

DRAMATIC

most gorgeous lines, and an electrical interlude is furnished between the two acts. In the second act, "Utopia," which requires from 12 to 15 minutes, will be presented.

Mr. Wilton Lackaye gives us three performances at the end of the week. Since he laid aside his version of "Les Miserables," in which he made a star part of Jean Valjean, Mr. Lackaye has been starring in Hall Caine's play of "The Bondman," which is one of the most widely read of that famous author's books, and is said to have

tistic temperament and one that he can handle in a capable manner.

"The King of the Opium Ring," is a play which, at the Academy of Music, New York, for six weeks met with pronounced success from its novelty in construction and absolute originality in ideas. It was written by Charles E. Blaney, and as can be surmised by its title, the atmosphere is distinctly Chinese. It is claimed to be the first play put on the American stage that reflects Chinese character as it is. The action of the piece takes place in San Francisco about 1890, and deals with

THEATER GOSSIP

Virginia Harped has been engaged as star with the stock company at Suburban Garden, St. Louis, for a part of the summer season. She will appear in at least one new play.

A new book from J. M. Barrie is on the way. It is understood to be a sequel to "The Little White Bird," which was published about five years ago. "When Wendy Grew Up" is said to be its title.

Paul Armstrong and Rex Beach, collaborating, have produced a farce entitled "Going Some," which has been in rehearsal in New York for a week, and will be produced for the first time Easter Monday.

Justin Huntley McCarthy, the author of "If I Were King," has been commissioned to write a new play for E. H. Sothern, to be founded on Gil Blas and his career, the play to be completed within a year.

William Collier has given out a statement to the effect that under no circumstances will he attempt to play Macbeth. He said he once saw Nat

years ago he bought and turned into a workroom. "I know it stays there day by day," ruminates Mr. Barrie, "as well as I know that it goes upon strange travels by night. It pries into the drawers of my desk, into my innermost secrets—to all of which it is gladly welcome. But how it must gloat as off and away it whisks through the mystery of night to Kensington Gardens!"

The phenomenally successful play, "Way Down East," is to be shipped to London bodily, company, scenery, properties, and all, and will be reproduced in the Aldwych theater, in the hope that the English public will take to it as readily as the American. It would be dangerous to prophesy the result. There has always been something mysterious about the popularity of the rural play, which, if it is realistic, or even real, in spots, is apt to be largely a libel upon human nature and stuffed full of all sorts of extravagance, absurdity and flat nonsense. But the stage types are so persistent that a good many of them are now accepted as reflections of truth unadorned. If the real country man should get on the stage he would be regarded, probably, as an impostor. "Way Down East," undoubtedly, is a superior sample of its

NUMBER two of the big independent attractions which of late years have been barred from the Salt Lake theater—De Wolf Hopper was number one—has just been booked for Salt Lake under the treaty of peace arranged between the theatrical syndicates of the east. It consists of the play of "The Great Divide," rendered famous by Henry Miller and Margaret Anglin. Mr. Miller will head the company, but as Miss Anglin is going to Australia to produce the play there, her place in the western production will be taken by the distinguished English actress, Edith Wynne Mathison, famous as the actress who brought to America the play of "Everyman."

"The Great Divide" will come to the theater early in the summer. It is a play dealing with a tremendous problem, and will no doubt be as eagerly awaited, as highly praised and as deeply criticized here as it has been in the east.

Another big nearby attraction from which Manager Pyper expects great results, is the visit of Francis Wilson, who is now one of Charles Frohman's headliners, but who has not visited the west since he abandoned comic opera. Mr. Wilson is now one of the standard light comedians of the day and his new play, "When Knights Were Bold," has been one of the big successes of the past two seasons in New York. Mr. Wilson will be supported by Mary Holland, formerly leading lady with Robert Edison and Dustin Farnum; also by Joseph C. Allen, and Mr. Campbell Gollan, the well known artists. The story, while it is laid in the present day, carries all the characters back into the twelfth century, and it is said to be a most laughable creation.

Admirers of Nat Goodwin, who see his name in big letters in another part of the Saturday "News," may at first blush think the popular actor is heading this way again. A re-reading of the announcement will show them that is not Mr. Goodwin, while he is still acting in New York, maintains a big mining office in Reno, Nev., where his representatives are doing their share in spreading to the world intelligence of the boom in Rawhide, and the Saturday "News" is one of the big journals of the west which the firm employs to make its announcements.

