



SALT LAKE'S ability to maintain a first-class high priced theatrical company for an entire week, such as comes here on Monday, with Miss Nethersole, the renowned English artist, at its head, is to be thoroughly put to the test. That it will be able to do so, there is little doubt, as it has demonstrated in other days, when neither its population nor its wealth approximated what they do now, its capacity in that direction. However, both Manager Pyper and Miss Nethersole's

alone to the same. Of the details which followed it need only be said that Miss Nethersole was acquitted of the charge of presenting an immoral play.

On Tuesday evening, "The Second Mrs. Tanqueray," Arthur Wing Pinero's social problem play will be the offering. Salt Lake's more or less familiar with its picture, of a woman with a past, enacting a social ambition in London, and the tragic ending of her efforts.

On Wednesday evening, Miss Nethersole will be seen in her own version of Scribner's play, "Adrienne Lecouvreur." This is heralded as one of the most novel and brilliant performances of her entire engagement in Salt Lake.

"Carmen," as per a dramatization made especially for Miss Nethersole, by Henry Hamilton, from Marjorie's intensely dramatic romance, will be the bill for Thursday night.

During Miss Nethersole's engagement, the curtain at the Salt Lake Theater will go up promptly at 8 o'clock for evening performances and at 2 o'clock for afternoon attractions.

production of Sardou's great spectacular drama of the Inquisition, "The Sorcerer."

The Orpheum apparently does not propose to let their own way next week and accordingly announces a strong bill headed by the famous vaudeville act "The Eight Vassar Girls." This turn is comprised of some good looking girls who sing, play instruments, and dance. Among the features of this act are a cornet sextette, the violin solos of Nonette Lyle and the clever whistling of dainty little Jessica McCree. The finale comes in the form of a may-pole dance with elaborate electrical effects. Second on the bill are Howard and Howard, "The Hebrew Messenger Boy and the Theban." This team are conceded to be among the biggest laugh-makers in vaudeville. Wynne Winslow, the soprano who made such a hit at the Orpheum last season with "Lazy Moon" and other popular songs, will be another good card with a combination of songs and stunning gowns. The sketch will be in the hands of pretty Marie Yull and Robert Boyd, the vehicle being "The Little Co-Ed," a new



OLGA NETHERSOLE AS SAPHO.

own manner will watch developments here with a great deal of interest. Miss Nethersole's fame is world-wide, and her repertoire of plays, whatever merit some of them may or may not possess, from the view point of the best moral ethics, are so much talked of that most local theater-goers, will probably want to see them. The big bill opens on Monday night at 8 o'clock sharp, with "Sapho," Miss Nethersole's most famous play. Friday and Saturday evenings and Wednesday and Saturday matinees will witness the performance of the same production, "The Labryrent," being eliminated from the Salt Lake engagement on Friday night to make way for "Sapho."

Long before Miss Nethersole produced "Sapho" in New York in 1899, she had conceived the idea of playing "Sapho" from a drama which was the outgrowth of Daudet's famous novel. The book had lain almost undisturbed in libraries for years, and was little read, although admittedly a classic in literature, as such classics go. When Miss Nethersole announced that she would appear in the title role of this version of the book, a storm developed which only reached its culmination when she finally produced Clyde Fitch's adaptation of the novel. It will be remembered by "News" readers how legal proceedings were instituted to enjoin her from publicly appearing in the production, which was widely proclaimed at one and the same time as a great sermon against sin and as a stepping-

actor, in his new modern comedy drama, "The Ragged Messenger." Remembering his exquisite "Monsieur Beaucaire" of last season, local theatergoers will be much pleased with his appearance in this city, which will be for three performances, commencing Monday evening, the 18th.

Another dramatic event of decided importance to be witnessed at the Salt Lake Theater will be the appearance of Isabel Irving, the gifted actress, and a strong company, for the last half of the week beginning Feb. 21, in the play "Susan in Search of a Husband." The organization comprises such well known people as Hasard Short, Herbert Standring, Ernest Manwaring, A. H. Andrews, Maria Walnwright, Jessie Izett and Edith Lemmert, who all find themselves touring the west unexpectedly through a disarrangement of the plans of Eleanor Robson. All are appearing in the parts they originally played in New York, with the exception of Miss Irving, who takes the role in which Miss Robson found such favor.

Still another attractive card will be offered during the present month, by Mr. Pyper to his patrons, in the return to Salt Lake of Nance O'Neil, the celebrated, beautiful and ever popular tragedienne. Miss O'Neil comes back under a new management, Jackson & Read, in what is said to be a superb

playlet from the pen of a New Orleans newspaper man, Jimmie Lucas, who has a dozen dialects, local theatergoers will be much pleased with his appearance in this city, which will be for three performances, commencing Monday evening, the 18th.

