



AND so we are to see "The Message from Mars" at last. This is one of the big successes of the past several years, but it has never yet been sent to the west. It was made famous by the English actor Hawtrey, who has produced it on both sides of the Atlantic. Mr. Hawtrey, however, drew the line at western America, and his place in the coming company is filled by Mr. David Proctor, who visits us for the first time as a star. As most people well informed on the drama know, "A Message from Mars" is a lesson to the selfish. While the play is amusing and belongs to the comedy school, it teaches a moral seldom if ever found in comedies. The author, Mr. Ganthony, a well known contributor to magazines, is recognized as a brilliant writer. The story is that of a selfish Englishman, Horace Barker, to whom a messenger from the planet Mars comes to teach a lesson—the lesson that he must not always think of himself, but be considerate of the wishes and wants of others. Barker is conducted about the city and is shown by the messenger the various types of life, poverty and hardship whose condition he might have alleviated, and his reformation forms the lesson of the play.

The popular play will be presented by a New York and London company, Mrs. Elizabeth Valentine being Mr. Proctor's leading woman.

Monday night, at the Theatre, we are to greet Miss Nellie Stewart, who comes in "Sweet Nell of Old Drury," and who is billed as Australia's representative actress. She is sent to America by the well-known Australian manager, Mr. George Musgrove, whose name in the antipodes is what that of Frohman is in the United States. Musgrove's players are fresh from San Francisco, where they have had a phenomenal six weeks' engagement. In fact, the San Francisco press claims that the performance is one of the most finished ever brought to this part of the world.

Miss Stewart is described as an actress of strength who is winsome when girlhood is demanded by her lines, but emotional in her climaxes, and at all times charming. The scenery, costumes and all stage appointments are precisely those with which the Australian production was brought out. A charming feature it is claimed, is found in the fact so often witnessed in English companies that all the parts large and small, are in entirely capable hands.

"Zaza" in which Miss Georgia Harper and her company commence a week's engagement at the New Grand Theatre is a play that appeals to the hearts of all theater goers, a play that brings the hidden passions to the surface and writes them in lines of crimson. The interpretation which will be given in this city by Miss Harper is claimed to be true to nature and art. The company supporting Miss Harper is an excellent one, several from people having recently joined them. The action of the play is rapid, passing from the scene in the dressing room of a vaudeville theater to the home and of Zaza the mistress, thence to the home of the man in Paris where Zaza meets the little daughter and the wife of the man she loves, then returning to the abiding place of Zaza and Du Fresnois, and finally the farewell meeting of those whose love had become chastened. The part of Du Fresnois is in the hands of Joseph Detrick who, like Miss Harper, needs no introduction to the Salt Lake theater goers. The play will no doubt draw large houses throughout the engagement.

With the close of the observance of Lent the Orpheum Monday night will stage for the first time a playlet written and presented by society people. In "Mrs. S. Holmes, Detective," is promised a novelty in itself aside from the fact that the author is Mrs. Ruth Bryan Leavitt of Denver, daughter of Hon. William Jennings Bryan, and the title role is in the hands of Mrs. Elizabeth Spencer, prominent in Capital Hill circles. Her support will be Will Chamberlain, also of Denver, and J. B. Morton of Chicago, both actors of several years' experience. The sketch deals with the modern detective story and is in a measure a take-off on this line of play. Those who have witnessed the rehearsals pronounced it to be "good stuff." Second on the bill next week comes Stella Lee, a pretty little woman who has accomplished a style of dancing and who usually is billed as the headliner. Watson and Morrissey, a team of novelty singers and dancers, are another feature calculated to arouse enthusiasm. Something different from the stereotyped run of acts is that presented by Allen Shaw. Mr. Shaw is a manipulator of cards and coins, using only his



NELLIE STEWART.

Who Heads Musgrove's Players at the Theater Next Week.

dexterous fingers unaided by silk threads and other accessories sometimes resorted to by some performers. Frank R. Hayes is also included in the bill, his act being for laughing purposes only. The feature gymnastic act will be left to Vontella and Nina. The kindred motion pictures will be amusing, not to say hilarious, with the presentation of the new copyrighted series, "The Dream of the Flarebit Fiend" and "Jack and the Beanstalk."

Commencing this afternoon at the Lyric we are to have something new and novel in "Miss New York, Jr.," an aggregation of feminine talent said to be from the principal music halls of London and New York. The feature of the engagement is a two act musical comedy entitled "The King of Kokomo" by Billy Allen. The management claim that "Miss New York, Jr." will inaugurate some new ideas in burlesque, and that the combination throughout is one of the strongest which the house has presented this season.

### THEATRE GOSSIP

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, "Susan in Search of a Husband." This play has just had its first production in Portland, Maine.

