



WHETHER or not the Grand of this city has succeeded from the popular priced syndicate and moved itself under the banner of the Independents is the question of the week. Mr. Smutser of the Denver company which controls the Grand, was asked the question, and his answer was rather on the evasive order. He was asked if he knew that the Grand theater appeared in this week's Mirror, in a full page announcement giving the theaters where the Independent attractions would be booked. He said he had seen it, and when asked whether that meant that he had dissolved connection with Stair & Havlin, heads of the popular priced syndicate, he said, "Not necessarily," but added that if any of the Independents asked him for time he was entirely free to quote terms to them.

The list in the Mirror above referred to gives 53 houses from New York to San Francisco where the Independent attractions will be seen, and Salt Lake is represented by the Grand. The attractions themselves form a very notable string, and are as follows: E. H. Southern and Julia Marlowe; Mme. Bernhardt; Mrs. Leslie Carter, in a new play; Mrs. Patrick Campbell, in repertoire; Mrs. Blake, in a new play; Margaret Anglin, in "Zaza," Virginia Harwood, in a new play; Chas. Cartwright, in "Lights Out;" Blanche Bates, in "The Girl from the Golden West;" Mme. Kalleh, in a new play; Guy Standing, in a new play; "The Secret Orchard," by Guy Pollock; Cyril Maude and Winifred Emery, first time in America; Bertha Gailand, in a new play; David Warfield, in "The Music Master;" Arnold Daly, in a new play; Henry Miller, in a new play; Louis Mann and Clara Lipman, in "Julie Bonbon;" Paula Edwards, in "Princess Beggar;" De Wolf Hopper, in "Happyland;" Eddie Fox, in "The Earl and the Girl;" Mary Shaw, in "The Thorny Way;" Jefferson De Angeles, in "Fantasia;" Cyril Scott, in "The Prince Chap;" Julia Sanderson, in "The Mother Girl;" Marguerite Clark, in a new play; Henry E. Dixey, in "The Man on the Box;" Mrs. Temple's Telegram; Leah Kleinschmidt, Mexican, with Louis Harrison and Christie Macdonald; "Babes in the Woods;" William H. Thompson, in "Money Talks;" M. Nilsson, in a new play; "The Blue Moon," musical comedy now in second year at Lyric theater, London; Peter F. Daley, in "The Press Agent;" Harry Woodruff, in "Tom Brown of Harvard;" "The Social Whirl," with Adele Ritchie; "A Midsummer Eve;" "Before and After;" "Veronique," two years' run in London; "Queen Zizi of IX," by L. Frank Baum.

It comes like a refreshing breeze to read that the Associated Bill Posters of the United States have themselves taken a vigorous stand against sensational bill posting. The "News" has had considerable to say regarding the abominations daily seen on our streets and daily devoted by children on their way to school, and it is a pleasure to know that the bill posters themselves have awakened to the evil and propose to reform it. Mr. Anderson of the Associated Bill Posters company furnishes the "News" with a copy of the resolution below, which speaks for itself; he adds that in this city as elsewhere the rule will be strictly lived up to, no matter what play houses it affects.

"Whereas, It is the sense of the Associated Bill Posters and Distributors of the United States and Canada, by its board of directors in convention assembled at Detroit, March 7, 1906, that there should be a decided reform in all objectionable theatrical paper for bill-board use in the advertising of plays with their titles and scenes such as 'Dealers in White Women,' 'Why Women Sin,' 'Queen of the Highlinders,' 'Why Girls Love Haters,' 'Queen of the White Slaves,' 'Dangers of a Working Girl,' 'Fast Life in New York,' 'Therefore Be It'.

