



TONIGHT ends the close of an auspicious week in local dramatic and musical circles with all theaters offering splendid attractions. That Salt Lake has held up under the strain speaks volumes for this city as an amusement center. At the Salt Lake theater one of the strongest dramatic attractions of the season has held the boards for the last half of the week and there is every indication that a large audience will witness the final presentation tonight of "The Right of Way" with Guy Standing and Thelma Roberts as co-stars. The colonial made a bold plunge into the uncertain realm of grand opera and emerged from the test triumphant. In the Lombardi Grand Opera company Manager Grant secured a high-class attraction that has set these musically inclined ears. Tonight the engagement closes with "Cavalleria Rusticana" and "Pagliacci." It is safe to predict that this organization of 115 Italian singers and musicians will include Salt Lake in its itinerary on the next western trip. The Orpheum, Burlesque, Grand and Lyric also put their best foot forward this week and the management of each house complacently states that there is nothing to complain of from a box-office point of view. At the Orpheum it seems as though Salt Lake will continue to support five theaters.

Lillian Russell will be the bright particular star at the Salt Lake theater for three nights and a Saturday matinee, commencing Thursday, March 11, when she will offer there for the first time in this territory her great comedy success "Wildfire," by George Broadhurst and George V. Hobart. As is perhaps quite well known, this is the piece which has thoroughly established the famous American beauty in her new line of work and brought her prominently to the front as a clever comedienne. The story of "Wildfire" is unique in that it takes the theater-goer into a new field of action, namely, the American turf, with all the excitement and turmoil incidental to a big race. There is a wealth of character types introduced into the action, and all of these contributive forces serve to make "Wildfire" about the best drama of the American turf that has ever been given on our stage. In choosing Miss Russell as the ideal embodiment of this central character of his production, Mr. Joseph Brooks, who induced her to desert comic opera for straight comedy work, hit upon a far more successful star than anyone had dreamed of. Her record in the piece has been little short of marvelous. Mr. Brooks has provided his star with a magnificent production and surrounded her with an unusually capable company that remains the same as it was for the original performance of "Wildfire" during the memorable run at the Liberty theater in New York City. In-



LILLIAN RUSSELL
At Salt Lake Theater.

...last will be such favorites as Will Archib, Frank Sheridan, Thurston Hall, Sydney Booth, Joseph Touhy, Gilbert Douglas, Adolphe Lelaine, Franklin Roberts, Ernest Trues, T. Hayes Hunter, Annie Buckler, Elton Mortimer, and Mary Elizabeth Forbes.

they are received when accompanied by full remittance for the amount of the tickets requested. "The Girl Question" is by the authors of "The Time, the Place and the Girl," and maintains in every particular the high standard set by that phenomenal success. The company which will be seen here contains the "11,000 Beauty Brokers" and a collection of show girls whose beauty is unequalled.

When the Shuberts announced that Madame Nazimova would make her first tour of the country this season, there was of course much anxiety on the part of local managers to secure a date. Madame Nazimova, from the managerial standpoint, is a big novelty, and to have her for a single day's engagement even, was something that many a manager desired. At first it was thought that she would play up to Christmas and then go into New York for another extended engagement, but Madame Nazimova has found the appreciation and patronage of the larger cities of the central states so pleasing that she asked her managers to extend her tour, and will, if present plans are carried out, go for a tour of the Pacific coast in the spring and play as far west as San Francisco. This necessitated a general shifting of booklets in order to bring Madame Nazimova here for a limited engagement. Of the five plays in which she was seen in New York, a test has been made on the road tour and it has been found that "A Doll's House," "Hedda Gabler," and "Ghosts" are the most popular. One of these will be offered during her coming engagement here at the Salt Lake theater.

A bill which the management declares is a fitting successor to the splendid one of this week will come to the Orpheum next week. It is headed by Angela Dolores and her company in a satirical farce called "April as Home." Miss Dolores is best known as a leading woman in stock and in this capacity she has played all manner of roles, but comedy is her forte. Miss Dolores is assisted by Thomas M. Reynolds and Harry Press. Jewell's Manikins should please the youngsters of all ages and all sizes. A whole performance from the overture to final snow ball is put on by puppets and a human being is seen until it is all over and Miss Jewell appears to acknowledge the cultural of applause.

The Murray sisters need no introduction to a Salt Lake City audience, as their last year was too marked to have them forgotten. They come this year with new songs, new dances and new costumes. The Louise Schmidt operatic trio will sing the prison scene from "Faust," using scenery and costumes. Collins & Brown are German comedians who have a big following in the east, but are newcomers out this way. They are said to be very funny. The Jewell trio are versatile, whose set in a novelty. They perform a variety of triple and double and the Spanish with their folk and dance and these Mr. Mack is furnishing, following closely the original presentation of Mr. Belasco. In the leading role of Juarez, Mary Hall, known only by repute to Salt Lake will make her first appearance. Miss Hall was chosen by Belasco, himself, to succeed Blanche Bates in his other great play, "The Girl of The Golden West," and she is equally at home in this part. She is an actress of wide experience and of charming personality and in introducing her to his patrons Mr. Mack is confident that she will prove a favorite.

