



MRS. FISKE, Blanche Walsh and Mary Manning, all within the same week—this is a conjunction of histrionic planets not often to be observed upon any one theatrical horizon. Salt Lake should feel flattered that it falls to her lot to entertain three stars of such magnitude, and we will all join in the hope that each may do the business her merits entitles her to, and that neither will suffer because of the other's close proximity.

It is not a pleasant task to read a lecture to friends of such long standing, friends whom we have held and still hold in such high esteem—but really Messieurs the Bostonians, when we arise from seeing your "Queen of Laughter," we almost feel as though the limit of forbearance had been reached. It rasped our sensibilities somewhat when we saw the kind of material you asked us to accept in some of the roles in "Robin Hood" and "The Serenade," after you yourselves had taught us to expect everything ideal where the founders of the old "Ideals" were concerned, but we were willing to pass that by, knowing that Alice Neilsons, Bartlett Davises and Eugene Cowles do not grow on every bush, and hoping that perhaps you were reserving a surprise for us in your new opera. The surprise came, but it was not of the sort we were looking for. After seeing the new work, which in charity to ourselves the Bostonians ought to have announced as being only on its third or fourth presentation—one is simply lost in wonderment that the peerless Bostonians, the first organization of its kind in America, should be found aiding and abetting in the production of work of that class. It has many pretty music numbers, it is true, and linked with another story they may have and should have a future. But the book of "The Queen of Laughter" is impossible, and we do not know where to begin in advising the company to reconstruct it. Barnabee, king of legitimate opera comedians, wandered aimlessly through the night, yearning for a chance to be funny; the same can be said of Frothingham; Mr. MacDonald was not in the bill, he was probably suffering from the front what his associates endured back of the scenes; Miss Zimmer was the one charming relief of the cast. Mr. Donald had little to do; Miss Donald's full voice, good as it is, cannot atone for her pronunciation of the king's English, and her reading generally; Mr. Ruthven sang his solos fairly well, and Miss Oakley was fairly funny in a far fetched character.

It will be a welcome relief to turn again to "The Serenade" this afternoon and "Robin Hood" tonight.

It is not too much to say of Mrs. Fiske that she is one of the very few actresses occupying the front rank on the American stage. No artist of recent years has attained her distinction, and both as an actress and a producer of plays, she is entitled to a very high place. Her previous engagement at the Grand, where she played then as she does now, on account of being persona non grata with the syndicate that controls the destinies of the theater, is well remembered. That event took place on Jan. 14, 15 and 16, 1901, when she gave her memorable presentation of "Becky Sharp" and "Tess of the D'Urbervilles." Although the prices were doubled for the occasion, as they will be next week, the house was not large enough to hold her audience, and no doubt a similar story will be told for this engagement.

Mrs. Fiske will only produce one play here, "Mary of Magdala," a drama adapted from the German by the distinguished critic, William Winter. The five acts of the play are laid in Jerusalem, in the days of Pilate, and the story deals with the regeneration of the Magdalen under the influence of Christianity. The prominent characters in the play are Judas, Caiaphas, the high priest, and Aulus Plautus, a young Roman. The main dramatic scene in the play occurs in the fourth act, where Mary, about to make a sacrifice that

would mean a return to her old life, is deterred by a vision of a black abyss across her pathway, and the imagined voice of the Master saying, "What dost thou, Mary? Art thou not born again?" The play throughout is said to give Mrs. Fiske a chance to do some of the finest acting of her career. She brings the original New York production, presenting five elaborate scenes, and in her company are such well known people as Hobart Bosworth, Frank Gilmore, Max Figman, W. B. Mack, Sidney Smith, E. C. Wilbur, Emily Stevens, Belle Bohm and Mary Madden.

