



OUR musical friends from the north will be with us next week and that the "M. A. C. Folks," as they call themselves, are thoroughly up to date is demonstrated by the fact that they will give Salt Lake a view of Victor Herbert's comic opera, "Rabette." This work, originally brought out by Fritz Scheff, is almost new to the west, but Prof. George W. Thatcher has secured the rights to it, and with his clever list of principals, chorus and orchestra, he will present it here next Wednesday evening.

him here of "The Man on the Box" with Max Pigman in the central role. This successful comedy is looked for production by Willard Mack and his players next week at the Bungalow, and if the interest which has greeted Mr. Mack's productions thus far can be taken as a criterion, the venture will be a happy one. Mr. Mack himself will have the role of "The Man" originally created by Harry Dixey. Miss D'Angelo will of course have the opposite role. Mr. Wallace, more's the pity, did not have the staying quality that the right idea of the Bungalow stock company demanded, and he has passed on to other fields. But Mr. Mack will draw on the undoubted strength of his company to give the piece an adequate cost.

A complete change of bill will be offered at the Grand commencing Monday afternoon, with the "White Hair" announcing several attractions which Denver papers say have "made good" in that city.

The first on the bill are "The Three O'Learys," in a sensational wire act; second, Robinson, and Grant, midgate; third, Mabel Casady, in songs and imitations; fourth, Pendleton, in a new musical act; and fifth, Mr. Claxton in the little play entitled "The Circus Rider," winding up with a set of new moving pictures. Three performances will be given daily.

THEATER GOSSIP

Mr. Henry W. Savage, after successfully and successfully producing, in "Madame Butterfly," a grand opera, "The Merry Widow," an opera-comic, and "The Devil," a comedy, three European sensations from the pens of foreign authors, selected for his most recent production an American play, "Mary Jane's Pa," by an American author, Miss Edith Ellis, with one of America's most talented stars, Mr. Henry E. Dixey. This combination proved most happy—player, playwright and play were accorded unanimous approval by the New York press and public.

Francis Melnar, the brilliant author of "The Devil," is a leading journalist of Budapest, and also one of the best known publicists in Hungary. As a

writer on physiological topics he holds high position, and he is also a noted public speaker. Henry Melnar is not yet 25 years old.

Louis Netherale, who managed the tour of Margaret Anglin in Australia, and who returned to this country by way of Vancouver, passed through Chicago last week. "Miss Anglin's experiment with Shakespeare," he said, "is no longer an experiment. She was so successful as Katherine and as Viola that she is now emboldened to think that she is warranted in assuming certain of the poet's characters. The whole spirit of the Shakespearean portraiture she offered in Australia was womanly and delicate. The readings were very simple, and she avoided the rhetorical absolutely. The principal adverse criticism found with her Katherine was that it was 'too lady-like,' and as she grew more confident she infused her acting of the character with more vehemence. But her conception of it she nevertheless continued to hold in the strain of high comedy rather than farce."

What do you think of a man who is Irish by birth, English by accent, American by marriage and funny by nature? says the New York Herald. That's what Mr. George P. Hunter is—all of these; and, what's the P in the middle of his name stands for Patrick. He's playing at the New Amsterdam theater in a musical comedy from Louis don's minstrelsy, "The Merry Widow." In that farce, which is a delightful musical thing he's the Earl of Duinster. He's a most lovable sort of "silly ass," don't you know—one who gets himself into all kinds of trouble and his audience almost into hysterics. He wears a monocle all of the time, and for the rest he is strident at various times in regiments, a bathing suit and bathrobe, evening clothes and



FLORENCE GEAR.

"Marrying Mary," at the Colonial All Next Week.

would come in just as they do at a variety theater, at any time, and see something which would be complete. "Just look, too, at its advantages from a business point of view. You would not, as in the production of a three-act play, be putting all your eggs in one basket. Even if you have only three successes out of the five items in the bill, they would be sufficient to make a successful program."

Such a scheme would also give many authors and many young people a

pay the penalty of seeing a lot of the actor-manager, but even this is not always to be regretted. Take the case of Irving. He knew he was a great personality. Every man knows when he does good work; the man who does not know is a fool. Speaking for myself, I certainly know when I am rotten. "My original idea was to appear myself in each play, or in three or four of them. It would be hard work, but not so hard as working a single-handed team at the helm. It is possible I may try the idea first of all in America. I had a definite offer on my last tour to settle there; but I could not accept it, although I like to visit that country, for the people are so kind and welcome you so warmly. After the experiment in America, I may try the scheme in the provinces, before launching it in London."

The famous comedian is now appearing in a one-act sketch at the Coliseum, called "The First Night." It is a huge success. At 1, for one, cannot help feeling that it is for old times' sake that the veteran actor gets such a splendid reception every evening. When wild actors and actresses realize their own powers—and their limitations? As a singer of character songs on the vaudeville stage Chevalier is inimitable yet he dislikes the work, comparatively speaking, and firmly believes that his real forte is in drama. I know as a matter of fact that he has refused offers of enormous sums to appear in the music halls in order that he might have a chance of playing old man parts in the second-rate melodramatic productions at Drury Lane. He is a distinct loss to the vaudeville stage but no addition to the legitimate.

CURTIS BROWN.