In "The Power that Governs," which Creston Clarke will present at the Salt Lake theater on Monday, that young star is compelled for the first time in his professional career to don the clothes of a Western ranchman. After long seasons in the trappings of Shakespearean heroes, and of flaunting the lace and ribbons of Monsieur Beaucaire, we are now to see him in a flannel shirt, riding boots, "chaps" and a gun. Although during his acting career, Mr. Clarke has played a number of parts outside of the Shakespearean repertoire, which brought him most of his fame, he has never before been called upon to carry a revolver. Swords without number he has wielded, and now and again a dagger, but never that advance agent of American civilization—the six-shooter. Curious as it may seem in one who is so much given to study, the nephew of the Booths has always been fond of target shooting with a pistol, and his practice has made him a marksman of no mean standing.

Following Mr. Clarke at the Theater, Manager Pyper will serve up a large variety in fast and furious fashion. Tuesday and Wednesday nights, with a Wednesday matinee, the big eastern success, "The Gingerbread Man," will hold the boards; Thursday afternoon and night witnesses another spectacular show in "Painting the Town," Friday evening, that standard actor, Wilton Lackaye, appears in "The Bondman," and it will be repeated Saturday afternoon and evening.

"The Gingerbread Man" is Nixon & Zimmerman's show, and is said to be a most attractive one for children. Such familiar characters as Little Jack Horner, Simple Simon, Tuffy, Sally Lunan, Fudge, etc., crowd the book, and Sloane, the composer, is said to have filled it with lively musical numbers. In the company presenting "The Gingerbread Man" are a bunch of well-known players, including Evelyn Kellough, Mable Day, Fred Rice, Percy Matson, and many others.

"Painting the Town" is a gorgeous attraction sent out by Charles H. Yale, made famous by such spectacular plays as "The Devil's Auction." The feature on which Mr. Yale relies this year is the introduction of Miss Mazie King, whom he bills as "the world's greatest dancer." The scenic production is said to be along the



SALT LAKE THEATER, TUESDAY, WEDNESDAY AND WEDNESDAY MATINEE NEXT WEEK.

made a great play. It comes with a big London record, and as Mr. Lackaye will bring his own company, there ought to be a decided treat in store. Mr. Lackaye will, of course, have the role of Jason, and the part of Greta, originally interpreted by Mrs. Patrick Campbell, will be essayed by Miss Elsie Ferguson.

"King of the Opium Ring," the Chinese-American melodrama that next opens at the Grand for a week's engagement, is a marked innovation in the matter of theatricals and is certain to be of an interesting character. Mr. Theodore Lorch will be seen in a role which if sounding strange to those who have followed his career in his many parts, is suitable to his ar-

the methods employed to get opium into the United States free of duty. Vau-deville acts are introduced by clever specialty artists, the Top Day Wing troupe of Chinese actors, who lend local color to the production.

The manager of the Lyric announces that there is not an idle minute in "A Japanese Courtship," the two-act comedy opera, with which the Zinn company opens the week at that house this afternoon. Those well-known comedians, Pony West and Gus Mortimer, with a chorus of 15 girls, are relied on to cram the house the week the company plays here. The management announces that a new offering will be put on by the company with each Saturday's matinee.

Goodwin play Cassius, and that put an end to his Shakespearean ambitions.

This year John Drew will play the longest season of any of the Charles Frohman stars. Last year Maude Adams traveled the farthest and played the latest. The tour of the "My Wife" company will continue straight west to San Francisco and will only close with the end of June.

A friend of Maude Adams tells charmingly something of the contents of the letter that J. M. Barrie sent Miss Adams in gratitude of her gift of the little green jacket Peter Pan wore during his hardy American exploits. Mr. Barrie has hung the little coat upon the wall of the great loft which

class. To Englishmen it will present conditions absolutely strange, and, being strange, they may receive all the warmer welcome.

To hiss an act in a theater is a cowardly and contemptible thing, declared Judge Tracy in a St. Louis police court last week. Frank Campbell had been arrested in the gallery of the American theater for hissing a performer, and he was on trial before Judge Tracy. Campbell denied that he had hissed, saying that it was done by others around him. Judge Tracy discharged him for want of evidence to convict, and in doing so he said: "Hissing in a theater is a cowardly, dirty and contemptible thing. Hissing is popular in English theaters, but it ought never to be popular in America. An actor has to make a living, and always does the best he can, and he should never be hissed. If a man does not like the performance he can go out, but he should never disturb the enjoyment of others by hissing."