Monday night the well known actress, Blanche Walsh, brings to Salt Lake what is said to be one of the strongest plays of the century, Tolstoy's "Resurrection." It will be seen three

Being asked by the New York World to describe her own views on Maslova's character and her personal sensations in depicting this scene, and how she could bring herself to sacrifice her beauty to such a role she wrote in part as follows:

"My mind alternately wanders back to the innocent Katusha of the prologue and forward to the denouement when her resurrection takes place. I feel that if the depths of depravity are not sounded here as Tolstoi evidently intended they should be, the glory of her resurrection is to that extent modified.

For those who would carp at this picture of vice, when it is so palpably shown as a means to extol virtue, I would have you quote in the largest possible type across double pages of



MRS. FISKE

As Mary of Magdala, Grand Theater Wednesday and Thursday.

nights and for a Wednesday matinee. Miss Walsh has had a tremendous success everywhere this season, and without doubt she will have a hearty greeting in Salt Lake where she has been associated with so many successes in the past. The great sensational scene in "Resurrection" occurs in the third act, where the girl Maslova and the other convicts are waiting for the conveyance that is to take them to Siberia. Miss Walsh has been accused by some of her critics in portraying this phase of Maslova's career as in a too realistic manner. They say she makes the audience fairly gasp at her illustration of the depths of depravity to which a woman may, under certain conditions, fall.

your journal the words of St. Luke: "Joy shall be in heaven over one sinner that repenteth, more than ninety and nine just persons who need no repentance."

Charming Mary Manning, who has not been seen in Salt Lake since she gave such a telling impression in "The Stubbornness of Geraldine," brings her new play "Harriet's Honeymoon" to the Grand Theater at the latter part of next week. It is a Broadway success, and is said to be full of local color, with excellent American types, capital drawn, and with the central figure, that of a young American woman, on her wedding trip. Miss Manning is an actress full of magnetism with a remarkably handsome presence and a beautifully modulated voice, a combination rarely found in these days. The play is all about a young American stock broker and his wife, Harriet, the former through the stupidity of the German police inspector being taken for the crown prince, while his wife is put down as an Italian prima donna with whom his highness is thought to have eloped on the eve of his marriage with another lady. All sorts of hilarity arises from the complications; besides Miss Manning, the company includes that excellent actor Arthur Byron, who was her leading man in "The Stubbornness of Geraldine." Another old friend in the cast is Louis Massen, well known as the husband of Marie Burroughs.

Aside from Mrs. Fiske the Grand's offerings next week will be "The Brand of Cain" Monday and Tuesday evenings with a special Tuesday matinee Friday and Saturday with a Saturday matinee comes the familiar "Our Goblins." "The Brand of Cain" is not a thrilling melodrama, as one might infer from its title, but the press reports say that the story is sweet, quiet, and natural from the beginning; in fact, judging by the synopsis, we would take it to be another version of Willard's "Middleman" or the same thing under another name.

"Our Goblins" or "Fun on the Rhine," is headed this year by Miss Marion George, said to be an actress who commands the highest salary of any lady violin player on the stage. She has already appeared in this city in the Tabernacle. "Our Goblins" belongs on the order of the farce comedy plays, but includes a large number of specialty acts and it is among the special artists that Miss George takes the lead.

The death of Robert Taber, recorded in the "News" dispatches the other night, is a distinct loss to both the American and the English stage. Mr. Taber had appeared with great success on both sides of the water, and his fine work with Julia Marlowe is one of the bright memories of theater-goers in this city. Since he and his wife separated, he has spent most of his time in England, where for a long time he took part in the production of "Ben Hur." His death occurred at Saranac Lake and was due to a severe throat trouble which developed on his way across the ocean. His mother, Mrs. Charles C. Taber, was with him at the time of his death.



BLANCHE WALSH
IN "RESURRECTION"

THEATRE GOSSIP.

The April conference dates are held at the Theater by the "Sag Harbor" company.

Beebehn Tree has founded a school for actors in connection with His Majesty's theater, London.

