



LILLIAN RUSSELL. That name opens the flood gates of memory, and arouses a train of recollections such as few others in the theatrical profession have the power to do. She has entertained two generations of theatergoers, and is still said to be in her prime. Salt Lake has had several glimpses of her during her long and prosperous career, and the man-

too well known in Salt Lake to need any commendation. Constantino is said to have worked up a furore wherever he has sung, hardly second to that caused by Caruso himself. In addition to these three singers the company has some strong assisting talent in Mlle. Deryne, soprano, De Segura, bass, Forriari, baritone, Martin, tenor, Salpieri, a Russian baritone, and Conti, the leader of the orchestra. A chorus of 50, a ballet of 20, and an orchestra of 40, with the scenery, make of the visit of the San Carlo company an event justly entitled to be called an epoch marker.

Ned Wayburn's Dancing Daisies will be the stellar attraction at the Orpheum next week on a bill which promises entertainment above the average. The headline act is a miniature spectacular offering wherein six handsome girls support Louise Mink, both in dancing and singing, throughout three changes of scenery and numerous changes in costume. The scenes are devoted to a busy field, a Japanese villa and an encampment. Elizabeth Murray is an-

times that she will make another tour to the Pacific coast, in spite of the theatrical syndicate. She can obtain houses in San Francisco and Los Angeles, but what she will do in Salt Lake unless she erects a tent it is hard to imagine. All four of the local houses will be closed against her, under the friendly understanding which exists between the eastern managers of the circuits, to which all four are allied. It seems ridiculous, to the point of grotesquery, that an artist like Mrs. Pike should be barred out of a city like Salt Lake, but of such are the trusts and combines that control the amusement affairs of our country.

THEATER GOSSIP

Miss Marie Booth Russell has completed a stage arrangement of Ibsen's "Brand," which will be included in Robert Mantell's repertory.

Miss Marjorie Elliott will appear in London on Sept. 9, at the Lyric Theater, in a new play, by H. V. Esmond. She expects to sail early in May.

Miss Mary Manning has improved rapidly from an attack of grip, but is still suffering from rheumatism and will not resume her tour for several weeks.

Ethel Barrymore seems to have scored a pronounced hit in "The Silver Box," produced for the first time last week. Miss Barrymore takes the part of a charwoman.

Miss Carolina Nilsson will appear in Dr. Leopold Kamp's Russian play, "On the Eve," at the expiration of her present contract. The name of her manager has not been mentioned.

William Vaughn Moody, author of

"The Great Divide," has sailed for Europe. Traveling with him is Miss Torrence, in whose comedy Miss Nazimova is shortly to appear.

"The Veil of Happiness," a comedy by George Clemenceau, the present French premier, is to be produced in Italy by Riccardo Signor Martin in a make the translation.

Miss Amelia Bingham has engaged an all-English company to support her in the comedy of English country life, "The Little Room." The star plays the part of an American woman.

Nance O'Neil, who has been selected by Charles Dillingham to replace Mrs. Carter as the star in "Cleo," has reached New York and rehearsals have begun. "Cleo" will have its first production in Atlantic City April 18.

Guy Standing has joined Alla Nazimova's company and will be featured in the role of Anzor Brack during the Russian actress' current engagement in "Hedda Gabler" at the Bijou Theater, New York.

Cecilia Loftus is to star next season under the management of Henry Miller. Though no contract has yet been signed, an agreement has been reached. A play will probably be written for her.

First it was a Chicago professor who went into the field as a dramatist as the author of "The Great Divide." Now it is a Harvard instructor who is to write a play for Tim Murphy called "When Words Fail." Mr. Murphy will produce it next season.

William Faversham expects to use as part of his repertory next season Echegaray's "The Great Galeoto," which he put on for a single performance in Boston a few weeks ago, under the title of "The World and His Wife."

"Paris and New York," a three-act comedy by Francis de Croisset and Emanuel Aron, with Refane in the principal role, was produced successfully in the Theater Refane in Paris on March 16. The play deals with an American girl who barbers her money for a French title.

