



THE founding of a national theater in New York continues to be the leading topic of discussion in dramatic, musical and social circles in the east. How large a place society—the new temple of amusements, is illustrated in an interview in the Dramatic Mirror held with Mr. Corried that gentleman said:

"The architect is not yet chosen. The plans are not drawn, but they are to be for a building so small that a whisper may be heard in it, and so large that it may contain a great audience. There are to be thirty boxes in a horseshoe, bought in perpetuity by thirty persons. There are to be 60 seats at 25 cents for students. There are to be subscriptions at \$2 for an entire series of plays. The first season is to be of ten plays in 30 weeks. It is to be called the National Theater because it is to be a national educator, like the Comedie Francaise, in France and Germany. The theater, like the school and the church, is to educate. The theater amuses while it educates. Here a theater really national, paid for by the government, is impossible. In my lectures about the National Theater I asked for 30 subscribers. At a Unitarian church, where I spoke at the invitation of Mrs. Ross, 60 women offered subscriptions. I had no difficulty about money. But the subscribers were to be 30 box holders, and I wanted them to be one another. I didn't want Mrs. H. to say to me, 'Mrs. Y. is not of my set, and my place is not to be near hers.' A committee is to be appointed as soon as the Metropolitan Opera house's stockholders all return to the city. This committee is to select the 30 persons that are to pay, each one \$100,000, to be boxholders in perpetuity."

Mr. Corried was asked: "What right have you to call this the National Theater, since you neither have nor expect to have any government subsidy or endowment?" "I would have preferred to call it simply 'The Theater,' he answered, 'had that been possible in English as in Latin. However, it will be a national theater in the artistic meaning of the word. We used the term because it is the cant phrase by which the public has long been accustomed to speak of such a project. There will probably be other theaters similarly founded and endowed in other great cities—in Chicago, Philadelphia, Boston and San Francisco, for example. I happen to know that not many years since something of this nature was attempted in Boston on a much larger scale than the present Castle Square organization. The government could not endow a theater in New York because it would be marked a benefit to one locality at the expense of the country at large. In foreign countries where there are one or two recognized centers the situation is entirely altered. Undoubtedly other municipalities will follow in our footsteps once the value of such a dramatic criterion has become an established fact."

"Then this theater is more properly municipal than national, even though it has no more real connection with the municipality than with the government at Washington."

"It is the first theater of its kind, and as New York is the greatest financial and artistic stronghold in America we shall have a national prestige. No other theater will be able to command similar resources."

"The organization is to be a stock company."

"Yes—like the Theater Francaise. One night an actor may play the leading part and at the next performance he may be called upon to assume merely a servant's role. The year we shall produce only 10 dramas, each succeeding year a certain number of plays will be added, so that before long the repertoire will be large enough so that we can change the program almost daily if advisable."

"If you were to produce some piece in which a certain star has gained a national reputation would you engage that man—Mr. Mansfield, for instance?"



ROSELLE KNOTT
As Princess Mary Tudor in "When Knighthood Was in Flower."

to play his part with your regular company acting as support?"

"Most emphatically no. The word 'star' is not in my vocabulary."

"Then you will not run the risk of being unable to obtain the services of the greater artists?"

"Not at all. In the first place, actors and actresses appreciate the advantage of being permanently located in New York. In the second place, our prestige will be so enormous that the best artists will be only too eager for places in the company. In the third place, our resources will permit us to pay whatever salary a man's genuine artistic worth has a right to demand. We cannot have all the prominent American players, any more than the Theater Francaise has all the illustrious artists in Paris or France. But we shall have the best people and produce the best plays. A theater seating about 2,000 people cannot be a serious hindrance to the legitimate enterprises of individual managers."

"Shall you give any preference to the work of American playwrights?"

"No. But if American writers can produce dramas as great as those of some foreign authors, we shall certainly be disposed to present their work. This is an educational and not a money-making enterprise. It will encourage American writers to do their best, because there will be a great national theater ready to recognize the actual artistic value of their efforts."

"An author could not afford to sell a great play for the royalties he would obtain from a few performances. How would this affect the writers in their dealings with the independent managers?"

"There is no use in crossing the bridge until we get to it. These complications which seem so formidable to Americans will adjust themselves here as abroad. A play which had been produced in the National theater would be just so much the more valuable to the outside manager and to the author for having received the stamp of approval."

"One of the surprises of the season was the production of 'The Rho Gun,' of which Salt Lake was only afforded a passing glimpse last Saturday afternoon and evening. The production made a stunning success and belongs to the sort which could easily play Salt Lake else for the first time. The score for this opera was written by Mr. Luders during a winter's sojourn in California, and before the engagement is over he will spend several weeks there with the organization."

