeks at the Grand, will do the handsome thing by the old folks' committee week after next, and set aside Tuesday afternoon, the 28th, for a monster free benefit for the old folks, widows and orphans of the city. Mr. Clarke once lived in Salt Lake, as most of his friends know, and while here he became a warm admirer of the annual institution known as Old Folks' day. This fact coming to the knowledge of Mr. C. R. Savage of the old folks' committee, he waited on Mr. Clarke

with the request that the Grand be thrown open for a matinee one day in the near future, and Mr. Clarke gladly consented. In fact from next Tuesday will be the date, and one of Mr. Clarke's liveliest comedies will be up for the delectation of his guests. No tickets will be sold, but only the old folks, widows and orphans will be admitted. Announcements regarding tickets will be made later.

For the closing two weeks of his engagement, commencing Monday night, Mr. Clarke has leased the Grand, and will be "monarch of all he surveys" for that length of time.

Leander Richardson's Letter

Special Correspondence.
NEW YORK, March 13.—The most interesting event of the week in New York theatrical matters was the Wednesday night production of "Nancy Stair," dramatized by Paul M. Potter and played by Mary Manning and her company—an unusually good company by the way—at the Criterion theater. Mr. Potter has succeeded admirably in preserving the atmosphere and the essential details of Mrs. Lane's novel, which has been the centering point of the literary world for several months now. The main difficulty about dramatizing popular novels lies in the fact that the story must be told in such condensed form

as to bring the illustration of it within the confines of a single evening. In this way large quantities of the original material must be sacrificed and the spectator familiar with the book naturally misses the absent matter and feels a sense of disappointment. Mr. Potter, who is one of the best constructionists among all our dramatic writers, has very deftly put his dramatization of "Nancy Stair" together, and if he has not given us in the play form the whole body of the published story he has at least filled in the crevices so well as to make their presence unnoticeable. Whether the Scottish locale and characterization of this work will be to its detriment as a popular entertainment or not remains to be seen. It has generally been supposed that the American public didn't care very much for the Scotch or their native land, but even accepting this view it is quite possible that the tender romance and stirring episodes of "Nancy Stair" may triumph. There are at least twenty-nine speaking characters in Mr. Potter's dramatization, and yet there is none of the confusion which usually accompanies the employment of so many personages. Miss Manning's representation of the heroine is most charming and delightful. This actress has given us nothing since Janice Meredith to compare with Nancy, and at the conclusion of the performance she was applauded with polite vehemence by the large and delighted audience. A feature of the evening was the warm welcome extended to E. Daniel Fawcley, who had not previously been seen upon the New York stage in a number of years. During the interval Mr. Fawcley had managed companies of his own during through the far west and finally closing the globe. But nevertheless this community had not forgotten him, and when he came into view as Robert Burns in Mr. Potter's play, the applause was general and hearty. Mr. Fawcley's characterization of the Scotch poet was adequate in all particulars—a creditable and striking piece of acting calling for unhesitating commendation. Other noteworthy features of the evening of mention were Robert Loraine, Francis Carlyle, Clarence Handysides, Frank Loevoe, Stanley Hawkins, Herbert Clegg, and Miss Lillian Russell. Scenically and otherwise the production was a credit to the manager, Frank McKee.

Miss Ellis Jeffreys, the English actress who made her American debut last week at the New Amsterdam theater in "The Prince Consort," has been so very well received that her managers, Leblond & Co., have arranged for the extension of her stay in New York at another theater. It was originally planned that Miss Jeffreys should occupy the Amsterdam for a fortnight prior to the coming of Richard Mansfield to that stately edifice, and it was supposed that at the end of that time she would take up a spring tour of the other large cities. But when it was seen that the actress had accomplished a genuine success, arrangements were made to secure a further opening for her at the Knickerbocker theater, to which she will be transferred next Monday night. There seems no possible doubt that our stage has found a most valuable acquisition in this handsome and convincing player from abroad.