Lieber & Co. have engaged Olive May for the company supporting Eleanor Robson. To Miss May will be entrusted the creation of a comedy role in the new Jerome play, "Susan in Search of a Husband." This play has just had its first production in Portland, Maine.

Charlotte Powers, who has the part of the heroine in "Blue Grass," began her stage career thirty years ago, playing one of the children in "King Henry VIII." She is a daughter of Richard Powers, a Shakespearean actor of note in his day, who was last a member of the Lawrence Barrett company in "Francesca da Rimini."

Before the end of the season Henry Miller will launch still another play, this time with Mary Shaw in the principal role. The production will be under the general direction of the Shuberts and will be called "The Thorny Way." It is an adaptation from the German by Eden Philpotts, and is said to be very strong.

A few of the many conflicting rumors concerning Nat Goodwin, following his London failure, have come true. He is back in America, and he has brought with him the raging London beauty, Miss Alexandra Carlisle. He is to make a spring tour of the west under his own management, reviving "The Gilded Fool" and "An American

Citizen," and putting on Cecil DeMille's new play, "The Genius." Miss Carlisle is a protégé of Goodwin's.

When "Shore Acres" is produced in London the scene will be laid in Cornwall, and it is said that very little alteration of the original text has been found necessary. Cyril Maude, Cooper Cliffe, and Mary Burke will play the principal parts. The storm scene in the final act is expected to cause no small sensation.

Henry B. Stanford, the leading man with Mrs. Kallish in "Monna Vanna," will make his debut next season in New York as an author-star, appearing in his new romantic drama entitled, "John of Strathbourne." It is more than likely that Miss Laura Bart will act the leading feminine role with Mr. Stanford.

It is now known that the next new play by J. M. Barrie will be seen at the London Haymarket and that Mr.



MISS GEORGIA HARPER.

As "Zaza" Next Week at the Grand Theatre.

Charles Hawtrey will play the leading male part. The nature of the piece is kept secret, but reports say that it will compare favorably with any of its predecessors in respect either of humor or pathos.

Contracts between David Warfield, Belasco and Jerome K. Jerome, providing that the latter should write a play for David Warfield, were duly signed and sealed in New York last Wednesday. Mr. Jerome will be allowed indefinite time in which to complete the piece, as Mr. Warfield will not need another vehicle for the next two years at least.

Ellen Terry is soon to celebrate her fiftieth stage anniversary by appearing as Hermione in Beerbohm Tree's production of "A Winter's Tale." Mr. Tree's daughter appearing with her as Perdita. Miss Terry's debut was made in the same play at the age of 8 years as the boy Mamilius. Among the audience were Queen Victoria, the prince consort and the late Empress Frederick of Germany, then princess royal. Mr. and Mrs. Charles Kean played Leontes and Hermione.

Miss Margaret Anglin, whose achievement in "Zaza" has put her in the front rank of living emotional actresses, has just secured a comedy of New York society, entitled "The Golden Buttery," which she will produce next season. The author is Miss Elith Macvane, a daughter of the well known Harvard professor of that name. The success of "The Walls of Jericho" and "The Lion and the Mouse" will probably make out modern plottocracy a favorite target for our aspiring dramatists. Miss Macvane's chosen title seems to



MRS. ELIZABETH SPENCER.

Denver Society Woman Who Appears Next Week at the Orpheum in "Mrs. S. Holmes, Detective."

indicate that she is one of the earliest archers.

Manager Cort has contracted to star Miss Maude Fealy in a new comedy, "Princess Nobody," in which the young actress will be seen in New York city next season. The first performance of the play will be given here. Negotiations are now pending which may result in the addition of Miss Cecelia Loftus to the same management. In that case a new play will be written for her by a prominent American dramatist. Miss Loftus, who has recently been appearing as Peter Pan in London, is now out of the east temporarily and is recuperating in the Highlands.

David Belasco said this very true thing the other day: "Managers who find fault with adverse criticism are usually the ones who look through seven columns of report, fasten on one unfavorable adjective and completely ignore the columns of praise in which it forms a single remonstrative note. The criticism may contain a paragraph after paragraph of clear commendation; then comes a sentence asking whether such and such a feature might not be bettered—and instantly the manager is up in arms because every word and phrase fails to ring with acclamation. The moment he does this he loses his dignity and makes himself fair game for ridicule."

### LONDON STAGE NEWS.

Special Correspondence.

LONDON, March 31.—Edna May's new piece, "The Belle of Mayfair," will probably have been given its first production at the Vandeville before these lines are printed, but it may be stated that quite a lively rumor occurred at one of the rehearsals the other day, regarding which, however, not so much as a whisper was allowed to get into the papers here. The cause of the trouble was a natural disinclination on Miss May's part to be overshadowed by anyone else in a production of which she is nominally the bright particular star, and the person who threatened temporarily to eclipse the Syracuse girl was pretty Louise Pounds, who is also in the cast of "The Belle of Mayfair," and who is a former Savoy favorite of much popularity in the metropolises.