C. R. Kluger, the Jeweler, 1060 Virginia Ave., Indianapolis, Ind., writes: "I was so weak from kidney trouble that I could hardly walk a hundred feet. Four bottles of Foley's Kidney Remedy cleared my complexion, cured my backache, and the irregularities disappeared, and I can now attend to business every day, and recommend Foley's Kidney Remedy to all sufferers as it cured me after the doctors and other remedies had failed."—F. J. Hill Drug Co., ("The Never Substitutors").

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

THREE DISTINGUISHED PLAYERS WHO HAVE ACTED SARDOU'S HEROINES



SARAH BERNHART.

FLORENCE ROBERTS.

FANNY DAVENPORT.

has been starring all over the country in such plays as "Zim," "Sham," and "The Strength of the Weak," but she declares that in recent years she has found nothing that suits her so well as her present role in "The House of Bondage."

She has a strong supporting company, the leading men being specially selected for their parts in this play. Following Miss Roberts, Manager Pyper announces a production of the New York success entitled "Girls." Its first presentation in this city.

It is not very long ago since Salt Lake applauded Marie Cahill for her clever rendition of "Marrying Mary" in Ned Boyle's musical comedy. The play has now been secured by Jules Murry, who is starring Miss Florence Gear in Miss Cahill's role. Miss Gear is an actress and a singer of a great deal of experience, and she has played in the best stock companies, everything from "Juliet" to "Black-eyed Susan." Besides that, she is said to be a musician who knows what music is and who knows how to sing. "Marrying Mary" will be seen all next week at the Colonial.

On Tuesday evening the Colonial will be turned over to the Mystic Shriners, the magnates of the El Kanah Temple, having chartered the house for their members. The place will be elaborately decorated, and all the members will attend in evening dress and the regulation fee. It is expected that Imperial Potentate Alderman will be here from Cedar Rapids in honor of the event.

Everyone remembers the laughter and interest that greeted the produc-

tion play, "Mary Jane's Pa," by an American author, Miss Edith Ellis, with one of America's most talented stars, Mr. Henry E. Dixey. This combination proved most happy—player, playwright and play were accorded unanimous approval by the New York press and public.

Francis Melnar, the brilliant author of "The Devil," is a leading journalist of Budapest, and also one of the best known publicists in Hungary. As a

the plain and ordinary everyday suit that almost every Englishman would affect in the morning—after a night, say at Harritz. He wears no hirsute "face hair"—as he calls them, does not touch the end of his nose, does not put a cravat on wrong side before or dangle a feather on his eyebrows. But he parts his shiny black hair severely in the middle and looks unutterably foolish things through his monocle, while he says still more through his drawl.

chance. There would be, perhaps, two or three principal and a strong supporting cast. You cannot get away from the personal attraction in the theater. They grumble sometimes at the actor-manager; but, after all, the best work in the theater has always been done by the actor-manager, from the days of Kean, Macready, Garrick, Irving, down to the present time. We may have to

American Brains Predominate In London Theatrical World

London Dramatic Letter

LONDON, Jan. 27.—Charles Frohman just at present occupies a more predominating position in London than he does in the United States in a theatrical sense. Take a glance at his widespread interests. At the Duke of York's he is presenting "Peter Pan" with Pauline Chase in the title role. At the Hicks, around the corner, "What Every Woman Knows" holds a temporary tenancy with Gerald Du Maurier and Hilda

Troyan, the original "Wendy" of "Peter Pan." In the leading parts, both of these Harrie plays are licensed with crowded houses and in the case of the latter production which returns to the Duke of York's at the expiration of the run of "Peter Pan," its end is nowhere in sight. At the Comedy theater the young American manager is offering Mattie Temper in Bonnet Maugham's latest "Penelope," which has been received as heartily as his three recent efforts. In addition it is with the cooperation of Mr. Frohman that Arthur Bourneville will present "Samson" in London. Evelyn Millard is appearing at the Garrick in Anthony Hope's "The Adventures of Lady Ursula," "by arrangement with Charles Frohman." Edith Terries opens at the Hicks on Feb. 17 in "The Dashing Little Duke" under the management of Frohman and some time later, at a theater not yet determined upon, her husband, Seymour Hicks, under the same control, will appear in a musical version of "The Dictator."

London's nearest approach to a Weber and Fields production is the performance of a former minstrel troupe known as "The Pollocks." They have been holding forth for some time past at the Apollo theater and, strange to say, although their humor is weak and their performance boring in the extreme, they have been playing to full houses. One of the most talented members of the company is Gwendolyn Marx, who can really lay claim to being one of the best of London's light comedienne. She has been absent from the east for some time, but is about to return with a song which has afforded a great deal of amusement in Manchester, where she has been appearing. It is a parody on Harry Lauder's "I Love a Lassie," and is called "I Love the Yankee." The humor of the song is that the singer does not waste much attention on the gentleman from your side of the Atlantic, despite the title.

Albert Chevalier has a quite revolutionary sort of scheme for the drama which he hopes to try on you before presenting it in England. "I have long thought," he says, "of a scheme for a little theater for little plays. My idea is to have a theater large enough to hold an audience that



MISS BLANCHE DOUGLAS

In "The Man On the Box" at the Bungalow Theater Next Week.

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