

Dramatic

"Have changed Maude Adams' dates from next year to this. Reserve for her May 25, 26 and 27."

This is the tenor of a dispatch just received by Manager Pyper which has set the Salt Lake Theater forces into a flutter, such as they have not known since the time of the visit of Edwin Booth himself. Two months from this writing, therefore, unless something unforeseen intervenes, Salt Lake will have the pleasure of welcoming the one among her many daughters who have adopted the stage, who has shed most lustre upon her profession, and raised the greatest renown for herself. It will be the red letter event not only of the season, but of recent years, at the old play house and without doubt, Salt Lake citizens will see that Miss Adams does not soon forget her home-coming. What she will do besides "The Pretty Sister of Jose," yet remains to be determined. She said to the writer in New York only a few weeks since, that if there were time, she would like her Salt Lake friends to see her in all three of her recent successes, "The Pretty Sister of Jose," "Quality Street," and "The Little Minister."

Miss Adams last appeared in Salt Lake with John Drew, on Aug. 20 and 21, 1894, when they played "The Butcher," and "The Masked Ball." That was before she became a star. Soon after Charles Frohman, perceiving her undoubted talents, decided to make her his foremost stellar attraction, and the distinguished success she has met with ever since, showed how correct was his estimate of her gifts.

Apropos of Miss Adams' coming, a special word of caution may be said to the matinee girls of Salt Lake. Her leading man, Mr. Ainley, who after this tour, will sail for England to take part in Eleanor Robson's London production of "Merely Mary Ann," is noted as about the most distractingly handsome actor now before the footlights, and those whose hearts have not already been stormed by Southern, Edson or Farnum, may as well prepare to hand over the keys of the citadel now.

Like a sweet breath from the New Hampshire hills came the presentation of "The Old Homestead" last night. It is 26 years now since Denman Thompson first began coming to Salt Lake, presenting his lovable and famous character of the old New England farmer. In those days the play was known as "Joshua, Whitcomb." After that ran out, a new play was constructed with the same character as the central figure, and the name of "The Old Homestead" bestowed upon it. Since then it has been done in every nook and corner of the United States year after year, and it has always interested and always charmed by its naturalness, its humor, and its pathos. Although the audience was only fair in size, the laughter and appreciation were of the most genuine sort. The double male quartet does some excellent singing, and the tenor solo and the quartet which renders "The Palm" in the beautiful school scene, were as fine and effective as ever. Mr. Carter as Cy Prime, Mr. Lennox as Seth, and Mrs. Morse as Aunt Tillie did the usual excellent acting. The whole presentation is one well worth seeing, and our theatergoers ought not to neglect the last opportunities this afternoon and evening.

Mr. Shepherd's orchestra did some enjoyable work last night, notably in a revival of the once familiar strains of "The Pirates of Penzance."

"Last there be some misunderstanding," said Hayard Veller, business manager for Isabel Irving, who will be seen as Virginia Carvel in Winston Churchill's dramatization of his own novel, "The Crisis," at the Grand next Thursday night. "I should be glad if you would explain this in not what is technically known as a 'Number two company.' I find that because Mr. Hackett starred in 'The Crisis' last season, there is a tendency to regard Miss Irving and her company as of secondary importance; therefore I make this explanation."

"The Crisis" was first produced by Mr. Hackett late in the season of the year before last. Its success was very great, although the part of Stephen Brice did not offer Mr. Hackett quite so many opportunities as his admirers wished. He felt on the other hand that it was better in an artistic way where it properly belonged, than to force it further into the focus of interest. When the play was first produced it was seen that fully as much if not more interest centered in the character of Virginia Carvel. Mr. Hackett realized that he had secured an anomaly among plays; a drama which served equally well for a man and for a woman. The play was used for a short spring season, and in the following autumn it began its real career. Mr. Hackett organized two companies. One of these he headed himself, the other was headed by Miss Irving. The two companies were as nearly equal in make up as it was possible to secure, while the scenic equipment of each was the same in every particular.