"That beautiful story, 'When Knighthood Was in Flower,' originally dramatized by Julia Marlowe, but now played by Miss Roselle Knott, will be seen at the Theater Monday and Tuesday. This young lady is said to be one of the most charming and talented of present day actresses, and all reports are that she has been surrounded with an entirely capable company. Miss Knott herself has played the leading part in 'Paul Kaurar,' but she has also played principal roles with Richard Mansfield. She was the original Lady in 'A Modern Magdalen.'"

"The stay in Salt Lake will be limited to two nights only, and from present indications the house will be filled on both occasions."

"The latter part of next week will bring us another of George Ade's biggest successes, 'The College Widow,' which has rivalled 'The County Chairman' in its success in the east and no doubt will do so here. The story is one that is built around life in an American college, and the widow of the belle of the campus. The son of a wealthy man on his way to a rival institution passes through the town, and it is to secure the services of this young man for the college football team that the wiles of the college widow are called into play. He wins the game and afterwards learns that the girl only came to town to weaken the rival team. In reality while this was her motive, she has fallen in love with the young athlete, so all things end happily. The company is direct from New York and the Lyric, including Thanksgiving, will be given up to 'The Tiger Lillies,' an organization of the lively burlesque sort conducted by the Campbell Drew Amusement company. The features of the bill are a farce entitled 'A Temporary Husband,' an extravaganza called 'The King of the Coffee House,' and the Tiger Lillies exhibit, a series of startling animated views. The artists who will contribute to the specialties are one of the most well known Hebrew comedians, La Veen and Cross, athletic exhibitors, Richey W. Craig, master of melody, Will J. Cook, operatic vocalist, Jeanette Sivwood, comedienne, Edler and Webb, vaudeville, actresses, and Cunningham and Lord, described as dancing marvels. 'The Tiger Lillies' open this attraction and will run up to and including next Friday night."

"Miss Netherland's tour has been changed, and 'The Labyrinth' will be hastened to New York. She opens here Nov. 27. Later she will be sent into Canada."

"It is rumored that Minnie Tittel Brane is being sought after by a prominent American manager for a tour of the United States, after the completion of her Australian contract."

"'Tape,' the play from the German which failed in this country with Herbert Kelsey and Elsie Shannon in the leading roles, has made a pronounced hit in London."

"Who Goes There?," a capital new farce by Southern author of 'The Man From Mexico,' has been secured for the Alcazar theater, San Francisco, where it will be given for the first time in stock."

"Mary Mathering will soon retire from the east of 'The Walls of Jericho' to

from New York and is said to be a thoroughly capable one."

The famous 'Ritties' band will be heard at the Grand tomorrow afternoon and evening. This fine Canadian organization once made a rare impression in this city, and doubtless its brief engagement now will be equally successful."

The next dramatic attraction at the Grand will be the only new drama entitled 'Her Only Crime.' It is an exciting play of today and relates the story of a young American, Charles Barton, who is visiting Europe, and has been led to his ruin by an adventuress. She induces him to join what he supposes to be a social club, but what is in reality a regularly organized band of thieves, having branches in all the large cities. Another young American,



ADELINE DUNLAP
In "The College Widow."

Harry Sanborn, takes a prominent part in endeavoring to save his friend, and all sorts of sensational complications arise through their adventures and those of the designing woman in the play. A strong vein of comedy also runs through the play and lightens up its more serious episodes."

The Thanksgiving attraction at the Grand will be 'On the Bridge at Midnight,' which has for its two comic characters, the famous 'Germany' and 'Reddy.' The bridge scene will be given with strong effect, showing what the combined skill of scenic artist, stage carpenter, dramatist and producer can do with the resources of the modern stage. The tale is that of a blind mother seeking her stolen child. While the story is full of excitement, the author claims that he has sought to avoid the cheap effects of reckless, lurid melodrama and to give a story of strength and reasonableness. Comedy parts are the professor and the bookkeeper and both are said to be full of laughable chances."

A special matinee will be given on Thursday, Thanksgiving day, at 2 p. m.