The "Blue" representation of Spanish American life in the early 19th century. It opens in the old Mission gardens and the other scenes are in every respect up to the standard. This

the old hacienda of the Spaniards. These are shown with all Belasco's accuracy of historical detail. In the historical scene besides the full acting company of 16 persons there are 20 ladies and gentlemen on the stage dressed in the costumes of the period with a full mandolin and guitar orchestra for the instrumental music. Mr. Mack has a good part in Kearney and the others of the company appear to the best advantage.

So great has been the success of P. H. McEwan in hypnotism, mind reading and slight of hand at the Grand during the present week that the engagement has been extended for another week to meet the demand of hundreds of patrons of the house, many of whom have witnessed the performance once or more during the present week. For the coming week McEwan promises a number of new features, so many that it will be practically a new program. During the present week the show has been visited by practically every member and officer of the senate and house and without exception they have voted it amusing and mystifying. During the coming week McEwan will make an offer to show his power as a reader of the human mind, this will be an offer to the officers of one or more of the banks in the city that he can open their vault door. All that he will ask is that he be blindfolded and that someone who knows the combination stand near him when he is at work. The second week's engagement will continue until Saturday night with the usual Wednesday and Saturday matinees.

The Lyric theater has been doing a record breaking business with the picture of the Messina earthquake. This great film will continue to be shown until including next Tuesday evening when its place will be filled by a picture selected by Mr. Clark who is now in Chicago, in the interest of his house. The new program is in

a number of years. Her first engagement will be in "The Tale."

Charles Frohman has arranged with Augustus Thomas for the production next season of a new four-act comedy as yet unnamed. The scenes are all laid in New York.

Charles Frohman sailed for Europe on the Lusitania last Wednesday on his annual spring visit to London. He will be gone about six months. He will make arrangements for the American production of "An Englishman's Boy," and is planning to acquire another London theater.—Mirror.

They say Henry W. Savage has a half dozen more up his sleeve "just as good" as "The Merry Widow," which he will begin to get ready to commence to produce on his return, including "The Prince's Child," "The Love," "A Jolly Peasant" and "Prince Hugo's Honeymoon."

The town of Plainfield, N. J., has established a theater censorship, consisting of a committee of prominent citizens. Meetings will be held frequently to decide upon the propriety of plays to be put on the local theater. William C. Miller, Frederick W. Butler, Hiram Smith, Lewis G. Simpson and H. W. Stiles, all committee members, are the committee, appointed by Mayor Charles J. Pisk.

Such a variety of managers has been tried to organize men to a theater in New York that it is almost difficult to devise anything new for them. However, Henry E. Dixey has recently disclosed the same man's counting that marks his artistic hopelessness when he hit on the novel idea of giving away ladies' fine silk stockings at the one hundredth performance last week of "Mary Jane's Pa." Mr. Dixey plays "Pa" in this big comedy success



MARY HALL

As Juarez, in "The Rose of the Rancho," at the Colonial Theater Next Week.

lecture, "A Trip Through China," is one sure to please. Mr. Phillips sings the latest illustrated songs and the new moving pictures are of the very highest order. "Dr. Quack" and "Snatched From a Terrible Death," are other features. This last picture shows the capture of a little white girl by natives of India and her rescue from torture by a trained elephant that follows the trail through jungles and across rivers.

THEATER GOSSIP

George Lusk has been engaged as stage director for the Woodward stock company at Kansas City.

Maelyn Arbuckle is to be starred next fall in a play Eugene V. Prescott has made from the novel "Squid Fin." It will be called "The Circus Man."

Raymond Hitchcock has filed a petition for bankruptcy, with liabilities \$23,204 and assets \$16, in the Mutual bank.

Property, scenery, and costumes of "The Girl and the Bandit," Viola Gillette's work of three years ago, were sold at auction in Philadelphia last week to save storage charges.

Charlotte Walker has left the cast of "The Princess of Virginia," and Christine Norman has taken her place. The Belasco star and her husband, Eugene Walter, it is said, are to make a long European tour.

Margaret Wycherly, who was of the Orpheum in a program played two years ago, has signed a contract to play under David Frohman's management for that Edith Ellis has written and "Pa"

shows that he understands women in his silk-stocking gift.

Another Clyde Cliff comedy is to be produced next month. It is called "The Bachelor," and deals with the experience of a middle-aged broker who falls in love with the young woman who does his typewriting while he is waiting for his complete insurability. The theme does not indicate a work undertaken in any serious vein. Mr. Charles Cherry is to be starred in the part of the hero.

It is announced that Miss Hedwig Rolber, the young actress who has attracted much attention by her powerful performances upon the German stage, is to play in English hereafter. Her first appearance, under the new conditions, will be made early next season in an adaptation, made by Martha Morton, of Leopold Kampha's sociological drama, "On the Eve," a play in which she achieved one of her greatest successes in Germany.

P. H. Liebler, the brother of Theodore A. Liebler, and long connected with Liebler & Company, as head of the department of construction, and as acting manager for Walker Whitehead, has become a manager on his own account, announcing as his first production, "The Conflict," by Maurice V. Samuels. The play is founded upon a theme that does not purport to be a dramatization of Belasco's "Wild West Skirmish." Herbert Broust will fill the principal part.

