



FORTH from memory's burial place, as one reads of the coming revival of "Confusion by the Home Dramatic Club."

The early history of the Salt Lake stage divides itself, as far as home enterprises are concerned, into two natural periods, the first, from the days when the house was opened in 1862 up to the middle '70s, when the old Salt Lake Dramatic association reigned supreme, and did so much to found a taste and deepen the love for the dramatic art. The second was the period from 1880 to 1884, when the Home Dramatic club was organized and appeared at more or less frequent intervals, rendering the notable list of plays with which the public of those days was so familiar.

The company was organized as an amateur association, and was coached

The inimitable work of Lottie Claydon (then Mrs. B. S. Young) in the part of Lucetta is unforgettable. L. A. Cummings also made a striking role out of the small part of Rupert. Edith Cummings did few things better in her long career than her glowing rendition of Maria, and Charles S. Whitney was a most humorous Musick. These four have passed to the great beyond, and their places in the coming revival will be filled by several talented young people selected from the Eighteenth Ward Dramatic association.

The roles which they created here, are again to be assumed by Messrs. Wells, Young, Spencer, White, and Edith Claxson Knowlton. Mr. Whitney again holding the reins of management. The general interest in the two productions Monday and Tuesday, is so unmistakable that there are expressions of frequent regret that the affair could not have been transferred to the Salt Lake Theater boards.

The main successes of the Home club, during its lifetime were "The Banker's Daughter," "Pique," "Our Boarding House," "Rosalind," "The Money Spinner," "Storm Bitten," "The World," "Wages of Sin," "Youth," "Esmeralda," "Satanstoe," "Diplomacy," "The Silver King," "Called Back," "Green Lanes of England," "Lights of London," "Hazel Kirke," "Governor," "The Life of an Actress," "Two Orphans," "Queen's Evidence," "False

At the head of next week's Orpheum bill comes Staley and Birbeck's great transformation act, said to be one of the most entertaining musical novelty acts on the stage. When the curtain rises a fully equipped blacksmith shop is seen with the smiths at work at the anvils after that part of the act, the entire stage setting, the scenery and the costumes of the performers are changed and the audience beholds an elaborately furnished parlor with all the performers in evening dress.

"Thirty Dollars" is a new and original sketch by Sewell Collier, is the title of the one act that Frank Nelson and company will present. Mr. Nelson is one of the cleverest and most versatile actors in vaudeville.

An actor who is always welcome here and everywhere, also is "Slivers," the world renowned clown, who presents his newest pantomime, "The Ball Game."

The royal Italian quartet are famous European operatic singers, who have been popular all over the circuit. They have a repertoire of classical operatic selections.

"Two Hundred Miles from Broadway" is the title of the sketch which Miss Emerita Campbell and her players will present.

Next comes the Four Orans, in an interesting act, in which three gentlemen, one lady and a knowing dog divide the honors.

A cyclone of comedy, melody and action is the way Jack Connelly and Mar-



A SCENE FROM THE BIG MUSICAL SUCCESS, "THE FLOWER OF THE RANCH," AT THE COLONIAL THEATER ALL NEXT WEEK.

form with his new comedy, "Jack Straw."

Williams and Walker are headed in this direction with their latest musical show, "Baudanna Land."

Henry Miller is to appear in London in "The Great Divide." He is a native of that city, but never played there.

"Arizona," Augustus Thomas' popular play of western life, has been sent upon another tour of the coast.

Mary Anderson de Navarre will pay a visit to America this winter, arriving in New York this week. She accepted an invitation to be present at the opening of the new Maxine Elliott theater on Dec. 20.

Those who have seen "The College Widow" will remember that Roscoe Tanner, the athletic girl, appears with sunburned arms, neck and shoulders, and that when she appears in decollete costume in the dance in the gymnasium, the line of demarcation between the bronzed and white skin is sharply drawn. When the Ade comedy was first produced in London one critic, commenting on her makeup, said that it was really a pity that the young lady who assumed the role should have been so sparing of grease paint that any spectator could see that she had neglected to come on the stage properly prepared.

Another successful opening of the week was Miss Eleanor Robson's try-

out performance of Mrs. Frances Hodgson Burnett's "The Dawn of a Tomorrow," at Norfolk, Va., on Friday, Dec. 18. The success of Mrs. Robson's play provides, for Miss Robson, an embarrassment of riches, for the play she has been using all season, and will continue to use in alternation with the new play throughout the rest of the year, Richard Harding Davis' "Vera, The Medium," has been a pronounced success. The juxtaposition of the two plays, however, will add much interest to Miss Robson's future engagements, as they offer the actress parts of widely different character.

One of the most interesting theatrical incidents announced for this week is the opening of Miss Maxine Elliott's new playhouse on west Thirty-ninth street, between Broadway and Sixth avenue, New York. The structure has been put up in a surprisingly short time, but, nevertheless, is said to be built in the best possible fashion, the materials being marble, steel, and concrete. It is practically impervious to fire, there being nothing combustible in it except the wood of the stage proper and in the framework of the seats. Special arrangements have been made for the comfort of the public, including seats of more than common width. The capacity of the house is about 900, and there is an uninterrupted view of the stage from all points, owing to the absence of supporting columns.