Mr. Hackett took one part of the country for his tour in disguise and the other to Miss Irving. Both companies were wonderfully successful. Early in the season Mr. Hackett promised Miss Irving that if her company cleared over \$20,000 in 30 weeks he would the following year give her the sole rights to "The Crisis." Miss Irving's company did even better than this, so at the beginning of the present season Mr. Hackett selected the best material from each of last season's companies and formed therefrom Miss Irving's present supporting organization. In spite of the fact that there was still a very great demand to see him in the play, he steadfastly kept to his promise, and followed Miss Irving the sole rights to "The Crisis." This, in brief, is the story. Miss Irving began her tour in the play almost as soon as Mr. Hackett himself began to use it."

A pleasing change from the long run of heavy drama we have of late sustained, will be given at the Theater Monday night, when the Rose Shay

Grand Opera company makes its reappearance. Miss Shay and her company were here some time ago, and they left a pleasant impression. Miss Shay, herself, is a soprano of experience, and a manager who has ambition to give first class opera in first class style. She announces a heavy chorus and a repertoire as follows: Monday, "Carmen;" Tuesday, "Il Trovatore;" Wednesday matinee, "The Bohemian Girl;" an opera almost new to the younger generation of theatergoers here, and Wednesday night, "Faust."

The old popular farce comedy, "McFadden's Row of Flats," which has not been seen for a long time past, comes to the Theater for two nights next week, opening Thursday. The advance notices promise that a star list of performers have been engaged for the production, among others Bell Gold, Ada

Now some Bostonians are claiming to have discovered Nance O'Neil. The Boston Herald, however, admits she was discovered before she played in Boston.

The energetic and prolific Mr. Wilson Barrett is the author of a new play which is soon to see the footlights. It is called "Lucky Durham," and has an Anglo-American millionaire for its hero.

On account of a press dispatch giving Minnie Madden Fiske's age as 50, Mrs. Fiske says that she wishes it distinctly understood that she is 38 years old—and that that is hard enough to bear.

The conference attraction at the Salt Lake theater will be "Sag Harbor," the



ISABEL IRVING
As Virginia Carvel in "The Crisis."

Boshell, the yellow kids, and many others. The farce has made millions laugh, and its pathos, although the audience was only fair in size, the laughter and appreciation were of the most genuine sort.

Monday night at the Grand, come back those old favorites, Richards and Pringle's Georgia Minstrels. The company carries two bands and will make its usual street display Monday morning. The management announce that they have discarded all the old worn out features, and that their company this year is made up of young and talented people from first to last. The new features are "Boomsy," in illusions, the three Tonies, acrobats, Cooper and his walking and talking figures, with the usual list of comedians, headed by Emmett Davis, and Messrs. Campbell and Scott.

It is a comfortable thing for the writers of Salt Lake, who for years have been predicting that Nance O'Neil would yet be recognized as one of the foremost actresses of the day, to read that the lady who has been so long coming, may now be said to have arrived. Boston has literally gone mad over her, and the expectations are that her great success there will be duplicated in New York. She is now under the management of John B. Schenck of the Tremont theater, Boston, an announcement which will cause Miss O'Neil's friends to rejoice, for her one need for years has been proper management. The Mirror says: "Mr. Schenck has taken Nance O'Neil's management for a term of years. After an unsuccessful engagement at the Boston Columbia recently she arranged with Mr. Schenck for a series of matinees at the Tremont. There have been highly successful, both artistically and financially, the attendance testing the capacity of the large theater."

Recognizing Miss O'Neil's abilities and believing in her future under first class management, Mr. Schenck arranged to take the direction of her starring tour. She will continue to appear at the Tremont and in neighboring New England cities during the rest of the present season. Miss O'Neil has an extensive repertoire, including 27 modern and classic roles.

The late Augustin Cook, a notice of whose death was printed in the "News" during the week, was the husband of Madge Carr Cooke, though the two separated many years ago. Mr. Cooke was a gifted artist though a very erratic man. The greatest success of his career was probably his delineation of the role of Napoleon in Kathryn Kidder's production of "Mme. Sans Gene." His last appearance was made at the New York theater with Chauncey Olcott in "Terence."

The war in the east seems to be hazing the Russian drama to the front.

