



MADAME NAZIMOVA'S first engagement in this city will open Monday evening at the Salt Lake theater, and during the six days in which she will appear in her repertoire in English she will present three plays. Nazimova is unquestionably one of the dramatic novelties of the day, for the widespread publicity that has followed her two seasons' run on Broadway has created much interest in her coming. That she is a woman of the most original and daring methods has been repeatedly proved by her representation of intellectual plays before the New York public, which has never before shown a disposition to make them profitable and has not fostered the higher drama except sporadically. Nazimova came as a foreigner who has mastered the language in less than half a year. She achieved a positive triumph at her first performance in English and remained in New York to present in turn three plays and two by other authors. That the public found in her a new and interesting player was proved by the mass of publicity that was sent out about her.

For her engagement in this city Madame Nazimova has selected three plays from the five in which she was seen in the east. These are "A Doll's House," with its story of the doll-wife whose character is so swiftly developed from a child to a woman, and is perhaps the most original and absorbing of the strong favorites in the repertoire. In every city where she has been seen. Strongly in contrast to this role will be that of Hedda Gabler in Ibsen's "Hedda Gabler." Hedda to appear a tall and imposing woman and so complete in the change from Nora the sweet to Hedda, the temperamental woman, world-weary and worn by the nervous storms which rack her busy mind continually, that the two roles appear to be played by entirely different women. Roberto Bracco, the brilliant young Italian author, wrote "Contessa Coquette," and Madame Nazimova is first to present it in this country.

The arrangement of her repertoire here will be as follows: "A Doll's House" on Monday, Tuesday and Wednesday evenings and at the mid-week matinee; "Hedda Gabler" on Thursday evening only; and "Contessa Coquette" on Friday and Saturday evenings and at the Saturday matinee.

Under the direction of the Messrs. Shubert, Madame Nazimova will be supported by her Bijou theater company and will bring full scenic equipment for all the plays in her list. Among the best known players in her support will be Brandon Tynan, Cyril Young, Percy Lyndal, Robert Coleman, Francis Powell, Mrs. Jacques Martin, Miss Evelyn Weddell and Miss Lillian Singleton.

Coming direct from remarkably successful engagements in Pittsburgh, Cleveland, Toronto, Detroit, Cincinnati and Kansas City, the Russian symphony orchestra and the Ben Greet players, a most remarkable and unique combination numbering nearly 100 people, actors, singers, orchestra, fairy ballet, etc., will appear at the Salt Lake theater April 13 and 14—four performances—presenting as the principal piece of the engagement here, Shakespeare's "A Midsummer Night's Dream," with all the beautiful music written expressly by Mendelssohn for the play. In addition, however, the company will also present here "Romeo and Juliet" (music by Gounod and Tschalkowsky), and "The Tempest," with music by Sir Arthur Sullivan.

"At the Sound of the Gong," which introduces a prize ring in full operation on the stage, with seconds, accessories and paraphernalia will be the headline act at the Orpheum next week. The hero, played by Tom Wilson, former sparring partner of Bob



THE AMOROS SISTERS.
Sainty French Gymnasts, at the Orpheum.

THEATER GOSSIP

"The Lion and the Mouse" will be seen in Paris this spring when it will be presented by a company of French players.

When Rose Stahl opens in London on April 18, in James Forbes' comedy, "The Chorus Lady," she will be seen at the Vaudeville theater.

Reports from New England show that James Forbes' comedy, "The Traveling Salesman," is doing the banner business of the season in that section.

The testimonial to Clara Morris took

"Do They Want Art?" Asks Charles Frohman

Special Correspondence.

LONDON, March 24.—It begins to look as if John Galsworthy were going to have an important chapter to himself when the stage history of our day comes to be written. His first play, "The Silver Box," as produced at the Court theater, was one of the notable achievements of the Granville-Barker regime.

although it was a rather depressing work and not exactly popular. The word, "Joy," was too complex, its psychology too intricate, its intentions too subtle for present stage use. Perhaps it was ahead of English time, and nearer to German requirements. The third, "Strife," which was put on last Wednesday for a trial series of matinees gives definite evidence that Galsworthy is a dramatist worth more than local attention, and that "The Silver Box" was not merely a lucky duke.

Evidently the tip had gone forth that the occasion would be interesting, for all the available "intellectuals" were present from Bernard Shaw to Beer, John Galsworthy, and among Americans, from Winthrop Ames, manager of the New theater in New York, to Chester Bailey Farnard of "Cat and Cherub" fame.

LABOR VS CAPITAL.

The play deals with a struggle between the board of directors of a tin mine, and their workmen who have been on strike until they are starving. But there is no physical violence. It is a conflict of ideas and forces, and not of persons, and consequently is disappointing to those who want the spotlight focused on stars. In the circumstances, it speaks well for Charles Frohman that he had the courage and good-will to produce it. My guess is that he never would have done it if J. M. Barrie had not insisted on it.