The opening of the new Hippodrome is again postponed until some time during the week of March 20. The delays have been occasioned partly by the upheaval condition of the labor world and partly by unforeseen obstacles in other directions, such as heat all building operations of any considerable extent in New York. The Hippodrome is so vast an undertaking not alone in the matter of construction but in the development of the performances to be given in its various departments that it is really surprising to find it in a state of readiness as it is at present. There is no doubt that the public is very keenly interested and that on the opening night there will be an outpouring such as hasn't been seen in the metropolis in many years.

There is but one week more of the season at the Weber Music hall, and after that Mr. Weber and his associates, in their diverting entertainment, will proceed upon their travels, which are to extend until fall weather. This year Mr. Weber will play in the larger theaters of the cities visited, which should be of some commercial value to him. He has enjoyed a highly prosperous season in New York.

Beginning March 27, Arnold Daly is to give a brief series of matinee revivals of "Candide," the George Bernard Shaw play in which he made his first success as an actor-manager. In this city, the evening performances of "You Never Can Tell" will, of course, be continued at the Garrick theater where the audiences are quite as large as at any time during the long run of this successful comedy.

At the Majestic theater "Duster Brown" is drawing large crowds in the afternoons, but isn't doing much at night. This situation is due to the fact that the piece naturally appeals to the juvenile mind and has no very great attraction for the grown up element.

There is no break in the extraordinary success of Mrs. Leslie Carter in "Adrea" at the Belasco theater. Since the opening of the season there has been no single occasion when the tickets were not all sold out. At the rare periods when they have been available, the condition was caused by the fact that some speculator, greedy for abnormal gains, had not succeeded in entirely unloading his stock. It is now generally assumed that "Adrea" will run till weather conditions become prohibitive, and will be revived at the opening of the next amusement term at the Belasco.

In spite of the subway strike, which exercised a malign influence upon all the theaters last week, Lew Dockstader and his minstrel band "stood 'em up" on several evenings at the Grand Opera House. Had conditions been undisturbed, Dockstader would in all likelihood have pressed the record of receipts at this place of amusement, for his advances were considered extraordinary by the management. As it is, arrangements are being made for still another return visit from the minstrels before the conclusion of the season.

It is now definitely settled that E. S. Willard will return to this country next autumn for a much longer tour than the one he is at present making. The regard in which Mr. Willard is held has increased with each recurring visit, and those who control the theater situation in the United States look upon him as one of the very best attractions now before the public. He will be back several new plays next fall, but will hardly find it possible to discard "The Middleman" and "The Professor's Love Story," the demand for which is insistent and widespread.

It is not probable that Edwin Foy will remain in vaudeville beyond the current season. He was saying the other night that he didn't enjoy that form of occupation, as he had anticipated the "big money" day. Foy, "isn't as easy as it looks." Of course the actual period of application isn't very long but one has to dress and make up just as carefully and with just as much trouble as though he were going to complete the matinee or evening. I think I'll go back to the "legit" for mine.

The Warfield engagement at the Bijou in "The Music Master" is wholly without abatement. This is one of the extremely few theaters in New York where the "legitimate" only is in constant use and conveys no misinformation. Probably the opening of next September will see Warfield resuming his run. That at least is the expectation, and Manager B. F. Roeder remarks that he anticipates a continuance of the engagement throughout the entire season.

March 21 is the date set for the J. L. Holland benefit at the Metropolitan Opera House. There have been bitter times among some of those engaged in carrying this undertaking through. They are charged one another with having made use of the opportunity to boost their own interests and they scarcely speak as they pass by. The spectacle is not edifying.

"Jack" Hamilton is to be associated with his brother "Tody" Hamilton in the management of the new vaudeville theater at cheap prices that is to be built in Yonkers. This is the first time the two brothers have been engaged in business together since they were boys. Both have gained fame in the circus world but always with separate organizations and sometimes in hot opposition to one another. "Tody" of course remains with James A. Bailey, to whom he is greatly attached personally. "Jack" has been devoting most of his time during recent years to other than amusement pursuits. But he couldn't resist the temptation to return to his old love when the present opportunity occurred. LEANDER RICHARDSON.

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