Henrik Ibsen, the great dramatist, celebrated his seventy-sixth birthday on Sunday last.

The Elford Stock company's seven week season at the Grand will open a week from Monday night next.

Joseph Jefferson celebrated the seventy-fifth anniversary of his birth on Feb. 26 at Palm Beach, Fla., where he has been spending the winter.



MISS ROSE CECILIA SHAY.

Mme. Duse, is "La Citta Morta."

Thomas J. Maguire, the New York theatrical manager, has had his tongue cut out on account of a cancer caused by excessive smoking. He continued from twenty-five to thirty strong cigars a day. Maguire is a Californian, a son of James Maguire, and nephew of Thomas Maguire, famous on the coast in early days as a theatrical manager.

Annie Russell is to appear next season in a Pinero play. She will create the title role in "Lettie," which until recently had a successful run in London and was only withdrawn owing to contracts which called for another production. It is claimed by those who have seen the London play that the part was admirably suited to Miss Russell, and it will mark her first experience in a Pinero drama.

Nat Goodwin is either unfortunate or else he is aping soubrette ways. At any event a message comes from Kansas City that during his recent engagement there Goodwin's English valet attempted to make away with \$2,000 worth of jewelry belonging to the comedian, but was captured in time and Nat had to undergo the painful task of causing the arrest of his employe.

C. M. S. McClellan, known to playgoers as Hugh Morton, has returned to England after a pleasant visit to this country. Mr. McClellan now makes his home in London, having resided there since his "Belle of New York" made him a fortune on the other side. He will return to America next fall to take personal charge of the rehearsals of his most serious effort as a dramatist, which Mrs. Fiske is to produce in New York next season.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, March 21.—There are indications that the management of the new all-star cast of "The Two Orphans," which begins its engagement next Monday night at the New Amsterdam theater, will know it has "been to the races" before the season has advanced to its completion. Nearly, if not quite all, the members of this remarkable organization have their own press agents working for them individually, each with the idea of seeing to it that his principal doesn't fall into a secondary place in the process of literary boosting. Beside the star, and endeavoring to control the stars have already bought up small blocks of seats for the first night, scattered over the various parts of the spacious auditorium, and there will be a series of vehement "receptions" as the leading performers, each in turn, come forward upon the stage, all calculated to make the occasion one long to be remembered among the unsophisticated who look upon all expressions of applause in theaters as marks of genuine and general approval. Under these conditions it will probably take from an hour and a quarter to an hour and a half to finish the first act of this stirring old play with its brilliant new company. An entirely unprejudiced observer would have had no end of amusement if he had been permitted to attend the rehearsals of "The Two Orphans." All the stars have, quite naturally enough, endeavored to control the center of the stage during their different scenes, and at the same time avoid the appearance of endeavoring to secure this advantage at the expense of their associates. The courtliness with which they have addressed one another and the elaborate assumption of generous consideration which has prevailed in the little conferences, were a delight to behold. But the tactfulness and knowledge of William Seymour, the stage manager, has been equal to the occasion, and there can be no doubt whatsoever that the interpretation of the drama will be notably even and impressive. The entertainment is to be continued for four weeks at the New Amsterdam, and the financial results will doubtless be very large, as the theater's capacity is away above the ordinary.

The story of Mme. Patti's husband is out at last. It seems that the diva found herself growing rather too stout for either personal comfort or the continuance of her public career and was advised by her attending physician to seek the benefits of massage. To this end she dispatched a messenger to London, who brought back with him a stalwart Swedish masseur named Cedstrom. The masseur's services were of great benefit, and his attentiveness in due course won for him the regard of his employer. There is a rumor of a not authoritative kind, that in order to raise her prospective bridegroom to a desirable social position, Mme. Patti purchased for Cedstrom a Swedish baronetcy—a not very expensive luxury in a country where such titles may be had for \$500 a piece—and on bargain days for as low as \$500. In some quarters it is insisted that Cedstrom was a baron even when in such hard luck that he was compelled to become a masseur in London. But whether there is any truth or not in this part of the story, it is admittedly a fact that Mme. Patti's husband first made her acquaintance in the manner here described.