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

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THE MURRAY SISTERS AT THE ORPHEUM.

A MUSICAL COMEDY WITH A PLOT

Special Correspondence.

LONDON, Feb. 24.—"The Dashing Little Duke," the musical comedy by Seymour Hicks, Adrian Ross and Frank E. Tours, in which Charles Frohman presented Ellaline Terriss in her initial bow to the public as an independent star last week, is one of the best plays of its kind I have seen for some time. Some people—and I confess to being among the number—think that Ellaline Terriss has been much too long in "arriving" as a really and truly star.

She has for some years played second fiddle to her strenuous husband and it has remained for Charles Frohman to launch her "on her own." She has amply justified the confidence which the American manager publicly expressed in her a few weeks ago. Ellaline Terriss possesses an infectious gaiety that is really remarkable. It is quite unequalled by any other actress now on the English stage. Other cases, of course, show a wide an expanse of teeth, but there is a lack of sincerity that is so much a part of the laugh of Ellaline Terriss. When she is on the stage she floods it with sunshine and one might easily imagine the spotlight entirely dispensed with. She always appears to be enjoying herself ever so much more than the audience and I have little doubt that she is.

How long is it since you have heard of a plot in a musical comedy? Most of us had begun to believe that such two were impossible of association. Yet "The Dashing Little Duke" has a real, live, flesh and blood plot. It would be unique among its contemporaries for this if for no other reason. Furthermore it has unity of action. From the rise of the curtain in the first act to its fall in the third there is hardly a line wasted. It is as closely written as a Bernstein drama. Interpolations are reduced to a minimum and when they do occur they are so well done and so apt that one cannot help forgiving all concerned.

ADAPTED FROM FRENCH.

The play is really an adaptation of an adaptation from the French. In the original adaptation—a comedy—under the name of "A Court Scandal," Seymour Hicks appeared 10 years ago. He then played the part of the boy Duke de Richelieu, the role assumed by his wife in the present production. The story on which the play is based tells of the marriage of the youthful duke to Diana de Avalles. The mother of the latter intends that it shall be a marriage in form only, at any rate for a couple of years and with this end in view she arranges that the newly married youth shall be sent away to Brittany on the evening of his wedding day. The duke, who has a sentimental affair with the Duchesse de Burgoyne and an appointment with her at 10 o'clock, rebels. He is rebuked at the meeting by the duchess for talking in public of their appointment and humbled before the court, but later in the evening returns and secures her pardon.

By this time the newly acquired wife of the boy duke has become thoroughly alarmed over the fact that he appears to be wearing his heart on his sleeve and discovers that instead of despoiling him, as she thought, she really loves him. She prevails upon her mother to keep him a prisoner in Paris instead of sending him to Brittany.

During the next act the duke discovers that his cousin, the Chevalier de Matignon, has unsuccessfully made love to his wife and promptly challenges him. In the third and last act the duke takes place at St. Cloud and the duke comes off victorious. His wife, who has been watching this affair from the balcony of the palace near at hand, thereupon declares her love and the duke climbs a vine and claims his own.

DANCING GIRL AGAIN.

Last week witnessed also the revival of "The Dancing Girl," which had not been seen in London since its original production in 1891. Beerholm Tree was the only one of the original company to make his appearance in the revival. It is hard to discover just what induced Tree to revive this play

by Henry Arthur Jones. To be sure it was an enormous success when it was originally produced, running for a whole year at the Haymarket. Yet no one will deny that the author of it has written better plays since. Jones, I believe, would be the last to deny it. He is on record as saying that a recent re-reading of the piece by him brought forcibly to his mind the fact that the English drama has not stood still in 18 years that have intervened since the production of his play. The reasonable explanation, and I think it is the true one, is that it provides an excellent part for Tree and one for which he is peculiarly well fitted.

LAST ACT REWRITTEN.
You will remember that when "The Dancing Girl" was produced in the United States in 1900 the fourth act was left out entirely. The critics had said it was superfluous. For the present revival Jones has rewritten the fourth act, but does not appear to have made it any more acceptable. Some have claimed that the proper place to draw the final curtain is at the close of the third act, so it now stands, where the lame daughter of his estate agent, whom he has saved from being killed under the hoofs of a runaway horse, prevents the duke from taking poison. But obviously it is not so, for the scene leaves one in an unsatisfactory state of mind. Personally, I think the fourth act absolutely necessary as the play stands at present.

Alice Crawford, who plays the part of the dancing girl, a role originally filled by Julia Nicholson, is long as beauty but short on dramatic talent. In the scene at the foot of the staircase where she is cursed by her Quaker father, she utterly fails to set anything on fire. This is all the more noticeable as Louis Calvert, who plays the part of the father, gives a magnificent performance. Indeed, he makes the only big hit of the play. Marie Lohr, the 15-year-old girl who was the wife in the English production of "My Wife," is delightful as the lame girl.

CURTIS BROWN.

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WILLARD MACK.
As Kearney in "The Rose of the Rancho," at the Colonial Next Week.