We are led to conclude from the arguments at the directors' meeting in the first act that the board would yield to the men's demands if it were not for the grim old chairman, who organized the company, has fought the men to their knees many a time before and does not propose to give in an inch now. His soul, who is on the board of directors, threatens to vote against him; his daughter, wife of the worried manager of the works, appeals to him on the ground of humanity; a giant depiction of workmen demands not mercy, but justice, but all in vain. The old man is adamant. He is a fine old fellow, fighting gallantly for what he believes to be a principle, and the men respect him while they curse him.

OTHER SIDE OF PICTURE.

Then we get the other side of the picture. The strikers, like the board of directors, are almost in revolt against their leader, a haggard, gleaming-eyed socialist. Their union has declined to support them, and they are at the end of their savings. But their leader will budge no more than the chairman. With him it is a matter of principle, worth more than their starved bodies, worth more even than the lives of their wives and children. His magnetic power carries them, but at the moment of his victory the news comes that his wife is dead of cold and starvation. Wild with suffering, he leaps from his platform and dashes through the crowd to his home. The tide turns, and the men vote to appeal to their union to effect a compromise.

Then we get back to the directors, for a parallel scene. The board votes down the chairman, another old man, broken and bowed, resigns. The strikers, without their leader, come to announce that they, too, will compromise, and then their spokesman rushes in, and learns that he, too, has been overthrown. The picture of the two strong men facing each other in their defeat is one that stays in the mind after the play is over. As played magnificently at the Duke of York's on Wednesday by Norman McKinnel and Finlay White, it was a big dramatic moment. The representative of the union points out that the compromise just accepted was the very one that both sides had violently rejected before the strike began, and the curtain falls on the old question of what will happen when an immovable body meets an irresistible force.

If the measure of a play is the height of the acting to which it gives rise, then "Strife" is a big play indeed. It was produced by Granville Barker, and its stage management was a model of its kind, infinite care being given to every detail. Marie Dressler seems to be in a sorry



MISS IRENE ROOKE.
With Ben Greet Co., at Salt Lake Theater Next Week.

fix over her defunct Aldwych theater venture, which ran only 10 days. Even all the information I have been able to gather she lost close on \$10,000. Personally, she has retired temporarily from the scene, and her solicitors are trying to secure time from her many creditors to fix up her accounts. At present, there is only \$3,000 in sight to meet debts of \$7,500, and it is proposed that the American comedienne be given an opportunity of raising money on future engagements. Presumably, Marie will go back to the halls where there is big money and no chances to be taken.

At a meeting of the creditors it was said that the actress had sold all her jewelry to pay the salaries of her company, many members of which were "up against it" when the suspension of the piece was announced. They had been rehearsing for five weeks without pay and then received only 10 days' wages. A fund for their relief has been started and something like \$250 has already been raised.

CURTIS BROWN.

MUSICAL PUPILS ARE ALWAYS OVERWORKED

The Leipzig Musical society, one of the largest in Europe, warns parents against allowing their sons and daughters to engage in a musical career, either as members of an orchestra or as teachers. The society shows by elaborate statistics that of 50,000 musicians in Germany, only 2,000 make a decent living; that is, earn more than 4,000 marks (\$1,000) per annum. "Musical pupils," says the report, "are always overworked, 15 hours a day being the average. When they finish their studies after years of volunteering the salaries offered are between 50 and 70 marks per month (\$15 to \$17.50). The highest wages an orchestra musician can earn is 10 marks per month (\$2.50). At the rate of 1,000 marks per year (\$250), but they can rise as high as 1,500 marks per year (\$375). The average wage is from 600 to 700 marks per year (\$150 to \$175). The first going boys out what has been said for years regarding the tonal career in Europe, for the other countries are as bad as Germany, and some of them are even worse. It will be seen from such statistics that there is an economic reason for the wholesale European musical emigration to this country, and the conditions are bound to remain the same until Europe raises her prices for artistic remuneration or we lower ours. Neither eventually is likely to happen for some years to come.—Courier.

MME. NAZIMOVA.

Who Will Appear All Next Week at the Salt Lake Theater.

the athlete while Mile Heloise is the granddaughter of Franconie, the well-known French showman, who has been often styled "The Barnum of Europe" and adds from her gymnastic accomplishments is a skilful dancer and comedienne. Will Rogers, "The Oklahoma cowboy," performs the most difficult feats with the lasso in the most skilful manner. He is assisted by a well trained brother and an assistant. Banjoists extraordinary is the title applied to Mr. and Mrs. Harry Clarke. In "The Music Publisher" Sam Surnail and Miss Ada Razall are due to present a clever turn. The Amoros sisters, Josephine and Charlotte, Parisian novelty gymnasts are said to be a clever pair who sing, dance, juggle and do all sorts of acrobatic stunts. The orchestra will provide a feast of good things to add to its good name, while the kinodrome will show some new moving pictures.