The Colonial will be the third playhouse in which Nance O'Neill has appeared since she opened in Boston on Jan. 11.

Clara Bloodgood is back in the cast of "The Girl With the Green Eyes" and assumed the part of the jealous young wife last week in Philadelphia.

Mme. Gabrielle Refane will sail for America early in October, and will present an extensive repertoire under the management of Liebler & Co.

Frank Gilmore and Max Figman joined Mrs. Fiske at Kansas City a few days ago and will probably do their first real work with her at the Grand Theater in Salt Lake next week.

Viola Allen took a walk last week for the first time since the operation on her ear. She expects to resume her season in "Twelfth Night" at the Harlem Opera House on March 14.

Charles Frohman being interviewed in London on the question of what the trouble is with theaters this year, said that in his opinion it was due to the want of proper plays both in England and America.

Joseph Hart, who is starring in "Foxy Grandpa," lost \$100 in a dog fight a few weeks ago in Cleveland. "I didn't bet on the fight," Mr. Hart wrote to a friend at the time, "I lost the value of my dog."

Neill Burgess, who won success and a fortune with "The County Fair," has just produced a new vehicle called "The Off Hoss." It was given a trial performance in Atlantic City last week, and reports from there indicate that the piece will see Burgess on his most popular footing again.

C. A. Taylor, the rapid-fire melodramatist, is the first one in the field with a Russo-Japanese war play. It is to be called "The White Tigers of Japan." Manager Keogh is arranging a production of the piece, which will be the forerunner of numerous others of its kind, doubtless, if the war only lasts long enough.

The Boise papers recently at hand, give flattering mention of Miss Ruby and Miss Edith Lindsay, daughters of John S. Lindsay, the well known Utah actor. Both young ladies have filled an engagement of 20 weeks in the Raymond Stock company at Boise, and in the wide range of parts they have filled, both have acquitted themselves with distinction.

Wilton Lackaye, who met with a serious accident in the mob scene of "The Pit" at the Lyric theater some time ago, as a result of which his left eye was unfit for publication for several days, has completely recovered from the effects of the accident, and at the time it was feared that Mr. Lackaye would lose the sight of the injured member.

A new version of "Ruy Blas," by John Davidson, called "A Queen's Romance," has met with approval at the Imperial theater, London. In the cast were Lewis Waller, Lydia Thompson—Mrs. Patrick Campbell and other well-known actors and actresses. The part of Ruy Blas was Charles Foster's great stalking horse. He appeared in it at London in the year 1860, when Falconer's adaptation was employed.

Anna Eva Fay, "the world's greatest hypnotist, mindreader and exponent of spiritual and psychic phenomena," who local theater patrons will remember, was so effectively brought to time by the late lamented Oscar Ellason, some years ago, has again made her appearance on the Pacific coast and is creating the old-time furor by her feats of mystery. It is not stated that she is heading this way.

A French adaptation of Mr. Pinero's "Second Mrs. Tanqueray" was produced lately at the Odeon theater. M. Pierre Veber professes his inability to say whether the piece will succeed in France. He thinks a French author would have suppressed the character of Captain Andre and written the play in three acts, instead of four. The play was well received and a great impression was created by the first and second acts.

Concerning the Neill-Morocco Stock company, which comes to the Grand theater in this city next month, the Dramatic Review of San Francisco says it will open at the California theater in May and adds, "It is conceded to be the strongest stock organization that San Francisco has ever seen at popular prices. The company and the high standard of plays to be offered will be a revelation to local theater goers."

Ben Hendricks, the well-known comedian and Northland singer, who was the first to succeed Gus Heege in "Yon Yonson," is being exploited this season in a new Swedish comedy by Sydney B. Ellis, entitled Erik of Sweden. The play had its initial production at Wattertown, Wis., on Jan. 31, and judging from the press comments from the places it has already visited, "Erik of Sweden" has apparently made a very favorable impression.