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

Two New Jones Plays For Charles Frohman

Special Correspondence.

LONDON, Dec. 23.—Henry Arthur Jones sailed from the south last week for Marseilles and Rome, possibly the Nile and Tunis; perhaps he will spend a few days at Monte Carlo. He calls it a holiday, but I strongly suspect that he carried the tools of his trade with him. More than a year ago, he contracted to write a play for the season of next year, and since the war of the Riviera has inspired the man of letters, the production of next autumn should spring into being amid the nappy surroundings of the vines and the roses and the prickly cactus of the Cote d'Azur. Instead of the grubby London fog, the play itself, Henry Arthur Jones hasn't much to say so far. It is to be a strong play, a typical "Jones" play, a play of human interest, of the conflict of emotions. There is a big woman's part in it, and the woman has to be found. But where? Perhaps Frohman has an idea.

Then, Jones' play, a bright, breezy, little comedy, the author threatens to call it a farce—full of good acting parts, full of fun, genuine, lost no time last year in getting after the popular actor and "stinging" him for a large amount. Actors have less chance of evading this ever-busy invidious than the majority of us for their salaries are all down in black and white in the shape of contracts and you may be sure that each and every member of the profession is called upon to "show up" by the government official, "I heard Coyne holding forth in the Savoy hotel last year on the merits and demerits of this official, and he said a lot of things that I wouldn't dare print, I am told that as a consequence of his growing popularity and his new contract Coyne will be com-

rate came nearer to it than several American productions which contained not a word of slang. Guess again, George.

With that delightful inconsistency which is thoroughly characteristic of the English the same critics are waxing enthusiastic over the coming appearance of Rose Stahl in England, fixed for some time about Easter. Rose has already given us here a taste of her quality, having appeared at the Palace in the vaudeville sketch from which her present play was evolved. All I can say is that the "College Widow" puzzled the English theater-going public. "The Chorus Lady" will knock it silly.

I don't know when you are going to get Joseph Coyne back again. His reappearance in the London production of "The Merry Widow" has been the cause of so much enthusiasm and has saved in such an enormous increase in the box office receipts that George Edwards has renewed his contract with the American comedian for a long, long term. To Joseph, life in England has only one drawback and that is the hold, hard income tax collector who, no time last year in getting after the popular actor and "stinging" him for a large amount. Actors have less chance of evading this ever-busy invidious than the majority of us for their salaries are all down in black and white in the shape of contracts and you may be sure that each and every member of the profession is called upon to "show up" by the government official, "I heard Coyne holding forth in the Savoy hotel last year on the merits and demerits of this official, and he said a lot of things that I wouldn't dare print, I am told that as a consequence of his growing popularity and his new contract Coyne will be com-

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SCENE FROM EUGENE WALTER'S GREAT PLAY, "THE WOLF" Salt Lake Theater, Next Thursday, Friday and Saturday.

by Mr. David McKenzie in its first production, that of the "Romance of a Poor Young Man," April 1, 1880, but the talents of the organization were such that the members soon came to be regarded as professional, or semi-professional, and in their later years, they engaged such stars as C. W. Coulstock for the "Hazel Kirke" production, and J. H. Stoddart, with whom they made their farewell in "Saints and Sinners," paying them each \$500 a week and their expenses across the continent.

The club came into existence as the result of a successful amateur presentation of "The Two Orphans," with Asenath Adams, in October, 1879. Among those who took part were Orson F. Whitney, Heber M. Wells, John D. Spencer, L. A. Cummings and Della Claxson Cummings, H. G. Whitney being associated in the management. The theater had then been closed for nearly months, traveling attractions being few and far between. The time was therefore thought to be propitious for the organization of a permanent company, and in March, 1880, the club got together, added H. L. A. Culmer to the management, and brought Lottie Claydon in as one of the leading ladies. Later, Orson F. Whitney, L. A. Cummings, Della Claxson Cummings, his sister-in-law and Mr. Culmer retired, and B. S. Young and Birdie Cummings were admitted. Edith Claxson Knowlton also took leading parts for many years. Dr. White appeared with the club occasionally, his great success being his role in "Confusion" which he had assumed in the original production with Harry Dixey in New York. It was his coaching of the Home Dramatic club in this play that enabled it to attain so decided a success.

Friend, "The Shaughraun," "The Private Secretary," "Hold by the Enemy," "Young Mrs. Winthrop," and "The Magistrate," besides some minor productions.

"The Wolf" another of Eugene Walter's successes is a story of life in the wilderness around Hudson Bay, and is booked for three nights and a matinee at the Salt Lake theater, beginning next Thursday night. While they are both generally mentioned in the same breath, his second success, "The Wolf," is the direct antithesis of his first one, "Paid in Full." As one critic expressed it, the first one takes you into the stuffy confines of a Harlem flat, and is more or less of a problem play of the drawing room variety while "The Wolf" breathes the freedom of the Canadian frontier, redolent of pine woods and border simplicity.