At the Colonial theater all next week with matinees Monday, Tuesday, Wednesday and Saturday, Arthur Northingham the noted baritone, will be seen in Joseph Murphy's famous first play, "The Kerry Gow." There have been many aspirants for this part, but Mr. Murphy has selected Mr. Northingham as his legitimate successor. Mr. Northingham has hitherto been associated with first class opera organizations and won marked recognition for a number of years for his splendid singing and acting ability at the old Trivoli in San Francisco, and makes his initial bow in Salt Lake theater going as a star. No money or fame have been spared to surround Mr. Northingham with an excellent company and fine production. The story of "The Kerry Gow" is so well known that it is hardly necessary to dwell in detail upon it. It embodies an Irish love tale which is carried to a satisfactory conclusion. Mr. Northingham will be supported by Miss Alice Condon, who will be seen as Mrs. Drew. Others in the cast include Mr. W. Shuman, Robert Leonard, Edgar R. Sinclair, H. D. Rivers, Earl Gardner, George Gilbert, Miss Lillian Raymond, and Miss Clara Conne. The engagement of Mr. Northingham at the Colonial theater will be for two weeks, during the second week he will present Joseph Murphy's play, "The Kerry Gow." During the performance of "The Kerry Gow," Mr. Northingham will sing "Believe Me If All Those Enchanting Young Creatures" (An Irishman's Toast), and "Nora Drew."

The Arlington players who have been appearing at the Grand all this week in "The Merry Widow" will present next week, "A Russian Tramp." This is a play with a story well told, full of the scenic effects, intense situations, strong heart interest, and plenty of rollicking comedy. Madame Arlingham will appear as "the maid," a part in which she has won much praise. W. W. Craig will play his original role of the "tramp" in which he is said to be unequalled. Specialties between the acts will be presented. All in all there is promise of a good show at the Grand next week.

The Lewis and Clark Musical Comedy company will be the attraction at the Hungarian theater during conference week. This company comes direct from San Francisco, numbers 25 people, and will present musical comedy entitled "The \$10,000 Beauty Show." The organization has a chorus of 16 beautiful young women. Will run the entire week with matinees Monday, Tuesday, Wednesday and Saturday.

place at the New York theater, instead of the Maxine Elliott theater. Thursday, owing to the larger size of the former house.

A bill has been passed by the Arkansas legislature prohibiting the presentation in that state of plays based on the alleged antagonism formerly existing between master and slave that might tend to arouse race hatred.

Maudie Adams has rented the Thalia Theater, on the Bowery, for the afternoon of April 22, and will give a matinee of "What Every Woman Knows," for the benefit of East Side children. No tickets will be sold at the theater, but they will be privately distributed.

The Cleveland Hungarian society, last week, gave a reception to Rosemary Glosz while she was singing "The Merry Widow" in Mr. Rockefeller's town. Over 300 Magyar Americans attended to honor the Salt Lake girl who has won so much praise in Lehar Ferenc's beautiful opera.

Paul Armstrong has begun rehearsing the company which is to play the new farce, written by himself and Rex Beach, to be produced by the Messrs. Shubert and to be presented for the first time in New York city at the Madison Theater on April 5, following the engagement there of Blanche Bates.

"Mickey Finn," the noted Bohemian character, has been engaged by Harrison Gray Piske for "The Gay Life." Mr. Finn will add local color and atmosphere to the last act, which depicts a famous restaurant in the Bohemian quarter of New York city.

Lew Fields will take control of the Broadway theater on May 1, when the Elit and D'Oyly Carte company, Mr. Fields is understood, has taken over the house situated by Wells, known as the theater will be remodelled and fitted for musical plays, with many improvements. Mr. Fields will use the house for productions in which he does not himself appear until the Elit and Square theater is demolished, which will not be for another year at least.—Mirror.

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

L. D. S. STUDENTS TO APPEAR IN "ALABAMA"

For two months or more past the Dramatic association of the L. D. S. High school has been working on the popular southern play, "Alabama." Under the able direction of Miss Mary Kay, assisted by William P. Mirth and H. Lee Marshall, the students have been remarkably well. They have secured the spirit of the south and begun to feel quite at home in a southern atmosphere. The first public performance of the play will be given next Friday evening, April 9, in Whitney Hall. Friends and patrons of the school are cordially invited to attend and see what the school is doing in the way of educational dramatization.

See the "Luna" First. And the Elit second. We positively don't conflict. Excellent program at both theaters.



ARTHUR CUNNINGHAM,

In "The Kerry Gow and Shaun Rhue" at the Colonial Theater.