"San Francisco was originally the home of drama in this country, and California has by no means deteriorated in that respect," said Fred Belluco to a Mirror man the other day. "Of course, it is necessary for plays and players to have the New York stamp of approval these days, which is as it should be, because success in New York means success most anywhere. But California is proud of its past and will always maintain its reputation. I have but to remind you that Edwin Booth first played in Sacramento, Lawrence Barrett was a member of the old California stock company, as was likewise John McCullough, Tom Keene and Lewis Morrison and others whose names have become monuments in the world of art. Then there is David Warfield, Maude Adams, and Blanche Bates, who all had their start in California. So you see westerners occupy a place in the vanguard of civilization. We have not got as many universities in the west as you have here in the east, but we have the university of nature, which, I believe, is the best school of the two, a school which has produced the world's greatest men."

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MAZIE KING,

In "Utopia," With Chas. H. Yale's Painting "The Town." Salt Lake Theater, Matinee and Night, Thursday, March 19.

Farewell to the Famous Old Madison Square.

ON Saturday night, Feb. 29, occurred the last performance on the stage of the above playhouse, the site of which on Twenty-fourth street, adjoining the rear of the Fifth Avenue hotel, has been devoted to amusement purposes since the closing days of the Civil war. A building that once stood there was used in the early 'sixties as a place for the nightly sale of gold, stocks and petroleum, it being a sort of hybrid annex to the Stock exchange. Later it was converted into a minstrel hall, and figured as the scene of a sensational murder, in which Kelly, Leon and the Sharpley brothers were leading participants. Then John Brougham fitted it up as a theater, ultimately relinquishing its direction to Augustin Daly, who named it the Fifth Avenue theater, and there exploited "Saratoga," "Divorce" and other famous productions of that period, which made notable the names of Agnes Ethel, Clara Morris and Fanny Davenport. This edifice was destroyed by fire on New Year's day, 1873, and was not rebuilt for quite an interval. Afterward, the notable pianist and conjurer, Robert Heller, had prolonged prosperity and vogue there. Steele Mackaye then secured control of it, receiving such encouragement in its management, as to warrant the Mallory brothers, wealthy publishers of church literature, in spending a large sum on its complete rehabilitation, after which, in its present shape, it was reopened on Wednesday, Feb. 4, 1880, with "Hazel Kirke." The novelty of "the double stage," a mechanical device permitting the instant change of a wondrously realistic woodland scene with actual water tumbling as a cascade over rocks; into a sumptuously furnished drawing room, replete with bric-a-brac, made the whole town sit up and take notice. In consequence of which "Hazel Kirke" ran until the summer of 1881, beating all records to that time, with an honest score of 393 consecutive presentations that stage. Then came William Gillette as "The Professor," also "Esmeralda," and "Young Mrs. Winthrop," all of which with others, that space precludes the mention, were memorable for longevity. When the late A. M. Palmer established control there, some of his successes comprised "Jim the Penman," "Captain Swift," "Saints and Sinners," "A Man of the World" and "Aunt Jack," each achieving long runs and constituting gratifying recollections. Hoyt and Thomas were his successors and later Frank McKee had the helm. "A Milk White Flag," "A Temperance Town" and "A Trip to Chinatown" each ran here for many months, the latter farcely attaining a legitimate record of 656 performances without a break, which score has not since been equaled by any subsequent production in New York. Richard Mansfield also played engagements here that far exceeded a hundred performances each, which made famous "Prince Karl," "Beau Brummel," also "Doctor Jekyll and Mr.

Hyde." Of late, the Madison Square has been in control of Walter N. Lawrence, several of whose productions, like "Mrs. Temple's Telegram," "The Man on the Box" and "The Three of Us," brought back to the little theater the distinction and luck that had previously attached to it.



CRESTON CLARK,

In "The Power That Governs," Salt Lake Theater, Monday Night.

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MR. THEODORE LORCH

As Wah Sing in "King of the Opium Ring," Grand Theater, Next Week.



THE HARVEST FETE, ACT II, "THE BONDMAN."