DESERET EVENING NEWS: SATURDAY, MARCH 11, 1905.

Heaton, Harry McArdle, Jane Laurel, Hilda Spong, Sybil Campbell and Maude Giroux. . . .

Another new offering of the week, but one which has not as yet caused any wild stampede on the part of the pubwild stampede on the part of the pub-lic boxoffice wards, was Amelia Bing-ham's production of "Mademoiselle Marni," by Henri Dumay. The piece is French, decidedly so, in all that the term implies. The piet deals with the love story of Fabienne Marni, a Paria-lan actress who is the illegitimate daughter of Baron St. Germain. There is a young lieutenant who is engaged to marry the legitimate daughter of the Baron, but he meets Fabienne, falls in love with her, and there you are. It love with her, and there you are. It is not a plot that would meet with the approval of a Sunday school teach-er by any means, but it gives Miss Eingham a chance to be a bold, blonde, dashing adventuress, and that is about all that is necessary. A stade is called

dashing adventuress, and that is about all that is necessary. A spade is called a spade in the production and verbal attar of rows is not sprinkled over the intense scenes. The production is lav-ish, almost as much so as was that of Miss Bingham's lamentable "Olympe." Her gowns are of course gorgeous and numerous and the faminine fancy in this respect is well pleased. While the vehicles selected for Miss Bingham's stellar ambitions may not always be exactly in accordance with the public taste, yet she spares no expense in surrounding herself with adequate sup-port and her present company includes port and her present company includes Frederic de Velleville, Henry Kolker, Frazer Coulter, Max Freeman, Brandon Hurst, Dore Davidson, James Barrows, Sylvia Linden, Katherine Baker, Amy Lesser, Mile. Antoinette Cantareuil and a beyy of chorus girls of more than usual beauty. . . .

Under the direction of Maurice Camp-Under the direction of Maurice Camp-bell three special matinees were given at the Knickerbocker theater on Tues-day. Thursday and Friday afternoons of this week of Ibsen's. "When We, Dead Awake." It was the first produc-tion in English in this country of the piece, and the general opinion of the audience on Tuesday afternoon seemed to be, "Oh, go 'way and let us sleep."

Blanche Bates, with the same superb production as to scenery, costumes and elaborate accessories that marked the elaborate accessories that marked the long run of the piece at Belasco's theater, took the Academy of Music and its packed audience by storm on Monday night in "The Darling of the Gods," This is undoubtedly the most stupendous production ever brought to the academy, Mr. Belasco having taken advantage of the extra stage room at that house to enlarge the production in several directions. The strange wierd tale of old Japan, in the days of the tale of old Japan, in the days of the two-sword men, has lost none of its powers of fascination since last seen here and the dramatic story, replete with intense human interest, seems still to reach out over the footlights and grasp the hearts and minds of the audience just as it did when first pre-mented at the Belasco. The record of this piece has been a remarkable one. Following its 12 months' run at the Belasco, it was taken to London and presented by Beerbohm Tree at His Majesty theater, running there 289 consecutive nights. Mr. Tree was so pleased with its success that he or-ganized two companies, one for the provinces and another for Australia. During the St. Louis Exposition Mr. Belasco engaged the Imperial theater

in that city and Miss Bates played to crowded houses for 142 perform-ances. Since leaving St. Louis she has made a triumphal tour of the Pa-cific coast and the Northwest. Her engagement at the Academy of Music in this city will be her farewell in New York in the play, as she will apear bext season in a new place which David Belasco is now writing for her. David Belasco is now writing for her.

"Mrs. Leffingwell's Boots," by Au-gustus Thomas, began the third month of it's run at the New Lyceum on Monday night. It's popularity seems to increase with each week and there is no sign of an end of it's engagement in sight.

Francis Wilson to ought his long and successful run in "Cousin Billy" to a close at the Criterion this week. Mary Mannering will follow Wilson at the Criterion, presenting a new play by Paul Potter, founded on the successful nover, "Nancy Stair." . . .