All next week at the Lyric, including Thanksgiving, will be given up to 'The Tiger Lillies,' an organization of the lively burlesque sort conducted by the Campbell Drew Amusement company. The features of the bill are a farce entitled 'A Temporary Husband,' an extravaganza called 'The King of the Coffee House,' and the Tiger Lillies exhibit, a series of startling animated views. The artists who will contribute to the specialties are one of the most well known Hebrew comedians, La Veen and Cross, athletic exhibitors, Richey W. Craig, master of melody, Will J. Cook, operatic vocalist, Jeanette Sivwood, comedienne, Edler and Webb, vaudeville, actresses, and Cunningham and Lord, described as dancing marvels. 'The Tiger Lillies' open this attraction and will run up to and including next Friday night."

"The famous Viennese tragedienne, Aeneas Baraceni, is to play in English this season under the management of Edwin G. Lawrence. Since her highly successful appearances at the Irving place Theater last winter she has been diligently studying English, and has arrived at a remarkable proficiency. Special permission has been granted her to underlie this American tour by the management of the Hofburg theater, Vienna, and her tour will commence in December."

At last Raymond Hitchcock is to have a 'straight' part in a 'straight' play, without the hint of a song in it. The play is 'Edward Harding Davis farce,' 'The Way Correspondent.' It was written for William Collier, but for some reason Collier has not cared to appear in it. The scene is Athens and the time, that of the time that of the forgotten war between Greece and Turkey; the hero, a wandering New Yorker who turns war correspondent and has appropriate adventures."

A London writer says that Capt. Marshall is engaged on a new three-act comedy, which is in the nature of a lampoon on the home front, and the central figure will be that of a young Radical member of the house of commons, who left the Conservative party in order to take a more 'progressive' line on the left of the speaker. Mr. Winston Churchill probably is

star at the head of her own company, and a prominent actress will be engaged to take her place. The play has made an unqualified success in New York."

Alfred Suro's adaptation from the French 'Morris,' which Gail Barry more played here one season, is being produced as a curtain-raiser in London with Forbes Robertson as the father and Gertrude Elliott in the title role."

It is possible that Miss Lena Ashwell will join Mr. H. B. Irving when he appears in Mr. McLellan's new play, 'The Jury of Fate,' at the London Shaftesbury theater. She is in the front rank of English emotional actresses."

The latest news from the east chronicles the second disaster this season for Nat Goodwin. Wolfville has been withdrawn. This latest failure but emphasizes the many dramatic failures of the season all over the east."

Henry Miller will appear as co-star with Ada Rehan in 'Captain Brass'

bound's 'Conversion' when the Shaw play is put on in the spring. This arrangement will not interfere with Mr. Miller's plans at the Princess theater."

McKee Rankin was a passenger on the Oceanic company's steamer Sierra last Monday from Australia. He stated that Nance O'Neil and the rest of the company were coming home on the steamer Sonoma. The company played in Australia for 19 weeks and did a good business. Nance O'Neil opened her American engagement in San Francisco at the Grand Opera House on Dec. 11."

Actors and actresses gathered in force at the sale in East 100th Street and Twenty-fifth street of the household effects of Mrs. Abbott Einstein, daughter of Lillian Russell, by order of the Fidelity Loan association. Mrs. Einstein cried early in the proceedings and was taken away in a cab. Sam

meant. It appears that the play is for Mr. John Hare, who will produce it in London. The piece, though containing a political element, is not entirely political."

King Edward's birthday was observed at Cornell by an address to the student body by E. S. Willard, the English actor. After paying a glowing tribute to his sovereign, which was cheered by English and Australian students, Willard said the theater has been in a bad state because it has been too lightly considered by the public. He advocated the hooting of vulgarities and the portrayal of vice, which, he said, is too often encouraged because it is passed off with a smile and sometimes is even applauded. Too much seriousness, he said, was also bad for the theater."

"Barrie sent his maiden effort in playwriting to me," said Sir Henry Irving, during his last visit to America. "It was 'The Professor's Love Story' in very bad handwriting, and if I hadn't known the author I wouldn't have worked my way through it. I

NEWS OF THE LONDON STAGE.

Special Correspondence.

LONDON, Nov. 11.—Outside the London "Vaudeville" where "The Catch of the Season" is being played, posters announce that the five hundredth performance is close at hand. Nevertheless this phenomenally successful musical comedy is expected to run on in London until the beginning of February at least, and meanwhile, with Edna May as its heroine, the piece comes to be enjoying quite as much favor in the United States. It is, of course, just the old story of Cinderella provided with a modern setting by Cosmo Hamilton and Seymour Hicks, and its success has convinced those interested that other as familiar themes can be made the ground work for musical comedies.