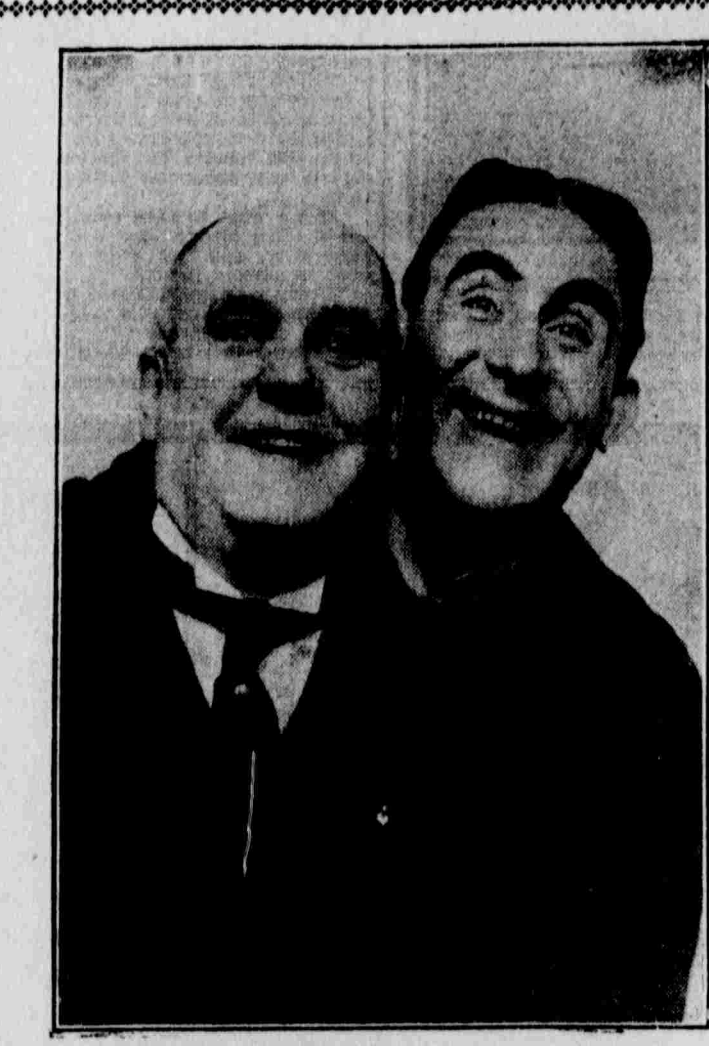
"Resolved, That the Associated Bill Posters and Distributors of the United States and Canada condemn the use of all sensational, vicious and suggestive pictures and titles for such productions, and hereby instruct their members, individually and collectively, to refuse to post, after the expiration of this season's contracts, Aug. 1, 1906, such paper, titles and pictures as may be deemed objectionable."

The theatrical menu in Salt Lake next week is large and varied. At the Theater the season opens Monday night with a re-production of "The Witch of the Woods," the opera and spectacular success which made so notable a hit on its previous appearance. The cream of the talent of Liberty stake has been skinned for this production, and those concerned in the stage work would fill an ordinary sized place of amusement. "The Witch of the Woods" will be limited to one production only.

"Little Johnny Jones" one of the Cohen successes will be seen at the Theater Tuesday and Wednesday next with a Wednesday matinee at 3 o'clock. As its title indicates, the play belongs on the light musical order and some of the songs that have helped to make it famous are "Good Bye, Ho," "Nesting in a New York Tree," "They're All My Friends," "Yankee Doodle Boy," "Life's a Very Funny Proposition After All," "Girls from the U. S. A.," "Good Old California," "Son Long Sing-Song," and "Mimicelle Fanchette."

On Friday and Saturday at the Theater those old time favorites Murray & Mack pay for another visit, presenting a new comedy entitled "Round the Town." This successful team has made it a rule to bring out a new play every second season, and the present venture is the seventh they have produced in their 14 years career as stars. This season's comedy is said to be specially pretentious and is written by Mr. Edgar Selden, author of many other clever plays. Mack, of course, will still be the same little fat Irishman who gets into all sorts of scrapes and Murray as usual will be the tall thin man who is kept busy keeping his friend out of trouble. A good sized chorus accompanies the two comedians.

"Reaping the Harvest," the comedy drama, will be the attraction at the New Grand theater four nights next week, April 8, with a souvenir matinee Wednesday. If one likes fun generously sprinkled through a good melodrama, this is the play one will enjoy. While the title indicates a play of the



TOM LEWIS AND SAM J. RYAN, in "Little Johnny Jones."

country, this is entirely different, as it means the reaping of the harvest of a man's sins after his youthful days. There is plenty of pathos although a laugh follows in the wake of every tear.