In preparation for their great exhibition to be given at the Hippodrome they have built at Sixth avenue and Fortytion to be given at the Hippodrome they have built at Sixth avenue and Forty-third street, Thompson and Dundy save a most interesting exhibition of feminine feats of daring and animal acts at Luna park on Tuesday last before a host of invited friends. The features consisted of new stunts with a herd of performing elephants, wild horse breaking, a plunge of 50 thorough-breds from various heights into a lake of water, and equestrienne ballet of 24 girls mounted on perfectly matched thoroughbreds, Adele Champion's great broncho busting act, Agnes Omena in her "slide for life," Mona Cark, in a marvelous leap from the top of the tower to a net 100 feet below and the turning leap of Mile. Adelina Anton'o from the top of the tower. The fea-tures were intensely exciting and will be among the many attractions that will be shown at the Hippodrome, which opens this week. Mr. E. S. Willard has so identified

Mr. E. S. Willard has so identified himself with the characters of old inen in his American tours that most of his admirers in this country believe bim to be well along in years. As a matter of fact, Mr. Willard is just in the prime of life, a fact which very much astonished a young lady who met him in Boston this week. Mr. Willard happened to be dining at the Touraine with friends and the young lady, who happened to be dining at the Touraine with friends and the young lady, who joined the party late, was introduced to him. "But Mr. Willard, I thought you were much older," she exclaimed. "In years I am not so very old and in my heart I shall never be over 21," replied Willard.

unfaithful. The scene in the palace is a powerful one. Caterina, the tyrant's wife, and Rodolfo are together when Tisbe en-ters, and the man has just time to hide himself and thus avoid actual discov-ery. But the demi-mondaine suspects his presence and she upbraids her suc-cessful rival with bitterness and is ready to bring down vengeance on her head. The opportunity is favorable head. The opportunity is favorable, hoo, for suddenly the tyrant enters, at-tracted by the noise. Tisbe is on the point of denouncing his wife to him when she discovers on the wall a cruci-or size by the second when she discovers on the wall a cruci-fix given by her own mother to a young woman who had saved her from the gallows. Bernhardt's glance at this lit-tle cross and her portrayal of the wo-man's struggle between jealousy and compassion are conceded to be among the finest bits of acting seen in Paris in recent years. Compassion wins and Tisbe makes a specious excuse to An-gelo for his wife's presence there, and , thus saves her.

the finest bits of acting seen in Paris in recent years. Compassion wins and bits makes a specious excuse to have thus saves her. Now, however, Homodel, the Vener, in spy, sends the tyrant a letter, for the first of a strict the vener, in the that his wife loves and other, but does not reveal Rodolfo's must die and gives her the choice of the axe or poison. But Tisbe saves her trival again. She volunteers to help advises Caterina to accept poison. In stead she gives her a powerful narcotic undertakes to get rid of the body, and has Caterina taken to her own home fastens to Tisbe's palace. It is she, he believes, who has murdered his sweet heart and he curses her to her face, Sure now that she has no hope of be fag loved by Rodolfo. Tisbe has but eries, "T killed her, I tell you, strike "Great God, who saved you." (Tisbe the ard Rodolfo plunges his dagster to her dosom. At this momeut get to the ard or of your youth the house the dost of dod work together? If the dost of the dore as the strike the day is the the other. "choose to the ard or of your youth the dags. "Then," said the other. "choose the your disposal." "Then," said the other. "choose they are at your disposal." "The aver at your disposal." selo for his wife's presence there, and thus saves her. Now, however, Homodei, the Vene-tian spy, sends the tyrant a letter, proving to him that his wife loves an-other, but does not reveal Rodolfo's name. Angelo decided that his wife must die and gives her the choice of the axe or poison. But Tisbe saves her rival again. She volunteers to help Angelo make way with his wife and advises Caterina to accept poison. In-stead she gives her a powerful narcotic, undertakes to get rid of the body, and has caterina taken to her own home. Rodolfo, learning what has happened, hastens to Tisbe's palace. It is she, he believes, who has murdered his sweet-heart and he curses her to her face. Sure now that she has no hope of be-ing loved by Rodolfo, Tisbe has but one desire-to die at his hand. She cries, "I killed her, I tell you, strikke me," and Rodolfo plunges his dagger into her bosom. At this moment Cat-erina awakens, and as Rodolfo asks, "Great God, who saved you," Tisbe, with her last breath exclaims, "By me for thee."