Mister Giggles Mansfield, the 8-year-old son of Mr. and Mrs. Richard Mansfield, has completed three acts of a play, entitled "The Adventures of Prince Marvel." Young Mansfield, as soon as he completes a few more acts of the drama which is laid in the chivalric time of "when knighthood was in flower," hopes to have it produced.



LOUISE MINK.

Who Appears at the Orpheum With The Dancing Daisies.

many. Monday's audience gave him his approval. Maude Lillian Berri has long shared with Harry Macdonough the honor of being my pet aversion. Her voice has not improved since last she was in New York, and there is more of her than Walker tried to sketch Miss Berri, but couldn't make her fit into one column. John Dunmore sings bass, and a tempestuous young tenor named George Moore appears as—original idea—a naval lieutenant. The funniest man in the piece to me is the former vaudevillean, Sager Midgley, whose decidedly worse half, Gerrie Carlisle, is in "The Tattooed Man."

Klaw & Erlanger's have given the piece adequate scenic investiture and pretty costumes, but the chorus must have been picked the year the peach crop failed.

Thomas Broadhurst's heroic spotlight in "The Holy City" proved to be the light that failed, and the play didn't even last long enough to catch the Lenton crowd for whose benefit it was produced. William Morris' organization promptly became a stock company, and is presenting "The Little Gray Lady" this week at the Lincoln Square. Considering the circumstances, an appropriate, if slangy, title would be "When We Were Twenty-three."

There are two stock companies now on Broadway, and that at the Fifth Avenue is doing a land office business. "The Little Gray Lady" was the bill last week, and since the season began, these players have offered "Leah Kleeschna," "The Pit," and "Raffles." Some day Broadway may have a stock company which will produce a new play every month, turning the successful works over to another organization under the same management to be milked dry of profits, but always continuing its own explorations into the field of undiscovered American drama. The house in which this is done will be a true national theater.

The season of grand opera at the Metropolitan came to an end last Saturday, while Oscar Hammerstein's season at the Manhattan given fresh stimulus by the engagement of Calve, has still three weeks to run. Contrary to expectations, the only Oscar has had the greatest success. Impresario Coarlett admits having lost \$109,000, while Impresario Hammerstein claims to have made \$19,000. They have not suffered from such handicaps as a board of directors and an experiment with "Salome," says Mr. Hammerstein, with fine sarcasm. "But neither have I had the benefit of a Heinrich Conried." It is hardly conceivable that the manager of the Manhattan really has made \$10,000 but, at least, he has established himself, and that is a miracle. Next year he is to have Melba, Calve, Nordica, Mary Garden, Schumann-Heink, and Bressan-Clanelli, a combination hard to beat.

Even such enterprising scientists as those who are now weighing souls have never claimed the discovery of a germ of divorce, but some of us can but feel that it might be found in the theatrical profession. That germ, if it exists, has been remarkably active this year in the office of Cohan & Harris, producers of musical comedy. George Cohan's wife, Ethel Levy, freed herself from the actor about a month ago, and immediately after the spouse of Cohan and Harris' general man-



LILLIAN RUSSELL.

ory of old timers goes back to the day when she stepped forth from a modest row of chorus singers in Willie Edouin's "Dreams," and danced and sang, timing herself with a huge palm leaf. Her beauty was of the sort that made the orchestra row gasp in those days, and she went on causing all America to gaze for more than 20 years afterwards. She became famous as a light opera singer and made the success of any number of burlesques and musical plays by the strength of her own name. Her last appearance here, if we remember rightly, was in "La Cigale." Since then she has been paid a queenly salary, and featured by Weber and Fields in a series of dazzling attractions. Now she has abandoned the line of plays which call for singing and gone into straight comedy. Her new venture is entitled "The Butterfly," and is an up-to-date, fashionable play whose scenes are laid in Saratoga and New York. She plays the part of a young widow in quest of the coronet of a British earl. The play is said to give excellent chances for the dashing sort of acting for which Miss Russell was always famous. In her company are such well known players as Eugene Ormonde, John Flood, Isabelle Richards, Kate Griffith and many others.