Among the notable artists in the cast are Andrew Robson, formerly the star of "The Royal Box," "Rich and Carey" and other plays, B. A. Lamer, Leola Palmer, William Hurt, Alfred Swenson and Louis Haline.

Alfred Swenson, who comes with "The Wolf," is a Salt Lake boy, who went away some years ago, to seek his fortune on the stage. He made a fine impression here in a number of productions, especially in "Corlaunt." He has many friends here, who will give him a royal welcome.

Interest in the Grand theater took a new spurt with the change of policy inaugurated last week. Vaudeville and drama combined seem to have struck the fancy of the patrons of the house, for the present week's business has shown a big improvement.

For next week there is to be another change, with the Scott company in "A Man Who Dared," the first half of the week, and the last half, "Outwitted by Two." There will also be six vaudeville acts, headed by the Swedish National Skansen daughters, a vaudeville company of ten people in their native songs and dances, dressed in the costumes of their own country.

Presented by a company of some 30 people, "The Flower of the Ranch," a musical comedy, all the genres of which have been tried in the west, will come to the Colonial next week. The work enjoyed an extended run in New York, last season, playing at three different theaters, and was the summer attraction at the Garrick theater, in Chicago, a sufficient guarantee of its worth. Joseph B. Howard, whose music contributed so materially to the success of "The Time, the Place and the Girl," "The Girl Question," and half a dozen other plays of recent vogue is the author and composer of "The Flower of the Ranch," and it is declared to be his best work.

Among the principal members of the company are Frankie Drew, Francis Rosser, and Edward Hume, an eccentric comedian.

"The Farmer's Daughter," a dramatic rural drama, often named as the successor to "The Old Homestead" and "Way Down East," will be the attraction at the New Lyceum all next week. As a play it is described as a dramatic relief from the general run of similar works, depending wholly and solely on its truth of nature, its novel lesson and consistency. There are four acts, and it is said to be one of those dramatic offerings wherein the audience become so deeply enthused as to fancy the various characters their friends or enemies. A good company presenting a good play is always welcome to the world over, and that is what may be looked forward to in the forthcoming presentation of "The Farmer's Daughter" in this city.

The next program at the Lyric, which will be put on today, comprises two up-to-date illustrated songs, also the "National Lecture," "Bits of the Tree Frog," a picture of travel called "A Ride Through Bombay," a dramatic feature, "The Helping Hand," an athletic drill entitled "Sports of all the World," as well as "The Champions of the Ring," "The Tinker Box" and "In Bondage," all of which form one of the greatest bills yet secured for this popular play house.

THEATER GOSSIP

E. H. Robson's coast tour begins in San Francisco in January. John Drew will shortly start for California.



MARGARET WEBB, Who Appears at the Orpheum Next Week.

SALT LAKE THEATRE Geo. D. Pyper, Manager.

THURSDAY, FRIDAY AND SATURDAY, JAN. 7, 8, 9. SATURDAY MATINEE.

The Lyric Theater (New York) Success, a Play of the Canadian Woods.

"THE WOLF"

By Eugene Walter, Author of "Paid in Full." With an Excellent Cast. "It stands revealed as the work of a suddenly famous and splendidly equipped genius."—Amy Leslie, in the Chicago News. "The Wolf" has the virtue of being untrammelled by the shallow laws of convention."—Burns Mantle, in the Chicago Tribune. Prices: Evening, 25c to \$1.50. Matinee, 25c to \$1.00. Sale begins Monday.

COLONIAL THEATRE

Bell, 434, Ind., 199.

ALL NEXT WEEK! Matinee Wednesday and Saturday.

THE FLOWER OF THE RANCH

By Jas. E. Howard, composer of "The Girl Question," and "The Time, the Place and the Girl." Prices, 25c, 50c, 75c, \$1.00. Matinees, 25c and 50c.

GRAND VAUDEVILLE AND DRAMA

Four Nights and Wednesday, Matinee Starting, TOMORROW NIGHT. 6--BIG VAUDEVILLE FEATURES--6. Including the Famous Swedish NATIONAL SKANSEN DANCERS. Ten in number—the only troupe of its kind in the world. In conjunction with the National Drama. "A MAN WHO DARED" Souvenir Matinee Wednesday, 8c. Nights, 10, 25, 50c. Starting Thursday, Entire change of Vaudeville and the College Drama. "OUTWITTED BY TWO."

NEW LYCEUM THEATRE

Week starting Jan. 5, ED. ANDERSON, Offers His Best Rural Drama. "A Well Balanced Show." Des Moines Capital. "THE FARMER'S DAUGHTER" Companion Play to "Way Down East," "Shore Acres," "The Old Homestead." Prices, 50c, 35c, 25c. All matinees, 25c.