promising to show him the woman he loves, and also brings Tisbe there to prove to her that the man she loves is unfaithful.

was played before as Bernhardt plays it. Her anger and frenzy at Caterina in the second act and her pathos after the discovery of the cricifix more many to tears. Blanche Dufrene is a capa-ble Caterina, and the Homodel of Max is a subtle place of acting. Will "Cyrano" become a French sen.

Will "Cyrano" become a French son. for the senate of the senator of the senator of the senate of the senate of the senate of the senator of the senate of the senate. The invitation comes for the senate of the senator of the senate of the senate of the for the senate of the senator would not necess arily interefere with his theatrical case are rare, and the sreat comedian would be one be considered as doing his duty if he senator are anoth.





tended. Inquiry is made as to whether Mr. Cawthorne could not favor us this evening with a number on his concertina. As a performer on that instrument h; stands almost alone, and he would please many of his old admirers if he brought it upon the stage as a response to one of the endless encores he nightly receives. . . .

HE wonderful engagement of

probably been excelled by nothing in the recent history of the Theater, unless we except "Ben Hur,'

"Mother Goose,"

comes to a close with performances this afternoon and evening. Every

night during the week has witnessed a repetition of the story of the opening

night, "standing room only," and with-

out doubt this record could have been

continued several nights longer if the company's stay could have been ex-

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The charming and gifted Margaret Anglin, who has not been seen in Salt Lake since her well remembered engagement with Henry Miller, returns next week as a star at the head of her own company in a play largely written by Mr. Miller himself, Miss Anglin is by Mr. Miller himself. Miss Anglin is sent out by the well known manager Mr. Frank L. Perley, who formerly managed the "Bostonians." Mr. Perley has engaged as leading man to Miss Anglin for this season, Mr. Frank Worthing, another actor who has a host of friends in this city. The new play is entitled "Zira." It is a drama something on the style of "The New Magdalen" and "Mrs. Dane's Defense." and is said to give admirable oppor-tunity for Miss Anglin's well known gifts as an emotional actress.

Harry Carson Clarke treasures a lit-the incident, in which the late Mrs. Gli-bert took an active part, as one of his choicest memories. "Dear old Mrs. Glibert, who was for so many years identified with the Daly company in its prime—and who was loved and revered by the public as well as the profession all over the conti-net,—was in San Francisco in 1896, So was the rest of the Daly company, and they all went to the thenter one night to see the "Two Escutcheons." It was one of the Daly plays, and James Lewis had created the role of Mr. Foster of Chicago.

one of the Daiy plays, and James Lewis had created the role of Mr. Foster of Chicago. On the evening in question, Harry Corson Clarke, at that time a very young and almost unknown actor west of the Rockles, was cast for the part. His natural nervousness promptly glew into uncomfortable proportions when he learned of the professional contingent. Inc. Jing Mr. Lewis, which was in front: but he braced up when his cus came, and went on and played the role with his whole heart in his work. After the performance he went into the hotel grill, ordered something to eat, and was sitting there tormenting himself by wondering how bad he had really been, and what the papers would do to him in the morning, when he felt a soft touch on his arm.

a soft touch on his arm. a soft touch on his arm. Looking up, he saw Mrs. Gilbert standing by his side. They had never met, but she promptly held out hes hand, gave his a cordial shake, and said: "My boy. I want to congratulate you. Your work was grand and some day you'll be a recognized star." More congratulations followed from the other members of the company, and one of the papers next morning said: "As clever a comedian as has trod the boards in this city for years." But nothing touched Mr. Clarke, nor gave him the same kind of encouragement as the action and the words of the dear little old lady, who took the trouble to leave her narty of fields cross the congratulations followed from here our lay, who took the trouble to leave her party of friends, cross the whole length of the grill room, grasp the young actor's hand, and speak those words of kindly interest and hopeful prophery prophecy.



pramatic

Should be." He said that art is only an incident to playmaking; that real-ism is first in this country, and only in Germany and Austria are there many serious minded persons interest-ed in the drama, and that the public owes a duty to the theater and should

IRVING BROKEN DOWN.



eighteth year, has not missed a single performance or been ill during all this time. He has delighted audiences with his inimitable portrayal of the old shepherd, Lachlan Campbell, at every presentation of the play, apparently with the freedom from fatigue of a youth of 20 outh of 20.