There will be a benefit on Thursday, April 12, at the Grand, for the French revolution "A Soldier of the Empire," will be the bill. Friday, April 13, the drama that made such a will, by the hands of the Word trio for one night only "Her Fatal Love." After the performance the company will leave direct to the east, to be seen here no more this season. On Saturday Mr. George Weaver will present on excellent company in the thrilling western melodrama entitled "Utah," a play that will undoubtedly appeal to all natives of the state. Miss Violet McCoy will render new songs and dances and several new pictures will be shown.

That the management of the Orpheum propose to maintain the warm pace set in the State street vaudeville house recently, is apparent by the array of talent that is included in next week's bill. Headed by the aggregation is Edwin Stevens presenting the sketch "A Night Out." Mr. Stevens is announced as being in the same class as De Wolf Hopper, E. Frederick Hawley, Francis Haight and H. E. Rowe will appear in a colorful little Southwestern melodrama which is classed among the few really strong serious vaudeville sketches. "The Bandit," an on-the-spot story from the land of the Navajo. The acrobatic act which has been missing on the bill for several weeks will be among the features. This turn will be strictly lived up to, no matter what play houses it affects.

The other acts are The Holdsworths, novelty banjoists, singers and dancers; Nello, the juggler, assisted by Mme. Nello; Early and Late, comedy singing and talking act, and the Kinodrome, presenting among other things "The Insurance Solicitor."

Next week at the Lyric will see the presentation of the Reilly & Woods Burlesque company, including the popular comedian Mr. Pat Reilly. The company will produce two laughable farces called "Simon Simon and Simon Simple" and "A Hot Time Reilly's." Needless to say both will be interpreted by the usual smart contingent, chorus girls, handsome costumed, ornate and late, comedy singing and talking act, and the Kinodrome, presenting among other things "The Insurance Solicitor."

Ruth Bryan Leavett of Denver has written a sketch entitled, "Mrs. R. Holmes Detective," which is to be produced for the first time on the Orpheum stage Monday, April 16. The presentation will be at the hands of three of her pupils, Mrs. Elizabeth Spencer, who is the daughter of William Jennings Bryan and is the lady who at a party recently asserted that she could write as good a sketch as the one witnessed that evening, and the outcome was that she was challenged to do it.

THEATRE GOSSIP

Miss Grace George is about to add Pinner's "The Schoolmistress" to the repertoire of comedies she is preparing.

Clara Morris has received an offer to appear in a new play, the mother superior in an act from "The Two Orphans."

Robert Mantell's manager announces that Shakespeare's "Measure for Measure" is to be added to that actor's repertoire.

James Neill and wife have been meeting with success on the Eastern vaudeville stage, presenting a sketch called "The Lady Across the Hall."

"The School for Husbands" and Maude Adams' play, "The Pretty Sister of Jose," are to be produced by the stock company at the San Francisco Alcazar.

Laura Nelson Hall, leading woman of the stock company in New Orleans, resigned to marry Frederick Truesdell, leading man of "The College Widow" company.

Robert Edison has, since September, read 72 plays submitted to him by American authors, without discovering in one that he considers a probable successor of "Strongheart."

A committee having in charge the celebration on April 23 of the fiftieth anniversary of Ellen Terry's connection with the stage includes all the leading actor-managers in London.

The late lamented Joseph Arthur left two posthumous plays, one of which, written in collaboration with Augustus Plon, entitled "The Irish Thrush," probably will be played next season.



MURRAY AND MACK.

In "Round the Town," Salt Lake Theater Next Friday and Saturday.

Orrin Johnson has signed a contract for a term of years with a new firm of young managers, who will star him in a new western play, "The Plainman." The scenery is now being constructed.

During the spring engagement of the Odette Tyler Stock company Miss Tyler for one week will have the support of Blanche Ring in a new play, which is said to have three extraordinary woman roles.

Conside and Sullivan have purchased the land on the corner of Third Ave. and Madison street, Seattle, for \$250,000, and will next week start the erection of the first vaudeville house on the Pacific coast. It will in all likelihood be affiliated with one of the big circuits.