That Edna May is to make her reappearance at the Vaudeville in an up-to-date musical version of "Romeo and Juliet" the telegraphic dispatches probably have already announced, and it may be added that Captain Robert Marshall, whose idea at originally was to make "Cinderella" into musical play, is thinking seriously of committing the same indignity upon "Don Quixote," while Seymour Hicks and Cosmo Hamilton have their eyes on the musical comedy possibilities of "David Garrick"—no less!

The Vaudeville version of "Romeo and Juliet" is being made by two experienced librettists, Captain Basil Hood and Charles Brookfield. Of course, the play which they are writing for Edna May is intended to bear only the slightest resemblance to the story of Shakespeare's lovers—for instance, in this musical comedy the antagonism between the Montagues and the Capulets becomes a feud between aristocratic poverty on the one hand and low-bred prosperity on the other. But the most promising thing about the new piece is that the score will be furnished by Leslie Stuart, who composed "Florodora," and who set people humming again on both sides of the Atlantic with "The School Girl." The Gaiety and Charles Frohman, who control the Vaudeville, will produce the new piece, which is expected to be ready for Miss May's use on her return from her American tour, next spring.

It is rather interesting to learn that, for all of Sir Arthur Conan Doyle's reputation, he is one of the many folk who want to get plays produced and acted. It seems that, inspired by the success of "Sherlock Holmes" on the stage, Dr. Doyle conceived the idea of making a play out of his adventures of "Brigadier Gerard," and did so. Managers, however, failed to be attracted by it. "I offered it to a good many," confided Dr. Doyle to an interviewer this week, "only to have it refused, but I am still confident that it would make a good play, although the managers are equally certain that it would not. I hoped at one time that Martin Beck might accept it and appear as Gerard, but his proved impracticable." In the same interview Dr. Doyle declared that the work of preparing his "Sherlock Holmes" for the stage was entirely that of William Gillette. "He took my story," said Sir Arthur, "and used it to obtain the best effect. I think he has a wonderful genius for situations."

In spite of the fact that there is a new play by Pinero coming on, the theatrical season of this season seems likely to be the production of Stephen Phillips' "Nero," which Tree is going to put on in January. You can count on tremendous stage effects at His Majesty's whenever there is the slightest excuse for them, and there will be an uncommonly good excuse in a play about Nero, but there is also likely to be some uncommonly good poetry in Phillips' new poetic drama, as well as some striking situations. There have been few finer writers in the last decade than the same author's "Paul and Francesca," given by George Alexander; there were striking lines in both his "Herod" and "Ulysses," and there is reason to expect even better things in "Nero." That is because the character of the pagan emperor has attracted this playwright ever since the boyhood of Stephen Phillips told him an acquaintance the other day that the opening lines of his three-act drama were written when he was only 15.

Phillips is convinced that Nero was no monster, but a man who was a dreamer and a poet, and in support of this view he points out that as soon as he assumed the purple he summoned to the imperial court the singer, Terentius, and henceforth devoted himself to music, painting, sculpture and the composition of verse.

"The passion for art," says Phillips, "colored every thought and action of his life. Even when he committed a murder in order to take a more 'progressive' line on the left of the speaker, Mr. Winston Churchill probably is

ached to act the professor, but the comedy wasn't big enough for the stage of his Lyceum; so I sent it to John Hare, telling him it was a good thing for his Garrick. Hare returned it with the message that he was an old man and his time was too short to decipher such a manuscript as that. Then I sent it to E. S. Willard, who put it to the good."

Miss Phoebe Davis has been starring for years in "Way Down East," which is rivaling "Uncle Tom's Cabin" and "The Old Homestead" in longevity. Every season she has been filled with hope that she would have a new part in a brand new production, but at the last moment her managers, appreciating the association of her name with the rural play, have persuaded her to continue in it. She began this season in its cast, but with the understanding that by this time she would be gratified by her heart's desire of another play. When she finally found out that there was to be "nothing doing" in the way of novelty she served notice that she was through with "Way Down East," and closed.

W. W. HALL, JEWELER,
227 Main Street.

BEAUMONT SHAW, whose new play, "Major Barbara," is to be given on the other day, when it is said to have made an uncommonly favorable impression.

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And Rest of Week
Matinee Saturday
Henry W. Savage
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George Ade's
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The College Widow

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BIG HIT
OF LAST
YEAR
IN
N. Y.

The College Widow

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Complete Scenic Environment for Five Acts, including Original Furniture, Scenery and Brica-Brac associated with its long run at Criterion Theatre, N. Y. PRICES—25c to \$1.50. Seats Now on Sale. NOTE—Owing to the massiveness of this production, curtain must rise at 8:15 p. m. sharp.

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