During the recent appearance of Sothern and Marlowe in Washington, a man became interested in the ques-tion as to whether women really ap-preciated Shakespeare. He interviewed a number, representative of different ages and different classes, and he says he discovered: 1. That the average wo-man does not care (either for lack of man does not care (either for

attend it as a matter of conscience. Its | time or inclination) to read Shake-





Belasco is the same picturesque Belasco. His hair is more gray, his eyes more remarkable and his face more ruddy. As he speaks he conveys an impression rather than expression of his mood. He strikes the stranger as an intense man, who controls himself because he will and must do so, but there are times when his great earnestness finds sudden vent and then his people listen as to an immortal. At one moment, when things were going ill, he

tore at his artistic hair. "I thought," he said, with sad eyes. 'that I was dealing with brains and heart, but at the eleventh hour"-here his voice wailed off in tragedy-"I see that I am dealing with idiots! Your souls! Where are they? If you have none, plunge a knife into your bosom in an effort to discover some."

It had the desired effect, and in a moment or two the master was again tender, subdued, kittenish. But his kittenish mood did not last long. He was once more the tiger-feroclous, terrifying. Another contretemps had aroused his rage, and he bellowed at a group of shrinking wantons of the court:

"Unless you do better than that I'l

The slience of the catacomb followed

On Christmas eve Belasco came to

the theater at 4 in the afternoon, not to

break up the show with an ax!'

this awful threat.

leave until 6 o'clock Christmas moraing, and then merely for an hour's rest. His hurried and frugal meals are usually served from a cheap hash house in the neighborhood, a sausage in one hand, a roll in the other, affording the in-spiration of the moment. Yet all this left him unrufied. When the writer met him Christmas night he was as kind as a woman, as modest as a chil. Here he listened to a bacchante of lui-ha's entourage, who, fair haired, rose hued and dimpling, asked concerning some detail of her costume; there he tossed paper roses to note their effect on green boughs, and all that he did on green boughs, and all that he did was done with an earnestness that left no doubt of the artistic impulse in the man

M. I. A. LECURE BUREAU. Prof. S. H. Clark Dramatic Reader, Chicago University BARRATT HALL Special Engagement, Commencing Tuesday, March 14th. at 8:15 p.m. uesday, 8:15 p. m.

General Admission, 50c.

M. I. A. LECTURE BUREAU.

Prof. W. J. Clarke,

Electrical Engineer from New York City.

Special Engagement for Students.

BARRATT HALL.

Wednesday, 4 p. m. Wednesday, 8:15 p. m.

.King Lear

Richard III

Scarlet Letter

Good nature has always been the most important feature of Lew Dock-stader's make up, which accounts for stader's make up, which accounts for his willingness to give an extra mat-lnee at the Grand Opera House on Tuesday last for the benefit of the members of Miss Ellis Jeffreys' com-pany, the "Duchess of Dantzig" and Forbes Robertson's companies. It was the first chance the English players had of seeing a real American ministral seeing a real American minstrel show. . . .

"A Gentleman from Indiana" had an advance sale of \$10,000 in Indianapolis, showing the loyalty of the Hoosiers to their home-made scribes. The piece is pronounced an emphatic success by those who have seen it. those who hav

gramman annana annan

LEANDER RICHARDSON.

DESCENDANT OF SHAKESPEARE NOW ON THE STAGE.

Special Correspondence ing and rather unfortunate if some ar-rangement is not made with the Dutch actor to appear in the United States.