The Shuberts have obtained the rights to "Shore Acres" from the Herne family for production in London, where it will be presented Easter week at the Waldorf. Cyril Maude is to play the part created by the late James Herne and Mary Roke will play the part of the daughter.

Arnold Daly, the high priest of Bernard Shaw in America, will make a revival of the Irish dramatist's "Arms and the Man" at the Lyric theater, New York, on April 16. "Arms and the Man" was one of the most popular comedies in the repertoire of Richard Mansfield seven years ago, but it has not seen the light of the calcium since.

"What the Butler Saw," a farce that has proved very popular in London, will be presented in the Garrick theater on Easter Monday, with a specially organized company. "Gallipoli" will then go on a brief spring tour, but will return to the Garrick in the autumn for a brief run until "The Rector's Garden" and other plays, which were to have been performed this season, are ready.

"Fantasia," which Jefferson De Angeles continues to present on the road, will serve as the vehicle for the comedian until a year from the present spring. The piece will then be three seasons old and will be put on the

road in the hands of a company without a star. Mr. De Angeles will be seen in a new scenic opera, now being written for him by Robert Smith and Raymond Hubbell.

Chauncey Olcott is one of the richest actors in America. During the 10 or 12 years of his association with Augustus Plon, Mr. Olcott's earning power as a star has steadily increased. His charming home on Saratoga Lake, where his mother keeps house for him and where his souvenirs of travel and the material honors heaped upon him by Irishmen are displayed. The Saratoga home is one of the show places of the gay resort. From its queer position it is known as the "house turned round."

In consequence of the heavy demand for seats, Mr. Daniel Frohman has decided to give the entertainment on behalf of the Mrs. G. H. Gilbert memorial window in the Rockefeller Theater, the date is April 17. An important feature of it will be the reappearance of Clara Morris in a scene from the fourth act of "Oedipus Ammon," the other performers may be mentioned Francis Wilson, Lawrence D'Orsay, Annie Hughes, Blanche Bates, Margaret Hughes and Sam Bernard.

Next week Margaret Anglin will have the longest engagement of her career in New York. Under the direction and stage management of Henry Miller, Anglin will appear in her great success, "Zaza." Miss Anglin will be seen in a series of new plays and revivals that will keep her at the Princeton Theater from September until spring. New York has come to consider Miss Anglin one of America's greatest emotional actresses. The roles in which she will be seen are among the most exciting in stage literature. "Zaza" on the road, is duplicating its metropolitan hit.

The new play which Maurice Campbell has secured for production this spring for Miss Henrietta Crossman is "Don't Care Nancy" and was written by Thompson Buchanan, a new dramatist and a novelist of some repute. Two of his novels, "The Castle Comedy" and "Judith Triumphant," have already been dramatized by the author. Mr. Buchanan is a young Kentuckian, who has had considerable experience as a journalist. The first act of his play is laid in the coal district of his native state, and the others in New York City. The play is not unlike "Mine Sins-Gene" in some particulars.

Maude Adams, its sponsor of Ronkoma, the little Long Island town that is pitted against others of the island places, including Patchogue and Mineola, in a fight for the location of the Long Island normal school, is attracting attention. The strongest kind of rivalry between the various towns is manifested, and the stand of Miss Adams for her own town is likely to result in the Long Island normal school being built at Ronkoma. It is a one-handed struggle that the little actress is engaged in, for the other residents are not in the slightest interested whether they get the normal school or not.

With the production of the new comedy, "Susan in Search of a Husband" by Eugene W. Presbury, adapted from a story by Jerome K. Jerome, at the Jefferson theater, Portland, Me., last week, Miss Eleanor Robson completed the trinity of successes now to her credit since she became a star. "Susan in Search of a Husband" will occupy an important position in the repertoire of the young star as "Merely Mary Ann."



A Touch of Melodrama.

A novelist was talking about Owen Seaman, the new editor of Punch. "I met him in London," he said, "at a dinner given by a charity society. I found him very learned and very witty."

"Seaman made a speech at this dinner wherein he said that charity was a profession in itself, and that our changing should be done through trained organizations if it was to achieve any good result."

"He said that professional beggars should be allowed to keep up with them. He said that even among children and infants only professional beggars were to be found."