Word from Denver is to the effect that the death of Robert Bell in that city recently will not interfere with the carrying through of his life work, the erection of a Bell memorial for consumptive players. Mrs. Bell has been elected to the position vacated by the death of her husband, and one of his last requests was that James Neil, the

actor, should be elected to the directorate, a wish that was carried out shortly after the funeral. Those in charge of the Bell home will continue to raise funds to make it self-sustaining.

A well known actor, who dislikes to be quoted as having another little boy story, was, nevertheless, telling his sixteen-year-old son the other night, whom he considers very immature and young for his age, that he ought to be doing something for his glory and his country. "Why, when George Washington was your age, my son, he was surveying the estate of Lord Fairfax." The boy thought of the jealous young wife last week in Philadelphia.

Chicago is doomed to further disappointment as the result of the dreadful theater fire there. One of the big things of the present season that the Windy City counted on was the "Parsifal" productions at the Auditorium. Herr Conried visited the Auditorium last week, and in looking over the stage of that big theater discovered that it would be impossible to produce the sacred piece there at present, owing to the restrictions placed upon the local theaters by the Chicago authorities since the fire. He expects, however, to produce it there next year.

The statement that Maxine Elliott will take "Her Own Way" over to London at the end of this season is denied by her manager, Charles B. Dillingham. Miss Elliott will spend her vacation as usual at her summer home in England, and will retain "Her Own Way" next season, at a route extending as far west as the Pacific coast has already been booked for her. Most of Manager Dillingham's stars have done so well this season that they will stick for another year to their present vehicles. These include Frank Daniels in "The Office Boy," and Fritz Scheff in "Babette," which she may follow later next season with another opera. Another of the Dillingham stars, Miss Julia Marlowe, is to be seen with E. H. Sothern in a series of Shakespearean revivals.

Amelia Bingham has this to say to a young person who wants to enter stage life: "Stay out of it. Unless you have that 'divine spark,' unless you are prepared to meet many rebuffs, many discouragements and are determined to overcome many obstacles there is no use in going on the stage. The profession is overstocked; if any young man or young woman wants to adopt a stage career I think the best thing for themselves and the profession is to get it hard at first, and if they stand all the disheartening incidents they meet with during the first year or two, and are still eager to go on they may come to something. But as a rule they don't last. The trouble with most of the young people who attempt acting is that they don't want hard work, and hard work and lots of it is essential to success."

A NEAT RETORT.

W. D. Howells, the novelist, has never failed, when any one has inadvertently to his complacency, to come out with a neat retort.

When Mr. Howells was consul to Venice, a very lean and long American said to him one day jocosely,

"If I were as fat as you, I'd go and hang myself."

"Well," said Mr. Howells, "If I ever take your advice I'll use you for a rope."

MAUDE ADAMS SUBSCRIBES FOR THE GREAT UTAH WORK.

THE committee having in charge the publication of the edition de luxe of Bishop Whitney's poem "Elias," have been surprised and gratified at the many favorable responses received to their letters, not only from people at home, but Utahns abroad. The edition of 150 copies is now almost entirely subscribed for, and none will be printed over that number, unless it is decided to publish a popular edition later. The book is to be turned out in New York in the most elaborate fashion, and the details of the contract are now being closed up.

Major Richard W. Young, the treasurer of the committee, was pleased yesterday to receive the following self-explanatory letter from Miss Maude Adams' secretary:

"Providence, March 5, 1904.

"Dear Sir—Miss Adams thanks you and takes pleasure in placing her name among the original subscribers for the epic 'Elias.' Miss Adams believes that you will pardon this late acknowledgment, but your communication was unpersuasive, and only now came to her notice. Enclosed please find check to the full amount required, twenty-five dollars. Again thanking you and wishing all success in your production in behalf of Miss Adams, I am,

"Yours very truly,

"M. GALYER."

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MARY MANNING
In "Harriet's Honeymoon"