Mr.Clarke and his company, who have been visiting Ogden for three nights past, return to the Grand Monday night, producing 'Why Smith Left Home,'' a sidesplitting comedy in which We Clarke automate as 'Laving, the Clarke appears as "Lavinia, the

THEATRE GOSSIP

Lionel Barrymore has been selected to star next season in the new play written by Clyde Fitch and William Steel from the Wolfville stories by Alfred Henry Lewis.

David Belasco has bought the dra-matic rights to Robert Hichin's novel, "The Garden of Allam," and may write a play for Blanche Bates from it. The story tells of the adventures of an Englishwoman in Algiers.

During her coming three weeks' en-gagement at the Tremont, Hoston, just before sailing for Australia, Miss Nance O'Nell will be seen in something like a of the plays in her extensive reperfory.

It has been decided that the mon-ster testimonial for Joseph Holland, the well-known actor, now physically in-capacitated from further stage work, will be held at the Metropolitan Opera House, New York, on the afternoon of Friday, March 24. Every player of prominence in the vicinity of New York at that time will participate, while Vic-tor Herbert will conduct the augment Herbert will conduct the augment ed orchestra.

On the disengaged list of the Actor's society are to be found at the present time about 450 names. Among tha players on the list may be mentioned: Edgar Baume, Walter Hodges, James Nell, Asa Leo Wilard, Horace Lewis, Stanlow Mumber, Littler, Albertson Stanley Murphy, Lilidan Albertson, Allee Treat Hunt, Jane Kennark, Edith Lemmert, Ethelyn Palmer, Ethel Bran-don, Georgia Waldron, Pearl Landers, Mrs. Julia Walcott and Alma Kruger.

Rennoid Wolf quotes Maurice Camp-bell, Henrietta Crosman's husband, as saying that Miss Crosman would leave David Belasco's management at the close of the present season. "Two years of it will be about all for me," Mr. Campbell is quoted as saying. Just what the trouble is has not been made public, but it is asserted that so strainable, but it is asserted that so strain ed are the relations between Campbell and Belasco that they do not speak. Under Belasco's management Miss Crosman has attained perhaps the greatest atlistic success of her life in Miss manager's play, "Sweet Kitty Bel-

word in comment of the play or players was heard on Monday night but that was commendatory in the extreme. The play deals with the love story of a queen and is highly romantic, but not fantastically so. The plot is skiifully drawn, the climaxes interasty interest-ing and the dialogue brilliant. The play is in three acts and the action all takes place in the versal relaces of Comments.

The cubles report that Sir Henry Irving the famous English actor, has broken down as the result of overwork. He was said to be in very bad health and his death would not greatly surprise those who best understand his condition; later reports indicate that he expects to be able to resume his

power to inculcate patriotism and point out the results of vice and crime are great, he added. Moreover, he be-lieves that the average audience wishes first of all to be entertained and has an aversion to being bored by art. In playmaking, it may be said, Mr. Fitch endeavors to live up to the principles here expressed. here expressed.

Twice completely across the American continent in one season is not now considered such a strenuous undertak-ing in theatrical travel as it was a few. years ago, but in the case of The

patrons of Miss Ellis Jeffreys at the

New Amsterdam theater on Monday

stage today possessing the interesting

social and professional history that be-

longs to this beautiful young woman and the chance which gave George Tyler, of Liebler & Co., an opportunity to bring her to this side of the water is

one for which the American public

owes thanks. Miss Jeffreys comes of

an old Irish family of high standing

and until her divorce three years ago

was the wife of the brother of Earl

Howe, lord chamberlain to Queen Alexandra. Her little, son stands a good

chance of succeeding to the titles and

estates of Earl Howe, there being but

the sickly son of Earl Howe between

the boy and them. Her professional

career has been one long march of

triumph. Originally she studied for

the operatic stage and was prominent in

the London productions of "The Gondollers," "Mme. Favart" and "La Cl-gale." In all of these she won success and finally turned to the dramatic field.