There is nothing essentially new in the line of productions along Broadway this week, and the first flurry of excitement will occur on the evening of April 4, when six or seven attractions new to the metropolis are to be made known. During that evening there will be something of a shuffling about. Eleanor Robson, who is securing a rather general familiarity with metropolitan playhouses, will then move over to the Garrick theater from the Criterion with Mr. Zangwill's "Merely Mary Ann." This makes the third New York playhouse to be occupied by the handsome and gifted young actress during the current season, and it enables her to demonstrate that there's no truth in the old adage that "a rolling stone gathers no moss." For Miss Robson's stay in New York has been exceedingly profitable in a monetary sense as well as serving to firmly establish her claim for recognition among the foremost actresses of the time.

On the same date William Collier will take possession of the Criterion with the new farce by Richard Harding Davis, called "The Dictator," which

has been well received in other cities. "The Tenderfoot" was to have finished its engagement at this period at the New York theater, but has taken hold upon the public fancy to an extent warranting its indefinite continuation. So Richard Carter and his associates will be permitted to remain where they are, and Wright Lorimer, who was booked to succeed them with his play, "The Shepherd King," will open at the Knickerbocker theater instead. This arrangement causes Frank L. Perley's "A Venetian Romance" to pack up and move on to Daly's theater—an arrangement eminently satisfactory to all in concern, since Mr. Perley originally expressed the desire to secure this house for the new opera.

Not much is known of the identity of Mr. Lorimer or of the play he intends to exploit. But he is the possessor of a large and eloquent bank-roll and is paying for everything in advance with a prodigality that commends him strongly to the proprietors of theaters at a time when desirable attractions are scarce. Mr. Lorimer plays in New York under one of those agreements that guarantee a handsome profit to the house management whether the money comes in through the box office window or not. He is said to have expended an enormous sum upon the sartorial and other equipment of his play, the title of which is not exceptionally promising.

David Belasco, whose genius is not alone pulsant but astonishingly energetic, finds time to devote to many pursuits including the business interests he has projected, the writing of plays and the staging thereof, the development of new stars and the planning of far-reaching "schemes" heretofore unlearned that the latest diversion of this remarkable man is the writing of a novel for publication along toward mid-winter. Mr. Belasco will not reveal either the title or the subject of this work, the scene of which, however, is said to be laid in France during one of the stormiest periods of an earlier century. The leading character is of historical as well as romantic interest, and it is the supposed purpose of the author to put his story together in a manner to make its subsequent transfer to the stage a comparatively simple matter. There is a suspicion, more or less shrewd, that the heroine will ultimately be impersonated in the theater by Mrs. Leslie Carter, the actress whom Belasco has perpetually in mind.

over and above all the other attractions and undertakings in his control.

To Kyrle Bellows, whose season in the "Crackman," comes to an end with the current week, belongs the credit of having had the longest New York run of any star "Rafters" for just 21 weeks, and there is no doubt that he might continue indefinitely but for arrangements conflicting with that condition.

The collapse of the French Grand Opera company at the Casino night, was merely a repetition of other experience in the same direction. Down to sons are invariably successful, there is speaking population is ample for the support of such a venture. But when people have been surfeited with grand opera in Italian, German and French and there's very little room or sympathy for newcomers.

There will be no Holy Week performances for Ada Rehan and Otis Skinner, whose tour is to be resumed on Easter Monday. This week they have been playing at the Apollo in the Eastern District of Brooklyn, where large receipts are not common. The Rehan-Skinner combination, however, proves the rule by presenting itself as the exception.

Katherine Kennedy, whose engagement at the Garrick theater has not been at all successful in a financial sense, is not satisfied that the public appreciates her as a star actress. Scientist, attempted to prolong her engagement at her own expense, remarking: "The devil has hold of us just by cast him out and triumph!" The theater management, however, not conceding, won't permit any continuation of the Kennedy experiment, and "The Ruling Power" will accordingly cease to rule.

Ezra Kendall is making his first tour through the South as an individual attraction, and his "The Vinegar Buyer" meets with the hearty approval of that section since his receipts have been exceedingly large.

LEANDER RICHARDSON.

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