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For the first half of next week, the attraction at the Grand will be the comedy drama "Lost in New York." The scenic effects and equipment to be brought into requisition for its rendition are said to be exceedingly realistic. Among the scenes are Blackwell Island, Madison Square, the East river at night, and other important points of Gotham. The company preparing the play is said to be very capable, and the story is an interesting one of life in the great metropolis. The advance notices of the play are exceptionally favorable.

The week at the Grand will be finished by presentations of a pastoral comedy drama, "Quincy Adams Sawyer," which is pronounced to be one of the prattiest and most successful of New England plays. The story is true to life and is surrounded with a quaint atmosphere that has proved to be most healthful and enjoyable in the eastern cities. The characters are said to be natural studies, and the theme is simple and pure, and not unlike a most serene. The promise is given that the bill will prove one of the most attractive of the season.

"A Pledge of Honor" will be the attraction at the Lyric next week, played by the Lyric Stock company, headed by Frederick Mook. It is a comedy drama, of thrilling situations, and will doubtless prove to be interesting and entertaining. The usual Wednesday and Saturday matinees will be given.

THEATRE GOSSIP

Eugenia Blair is starting in the middle west in Clyde Fitch's drama, "The Woman in the Case."

Among the plays selected for Wilton Lackaye's repertoire are "Jack Cade," "A New Way to Pay Old Debts" and "The Outlaw."

Pauline Chase is playing "Peter Pan" at the Duke of York's theater in London, succeeding Cecilia Loftus.

William Faversham is rehearsing "The Great Galeoto" and will make a production of the drama late in the season.

Ethel Barrymore, who is now in Chicago playing "Capt. Jinks," is arranging to go to London this spring and play the part of Rhy MacChesney in "The Three of Us."

Thomas Jefferson is planning to appear in Paris in "Rip Van Winkle" next summer. He will play the title role in French, supported by a French company.

Blanche Bates, in Belasco's California drama, "The Girl of the Golden West," is packing the large Academy of Music in New York at every performance.

Mrs. Annie Adams, the mother of Marie Jinks, will play her old part in "Captain Jinks of the Horse Marines."

David Belasco is hard at work on a new play for David Warfield to replace "The Music Master." Warfield has played "The Music Master" for



WYNNE WINSLOW.

Soprano Who Appears at the Orpheum Next Week.

three years and only left New York two months ago.

Kyrie Bellows will resume his tour next week in "A Marriage of Reason." Rehearsals are under way. Among the members of the company are Frederick de Bolville, Julia Dean, Connors Theatrical, Richard Storey, J. K. Adams and Fannie Ward.

A play called "A Navajo's Love," written by Sedley Brown, has been well received by Los Angeles theatergoers. The hero of the play is a Navajo Indian, living in civilization, who has fallen in love with a white girl.

Richard Mansfield's New York engagement this year will consist of a series of 28 performances at the New Amsterdam theater, beginning on Monday, Feb. 25. The opening bill will be Ibsen's comedy, "Peer Gynt."

Marie Cahill has given to Georgetown university a Bell edition of Shakespeare, published in London in 1787. An offer by the actress to found a library for the college has been accepted by the Rev. Father Buel, S. J., its president.

Miss Frances Starr's delineation of the coquettish Spanish-american maiden, in the Belasco-Tully play of "The Rose of the Rancho," at the Belasco theater, has been well received by the local press. The actress has appeared in New York in a decade.

Martin Beck, general manager of the Orpheum circuit, will leave Chicago

soon on a tour of Europe in search of new talent for the Orpheum and Kohl & Castle houses. He will take an American automobile with him and every mile of a four months' journey will be made in this vehicle.

Florence Roberts is to return to the New York stage in March. She will appear in Daly's theater in a romantic tragedy called "Maria Rosa," translated from the Spanish of Guiney, by Guido Marburg and Wallace Gilpatrick.

John Jack, the veteran actor, who recently met with an accident, has been compelled to withdraw from Lillian Russell's company and has decided to retire from the stage. His friends in Philadelphia are planning to give him a testimonial benefit to mark his retirement.

In an interview with the representative of the Theater Magazine, Edna May said: "My ambition is to have a home, a husband and children."

Blanche Walsh is meeting with success in "The Straight Road," the new Clyde Fitch play that has been produced under the management of Waggoner and Kemper, at the Astor theater, New York. Some of the New York newspapers have criticized the play as being sensational, but the majority of them are unanimous in their opinion that it is the best play that Fitch has yet written.