In this branch she has been leading woman for Sir Charles Wyndham, John

Hare and George Alexander, the three

leading actor managers of London. For some time she was leading woman with

Cyril Maude at the Haymarket theater in London, where she was remarkably successful in plays by Pinero, Henry

Arthur Jones, Sydney Grundy, Mar-shall and Davies. For her American engagement Liebler & Co. accepted for her "Le Prince Consort," a trans-lation from the French by Cosmo Gor-don Lennex and William Boosey. The company engaged for her support is

company engaged for her support is practically an all star cast and not a

word in comment of the play or players

There are few women on the

tour

night.

power to inculcate patriotism and point, out the results of vice and crime are great, he added. Moreover, he be-lieves that the average audience wishes first of all to be entertained and has provide a state of the state of th by a favorite actor, but not otherwise 4. Hence the author is partly correct, and the average woman is more or less indifferent to Shakespeare. 5. That the college woman is fonder of Shake-speare than the average woman, as is also the studious woman, even if not college bred. 6. If the average woman is indifferent, the average man is more

is now a member of the theatrical profession in this country. The player in question is a young man, who traces his descent in a straight line from one of the bard's daughters. Had he cared to trade on his own ancestry this young actor probably would have had no difficulty in getting something pretty good to start with, but being possessed of a good deal of pride he has preferred to fight the battle as his great ancestor himself fought it and so from the start he has taken the best he could get in the ordinary way, and at present is appearing in a small part in a London musical play. In appearance the descendant of Shakespeare is sight, and of about the middle height, with a thoughtful face. The limited numa thought in face. The innited num-ber of his acquaintances who are aware of the facts regarding his an-cestry are naturally watching his ca-reer with unbounded interest.

ONDON, March 1.-Although de-

barred from giving his name, I

The sensation of the moment in Lon-don is the acting of Henri de Vres, the Dutch actor. Of quick change per-formers there have been many in re-cent years, but heretofore none of them. not even Fregoli, could be described as a really great actor. De Vries, how-ever, who is playing seven out of the nine parts in a one-act play now being given at the Royalty theater is the nosgiven, at the Royalty theater is the pos-sessor of uncommon genius, entirely apart from his rapid changes of charapart from his rapid changes of char-neter. The piece in which he is appear-ing is an unusually dramatic one. Hev-erman's "Case of Arson." The scene is the office of a Dutch examining mag-istrate. He has in hand the examina-tion of witnesses in the case of a man, who, to get out of money difficulties, fired his own house and unwittingly burned his own child. These witnesses, all of whom are played by De Vries. Inburned his own child. These witnesses, all of whom are played by De Vries, in-cluded the unwitting murderer, John Arend: his half-witted brother, who is suspected of the crime; an old dotard of a father-in-law, a police sergeant, an of a father-in-law, a police sergeant, an inn-keeper, a grocer and a house paint-er. The Dutch actor manages to make each of them a study in itself, and it is generally admitted that no actor on the English stage could come anywhere hear duplicating his performance. De Vries originally gave "A Case of Ar-son" in his own tongue at the Royalty about a year ago. Now, however, he plays it in English, a translation of Heyerman's original having been made by Howard Peacy. It will be surpris-

am able to state that a direct de-Capt. Marshall's new farce-comedy "The Lady of Leeds," which as its name suggests is a paraphrase of "The scendant of William Shakespeare Lady of Lyons," evidently written in forgetfulness of the fact that if all the characters in a play are uniformly contemptible the impression that play is bound to produce is bound to be unpleasant, however bright the lines or ingenious the situations. The f of Pienro's "Wife Without a Smile," fate or Plenro's "Wife Without a Smile," is evidence in point. Miss Euphemia Chitty, a ginger-ale manufacturer's daughter, who is "The Lady of Leeds," is pictured as being as vulgar as she is rich—the type that used to be la-belled "American Girl" until the ab-surdity of it became apparent. She re-jects in turn two aristocratic fortune-hunters, who to get even with her in a nice gentlemanly way, get hold of an numers, who to get even with her in a nice gentlemanly way, get hold of an ex-waiter and introduce him to her as an archduke. His mistakes supply the most of the fun. The story moved along lightly, brightly, and skilfully; but it is scarcely worthy of Capt. Marshall, and is not likely to last long.