"Then he told how a woman beggar, a professional, with her little daughter of six or seven years, was once admitted to the hall of a country house, and as they passed from the hall to the drawing-room, the mother whispered:

"What will you say when you come into the drawing-room where the countess is?"

"The child, smiling, whispered in reply:

"I know. I'll put on a beautiful lost look and blurt out, 'Oh, mother, is this heaven?'"

Henrietta Crossman, as Christian, in a dramatization of "Pilgrim's Progress," will be a dramatic surprise of next season. The play has been accepted by Marie Campbell, her manager, and the preliminary work on the production is well under way. The decision of Miss Crossman to play Christian will no doubt come as a surprise, for several years she has been known as a female character. The dramatization of Bunyan's great allegory has been made by James MacArthur, who adapted "The Bonnie Brier Bush," for the stage and who has for some years been connected with Harper Brothers.

A conflict between the board of health and the municipal authorities of Genoa, Italy, has arisen over the order by the former prohibiting the encampment of Buffalo Bill's Wild West show because of an alleged infectious disease among the horses. The municipal authorities, local associations and tradesmen are opposed to this prohibition, saying that it is contrary to the interests of the city. The member of the chamber of deputies representing Genoa is being urged to have the government interfere in the matter and bring the question before parliament, if necessary.

Here is the latest emanation from a press agent: Maxine Elliott narrowly escaped being hanged by a strange man upon her return to the Hotel Stafford in Baltimore Wednesday night, after the performance of "Her Great Match," in Ford's opera house. For about a minute a panic was imminent among the audience, and they passed on of them women, and then the night clerk threw the would-be hanger into the street. None around the hotel seem to know who the man was, but all agree that he spoke with a French accent, and that he had been seated in the hotel elevator for some time previous to Miss Elliott's arrival.

LONDON STAGE NEWS.

Special Correspondence.

LONDON, March 24.—Ellen Terry's first stage appearance was a complete and utter failure. That statement may come as a mild surprise to Americans in view of recently published commentaries on the great actress' successful debut in 1856, as the child Mamillius in "The Winter's Tale," but it is true, nevertheless. In fact, though the public generally didn't know it, and though it might have been supposed that Miss Terry would have preferred to keep it dark, it is she herself who has revealed the truth, and now all the world may know that the beginning of her artistic career was by no means as brilliant and promising as has been generally believed.

Yes, on her first appearance in a playhouse Miss Terry quite failed to convince anybody that she would make an actress, but let it be speedily added that she was between four and five at the time, at which age a "failure" is of no great consequence. Miss Terry's "confession," in fact, is chiefly interesting just now when so much is being written about her debut with Charles Kean fifty years ago, and about her brilliant career since then, as showing that the actress' appearance in "The Winter's Tale" was not really her first attempt at the histrionic art, although it was her first appearance in public.

Here, however, is the harrowing story of her initial "failure." Ellen Terry's own words as related to an interviewer yesterday. "I think it must have happened somewhere in Scotland, because the stage manager was Scotch. My father and mother were both on the stage, and had married when both were under nineteen years of age. Then came a baby—that was Kate—and when she was three and a half, to help things out—it was settled that she should act. By the time she was six she had played in 'Richard III.' danced a Spanish dance in one play, a hor's hornpipe in another—in fact, like the Bateman children, she had done everything. We still keep a little pair of 'white ducks' marked 'Kate Terry,' and a sailor's jacket and a little sailor's hat."

"Then came my turn. When I was about four or five it was decided that I should take a part in a pantomime called 'The Spirit of the Mustard Pot.' I had long yellow hair, which was certainly most appropriate, and I was to wear a yellow dress. But at rehearsal I was afraid. I shrieked and misbehaved generally. 'Put your child down into a mustard pot' only yellow hair was to represent the mustard overflowing the pot, bawled the great Scotchman, and I had long yellow hair, which was certainly most appropriate, and I was to wear a yellow dress. But at rehearsal I was afraid. I shrieked and misbehaved generally. 'Put your child down into a mustard pot' only yellow hair was to represent the mustard overflowing the pot, bawled the great Scotchman, and I had long yellow hair, which was certainly most appropriate, and I was to wear a yellow dress. But at rehearsal I was afraid. I shrieked and misbehaved generally. 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