The authors of "The Belle of Mayfair" are Leslie Stuart and Capt. Basil Hood, and the latter of these gentlemen is well known in theatrical circles to be one of Louise Pounds' most devoted admirers. So perhaps it is not surprising that in writing his latest "book" Capt. Hood provided Miss Pounds with an uncommonly "fat" part. It was a part, in fact, that not only ran the star's decidedly close shaver as opportunities and "numbers" go, but gave Miss Pounds what is known on the stage as an "entrance," which promised to be one of the sensations of the piece. Miss May's "entrance" was simply nothing to it, and when the first complete rehearsal of the piece took place, last Tuesday, the little lady from the United States was observed to be ten feet wide from the orchestra and chorus which brought her rival "on."

"And now, Miss May, if you please," said the stage manager, a few minutes later, when nothing much appeared to be happening on the stage. But instead of making her entrance, the American singer rounded on Leslie Stuart the composer, who was standing near, with flashing eyes. "Is this really to be my entrance, Mr. Stuart?" she demanded, in what are known as freeing accents. "Why, yes, Miss May, I believe so," faltered the composer, while an eloquent silence reigned.

"Then you may have your part back," observed the former "Belle of New York," and forthwith swept from the scene while author, composer, and stage manager hastily took counsel together and the rest of the company stood around with open mouths open. Of course, with the whole town waiting to see the American songstress in the Hood-Stuart piece, there was nothing for both authors and management but capitulation, and so without more ado certain changes were made in the leading feminine parts, and the part which had been submitted to her, Miss May gracefully consented to return to the cast and the day was saved. Meanwhile, though Capt. Basil Hood observed that it proved a successful business, there is not much disposition to take second place in a piece that was written especially for her use.

If Michael Morton's new dramatization of "The Newcomes" proves to be a success, it will have to be admitted that this American playwright is a versatile man. It was Morton, of course, who adapted Tolstoy's gloomy "Resurrection" so successfully, and he is also the author of "The Little Stranger," the rollicking farce which scored its dithyrambic performance at the Criterion the other night, so if he has also managed to make an interesting play out of Thackeray's delightful but not especially dramatic novel, "The Virginians," it may be said that this stage version of the adventures of Col. Newcome, Ethel and the rest has been made by Mr. Morton for Beerbohm Tree, who will produce it in London as soon as the run of Stephen Phillips' "Nero" comes to an end, and that if it proves as successful as the adaptation of "Oliver Twist" which Mr. Tree gave recently, the American rights will be available forthwith. It should be a success, too, if careful and painstaking work count for anything, for Michael Morton tells me that he has had this adaptation of

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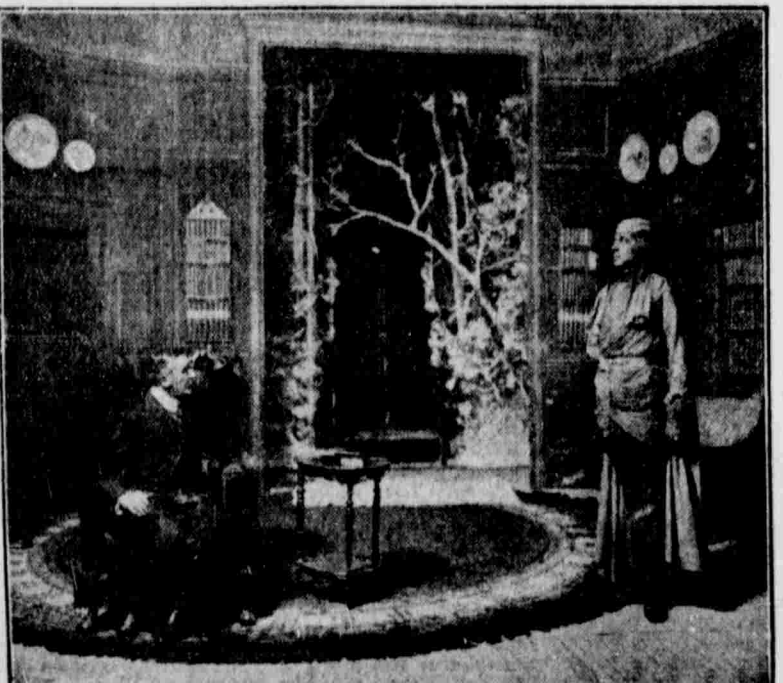
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SCENE FROM "A MESSAGE FROM MARS."