At the second performance of "The Lady of Leeds," a man in evening dress rose in his seat in one of the boxes and addressing the audience stat-boxes and addressing the audience stat-boxes and addressing the name men-tioned in the bearing the name menlividual strongly objected to his ap-pellation being so freely used. It is hard to escape this sort of thing, as A. W. Pinero knows. Soon after the pro-duction of his metric. w. Filero knows. Soon after the pro-duction of his most famous play, sev-eral Mrs. Tanquerays in real life popped up with protestations and during the run of "The Notorlous Mrs. Ebbsmith." a woman thus named committed sui-cide. And during the suia woman thus named committed sur-cide. And during the run of "Letty" it developed that there were quite a lot of bucket-shop owners in London bear-ing the name which Pinero had conferred upon the one in the play.

Julia Neilson and her husband, Fred Terry, have the best of reasons for believing that, after all, "reviews" have little or nothing to do with a play's success. Seldom has a plece got play's success. Seldom has a plece got a more vigorous "slating" than that meted out to Baroness Orczy-Barstow's play, "The Scarlet Pimpernel," the Terrys' present offering at the New theater. With one voice the critics pro-nounced it impossible, yet this drama of the French revolution has now pass-ed its fiftieth performance and is one of the greatest "draws" in town. So Paul Kester's play, "Sweet Dorothy of the Hall," is not likely to be seen for a while. CURTIS BROWN. CURTIS BROWN.

PENNY ARCADE.

saparill.

Salt Lake's new and up-to-date Pen-ny Arcade is receiving a large patron-age from the people to which it is justly entitled to as was remarked by a num-ber of pasers-by today. The man behind the gun is certainly all right, for al-ready can be seen a new and complete list of views, songs, etc., which enables people to visit this popular and up-to-date place weekly, seeing new scenes at all times. If you have the blues, if your sweetheart has gone back on you, visit the Penny Arcade and feel differ-ent. ont.

A Warning.

Monday, March 13th. 4 p. m., Illus-trated Lecture, "Wonders of Modern Science," demonstrated by Experiments To feel tired after exertion is one thing; to feel tired before is another. Don't say the latter is laziness-it isn't; but it's a sign that the system with Radium, Wireless Telegraphy, X. Rays. ADMISSION 25c. lacks vitality, is running down, and needs the tonic effect of Hood's Sar-

It's a warning, too—and sufferers should begin taking Hood's at once. Buy a bottle today, Monday night, March 13th, 8:15. Bar-ratt Hail. Same lecture for Season Ticket Holders. General Admission 50c.





ORCHESTRA OF SIXTY SOLOISTS

will be heard on this occasion. THE SIX WORLD FAMOUS SINC-ERS NAMED will positively sing in

ROSSINI'S STABAT MATER

and in arlas.

The SEAT SALE IS NOW IN PROGRESS at the music store of the Carstensen & Anson company, 74 Main street. SELECTIONS SHOULD BE MADE AT ONCE as only 4318 seats will be sold. Many of the CHOICE LOCATIONS HAVE AL-READY REEN TAKEN.

Prices range from \$5 to \$1 for the main floor and from \$4 to \$1:50 for the gallery. CONFERENCE RATES WILL BE IN EFFECT on all railroads.

NUMBER OF BRIDE OF STREET

Weber Plano Used.

NEWS OF THE PARIS STAGE.

annous a The plot is thoroughly Hugoesque. Special Correspondence.