Julia Marlowe achieved a personal success of large proportions last Tuesday, when she assumed the title role in Percy Mackaye's poetic drama, "Jeanne d'Arc," the second offering of the Marlowe Southern season at the Lyric. Her impersonation was inconceivably simple and tender, and the impression of raptness, of faith, almost of mysticism, that she conveyed across the footlights never got that far when the maid was represented by Fanny Davenport, or even Sarah Bernhardt. She was truly, as somebody said on the following morning, "more than human, if less than divine," the divinity absolutely illuminating her face and making her look remarkably like Bastien-Lapage's painting in the Metropolitan museum.

Mr. Mackaye's play probably appeals strongly to persons who are not troubled with a sense of humor. The inspiration of Jeanne, when treated seriously, can but be a temporary thing. The sudden interest of the Lord in the affairs of Charles VII., whose life fills a whole paragraph in the history of France, is a narrative of mortality, together with the eccentric conduct of St. Michael, who interposes to prevent Jeanne's being kissed, and the author's own sense of humor, if less than divine, the divinity absolutely illuminating her face and making her look remarkably like Bastien-Lapage's painting in the Metropolitan museum.

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Mr. Sothorn was admirable in the small part of the Duc d'Alencon, and the supporting company was seen to much better advantage than in "John the Baptist."

A dozen times a year we hear the cry for greater legitimacy in musical comedy, but "The Belle of London Town," by Stange and Edwards, in which Camille d'Arville reappears as a star at the Lincoln-Square, is proof positive of the possibility of too much of a good thing. "The Belle" was originally a play called "The School for Husbands," which Alice Fisher presented at Wallack's, and it is still so consistently and so completely a play that the musical numbers seem out of place and act chiefly as interruptions. The average comic opera is no absurd that the extra absurdity of the characters singing their sorrows and dancing their joys is not obvious, but that is not true when people burst into melody in the middle of seriously-written situations. Songs in a place as straightforward and faithful to nature as this are like chocolate syrup on a beefsteak. Moreover, one misses such adornments of musical comedy as the chorus.

There never was, and is not, any denying the wit and ingenuity of the Stange work, which seems infinitely more like a comedy of the time of Sheridan than of the present day. Indeed, the story comes from the same source that supplied "The Belle of London Town," a source which Charles Knight ascribes to Robert Greene, but that William Winter traces as far back as the Arabian Nights. Lady Belinda Manners is afflicted with an unappreciative husband, who, liking not her seriousness, wishes that she might be more like other ladies of the period. Lady Belinda punishes him and teaches him a lesson by assuming a sudden passion for drinking, dressing, gambling and flirting. This arouses the jealousy of her husband and improves his attitude considerably. Much of the music written by Mr. Edwards is quite useful, particularly the songs "I Can Wait Till Monday," "The Lady of Society," "When Fortune Smiles," "The Little Weather Vane" and "Drink With Me the Night Away."

Miss d'Arville looked as young and sang as well as in the days of "Madeline," or "The Magic Kiss." She is one of the few prima-donnas who really know how to act. She has several years of retirement have subtracted nothing from her charm. Ruth Peebles, Kathleen Clifford and Edmund Stanley are the best members of the supporting company.

There was one person in the house who laughed right through the performance of "The Belle of London Town," the other night at the Criterion. His name was James H. Bradbury, and he was paid to do it. Mr. Bradbury is an actor in the organization appearing with Lulu Glaser, and he is an exceedingly good actor. Anybody who laughs more than three or four times in the course of Sydney Rosenfeld's play must be a good actor. From a bird's-eye view, "The Belle of London Town," which begins at 8:30 and ends at 10:30, seems to be a near-musical comedy, made up one part of intermission and two parts of people telling Miss Glaser that she is a brave little woman.

The cleverest thing about the entertainment is the program. Mr. Rosenfeld has so arranged this bill that in itself, it gives a very fair outline of his piece. That, at least, is novel. The characters are introduced in print by the statement that:

Myrtle Webb (Lulu Glaser), a young lady who comes out of the west and somehow or other gets engaged to Corey Biddle (Fritz Williams), of Lenox, Mass., a regular "motor car" of a young man, who is the son of Mrs. John Biddle (Charles Abbott), who prides herself on belonging to an exclusive set; of which set Mrs. Edith Vandewater (Olive Wyndham) is a member, although her husband, 30 years her senior.