ARIS March 2 .- Whenever Sarah Bernhardt decides on another American tour it is pretty safe to

say what will be one of the first pieces selected for her repertoire. Bernhardt was inspired recently to revive Victor Hugo's half-forgotten drama, "Angelo, Tyrant of Padua," chiefly by the fact that her great predecessors, Mars and Rachel, both made successes in it, and without much idea that the play would draw to any extent. But lo and behold! this work of Hugo's, unacted for over 50 years, has hit Paris so hard that it looks like running for months. In reality there is nothing surprising about it, for the play's construction shows the master's hand, its movement is as rapid as though it had It is not generally known that Wil-ham Gillette is the inventor of the theatrical device known as the "horse" in the royal palace of Corconia, an imaginary land. Miss Jeffreys, as Queen Sonia, was royal in her moments in her moments and recently. been written yesterday, and it gives Bernhardt such opportunities for act-

The time is the middle of the sixteenth century, when Padua was a tributary to Venice. Angelo, the governor of Padua, though married, is madly in love with Tisbe, the beautiful leader of the half-world in his city. But she keeps him at arm's length for she is in love with Rodolfo, a young nobleman, But Rodolfo on his side treats Tisbe--Bernhardt-almost as cavallerly as she reats the tyrant, for his heart has been won by a beautiful woman whom he has seen only once, and has not been able to identify. Suddenly there been able to identify. Suddenly there arrives upon the scene a spy named Momedie, sent by the Consul of Ten at Venice to make trouble. He contrives to get possession of the secrets of the different personages of the drama and promptly resolves to play them against each other. Homodel also discovers that the mysterious lady with whom Tisbe's beloved Rodolfo is infatuated, is no other than the wife of Angelo the Tyrant. Whereupon the spy decoys Rodolfo into the tyrant's house by

Leander Richardson's Letter

an manuna manuna manuna manuna manuna manuna manuna ma of power, womanly, tender and sweet cecial Correspondence. in her love passages, virile in her dra-matic passages and beautiful at all TEW YORK, March 6 .- The most matic passages and beautiful at all times. She has the soul of an artist and the understanding that permits her to get the greatest worth out of the most trifling situation. Her gowns were the envy of every woman who beheld them. Her coronation robes were modelled up-or those worn by Queen Alexandre and notable event of the week in theatrical circles was the introduction to American theater

on those worn by Queen Alexandra, and the sartorial display is enough to war-rant full houses of the fair sex, regardrant full houses of the fair sex, regard-less of the dramatic value of the play liself. In her support are such sterling players as Ben Webster, Kate Phill.ps, Edith Cartright and Lillian Mainwar-ing, among the English contingent, and Henry E. Dixey, W. H. Thompson Wil-fird North, Basil West, Margaret Rob-Inson, Charles Bowser, and Felice Mor-ris, in the American fold. Success, hig and emphatic, was the general verdict and emphatic, was the general verdict on the opening night and the big crowds that have taxed the capacity of this large house at every performance since contribute the most reliable opinions as to the merits of both star and play play. Never was there a more popular hero of fiction than "Sherlock Holmes." the creation of Sir Conan Doyle. Even the "Old Sleuth" and "Dick, the Boy Detec-tive" of our childhood days, when we stole off to the woodshed to read the latest dime thriller, never had the hold on the imaginations of the grown-up-youths of the world that Holmes, the man of mystery, has, all of which ac-counts for the rousing welcome that was given William Gillette at the Em-pire theater on Monday night, when he revived his dramatization of the Doyle stories under the title of "Sherlock Holmes." Gillette and Sir Conan Doyle have a strong bond of sympathy be-tween them. Dr. Doyle wrote adven-tures of his hero until his brain whirl-ed with the strain, then he ceased. But the public wouldn't have it. So from the chasm in the Alps he had to res-urrect the detective. Another series had to be written, and even today the de-mand for more Holmes table is con

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to be written, and even today the de-mand for more Holmes tales is con-stant. The same with Gillette. Time

stant. The same with Gillette. Time after time he has attempted to shelve his dramatization of the wonderful sleuth, but the public ever demands his revival. Both Doyle and Gillette be-lieve Holmes a Frankenstein, but a highly remunerative one. His produc-tion this year is as adequate and artis-tic as when the plece was first present-ed, five seasons ago. Several members of the original cast are with him. In-cluding Ralph Delmore, Sidney Herbert and Julius Wemyss. Others in the company are William Courtleigh. Frank Andrews, George W. Wessels, Harold