Mr. Rufus Vandewater (James H. Bradbury), is not deemed to the manner born. These people meet at Pittsfield, Mass., where several members of the Aero club, of which Captain Horace Harper (Samuel Coit) is the president, are making a balloon ascension, and where other members of the club, such as the three old fossils, Gen. Kniven (William Herbert), Mr. Crouch (Frank Lamb), Mr. Seaver (Edmund Lawrence), congregate, and where one also meets the noted amateur aeronaut, the wealthy Dr. Alonzo Burr (William Sampson), and his little wife, Sophy Burr (Ada Gilman), together with

Stevens (Harry Odlin), a professional aeronaut, Major Silas Robling (J. J. Pierson), of the signal corps, U. S. A., and Lady Alice Mandeville (Anna Johnson), an English friend of the Biddles, and last, but not least, a dashing young gallant, one Jack Chandler (Orme Calders), who starts in his balloon at Pittsfield and continues into Lenox, to the cottage of the Vandewaters, which is left in charge of the caretakers.

The program further recites that "the surprising things that occur begin on the roof of the Aero club," etc. That is not true. No surprising things do occur. In the whole play there is not one ingenious and unexpected turn of Myrtle Webb announces that she is not clear whether she loves him or not, and Myrtle is not quite so clear as to whether she loves him or not. At all events, it is about to make a balloon ascension, and the place of the cloud with a man who is not her husband and who is about to make a balloon ascension, should trust herself in the clouds with a conversation for two hours. Afterward, Biddle breaks his engagement with Chandler, though it is not clear whether she really cares for him or not. Mr. Rosenfeld obviously has attempted to duplicate the success of "The Vanderbilt Cup," which has been a success for motoring, and forgotten that "The Vanderbilt Cup" would have been a success for motoring, and forgotten that "The Vanderbilt Cup" would have been a success for motoring.

There are no songs in "The Aero Club." Miss Glaser has followed the usual partner, Francis Wilson, out of comic opera, though the fact has made no change in her manner of singing. In England one always knows when one goes to the theater just what kind of show one will see. In this case, there rarely vary their style of entertainment. In America one can no longer hazard a guess as to that, even after the star. Mr. Wilson was acting in tragedy a few months ago. When told when Frank Daniels will try "Hamlet?"

In short, four of the five new plays given last week in New York proved to be rank as real successes of the season. The fifth was offered for late review in the present letter, and must go over until my next communication. This piece is an English musical comedy, entitled "The Little Michus," and it is running at the Garden.

Stevens (Harry Odlin), a professional aeronaut, Major Silas Robling (J. J. Pierson), of the signal corps, U. S. A., and Lady Alice Mandeville (Anna Johnson), an English friend of the Biddles, and last, but not least, a dashing young gallant, one Jack Chandler (Orme Calders), who starts in his balloon at Pittsfield and continues into Lenox, to the cottage of the Vandewaters, which is left in charge of the caretakers.

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LAKE LAKE CURTAIN CLOSURE
FOR THE WEEK Beginning MONDAY, FEB. 11.
First Appearance in Salt Lake City of the Distinguished English Artist

OLGA NETHERSOLE

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DIRECTION OF LOUIS NETHERSOLE
Presenting the Following Repertoire:

MONDAY EVENING.	THURSDAY EVENING.
SAPHO	CARMEN
TUESDAY EVENING.	FRIDAY EVENING.
The Second Mrs. Tanqueray	SAPHO
WEDNESDAY MATINEE	SATURDAY MATINEE
SAPHO	SAPHO
WEDNESDAY EVENING.	SATURDAY EVENING.
ADRIENNE LECOUCREUR	SAPHO

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All the original scenes, showing the wonderful East river at night; Blackwell's famous island prison; Madison Square and Gramercy park. Its that same great play, known from coast to coast.

PRICES: 25c, 50c, 75c Matinee 15c and 25c.

ENGAGEMENT EXTRAORDINARY!

THURSDAY, FRIDAY, SATURDAY, FEB. 14, 15, 16.

SATURDAY MATINEE

The ever successful New England Comedy-Drama:

QUINCY ADAMS SAWYER!



SOTHERN IN A GERMAN CLASSIC.

Since the amalgamation of the E. H. Sothorn and Julia Marlowe forces the theater-going public has been treated to many meritorious productions, notably in "Jeanne d'Arc," "Roméo and Juliet," and "Salome." The latest production of this combination of exceptional talent is "The Sunken Bell," a German classic by Gerhardt Hauptmann, which has been translated and adapted for the American stage by Charles Henry Meltzer. It will be produced next week at the Lyric theater in New York with Mr. Sothorn in the leading male part and production is made that another success will be added to the repertoire of these capable artists.

Pauline Chase is playing "Peter Pan" at the Duke of York's theater in London, succeeding Cecilia Loftus.

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