The advance sale for the San Carlo Opera company thus far has been limited to season tickets alone. On Monday the general sale opens, and without doubt there will be a tremendous rush for the individual performances. The chance of seeing Nordica in "Faust," Alice Nielsen and Constantino in "La Boheme," and "The Barber of Seville," to say nothing of "I Pagliacci," is one that comes to Salt Lake so rarely that it is bound to be taken full advantage of. Of course Nordica and Nielsen are

other strong offerings in the form of a comedy. Constantino is said to have been on the Orpheum circuit for two years and has established a warm welcome. It will be her first appearance here. Quigg Mackey and Nickerson, a trio of musicians and comedians, are another feature on the bill which will undoubtedly give satisfaction. Dave Nowlin, the man with the flexible voice, has somewhat of a novel turn. He indulges in character songs, tells a few stories, gives an original recitation and then sings soprano and bass in a burlesque opera. La Belle Veolia has one of those French dancing offerings that are so popular in vaudeville. Somewhat of a novelty is promised in Lamont's Cockatoos, a flock of sulphur created birds, which are trained to perform tricks for the amusement of old and young alike. The ever popular kinodrome will also provide the latest novelties in motion pictures.

Tonight closes the first week of the Leighton players at the Grand. Next week the hilarious comedy of "Inco" will be presented.

The Grand people report the business of the first week as highly satisfactory and the several leading players in the and the new play Miss Emily Dodd will have the leading part, while Misses Scott and Gohari will have roles suited to their separate styles. Mr. Leighton will play the part of Tom Stunhope, while Mr. Chambers will take the role of the missing husband, Dick Winters. Mr. Bosworth and Messrs. Clark and Haddock will have the other principle male parts.

Mr. Leighton desires it understood that the Wednesday matinee begins hereafter at 2:30 instead of 2 o'clock.

Mr. Pike is sending out advance no-



MISS HAZEL BARNES AND MR. RICHARD YOUNG, in "Mr. Bob," at the Salt Lake Theater Tonight.

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, April 1.—We have passed the dearest week in the theatrical year, and are safely on the other side. The man who knows Broadway may not believe that religious feeling can be a great influence in Gotham, and, as a matter of fact, the approach of Easter would probably go unnoticed in the White light district but for its effect on the box office and the restaurants. It is the play of Harlem, the godliness of Brooklyn, the reverence of the Bronx that cuts down profits and royalties during holy week.

Last Monday there was one premiere, and that one, strangely enough, of a musical comedy. Tonight the pent-up energies of our managers is to be let loose, and the next five days will bring no end of work to the critics. Waghena and Kemper are to present a new play, entitled "The Ambitious Mrs. Alcott," at the Astor, vice "The Mills of the Gods," and Kyle Bellevue, in "A Marriage of Reason," will succeed Sam Berners in "The Rich Mr. Tugensheimer" at Waldorf. "The Land of Nod" is announced for the New York, and Amelia Bingham, of late a stranger to our midst, is to appear in "The Violet Room" at Weber's. "The Orchid" was to have gone into the Herald Square, following "The Road to Yesterday," which was scheduled for a transfer to the Lyric, but the success of Ernest Novelli in the latter house has brought about the postponement of this interesting event. Altogether, a merry little week, my masters!

According to the chatty program at the New Amsterdam, the action of "The Grand Mogul," produced there last Monday, occurs in "the summer of 1848." If it really had done so, this new Pader and Ludwig opera might have had a better chance of success. The chief trouble with "The Grand Mogul" is that it was presented nine years too late. That's about all that need be said of "The Mogul." It was written by Frank Moulin, who once made a hit in "The Sultan of Sulu," and is patterned so closely after George Ade's first musical comedy that the two would fit into the same mould. This resemblance is not betokened plagiarism, but it is a pretty clear case of "first Ade to the injured." Mr. Moulin appears as J. Washington Barker, a side-show man, who, by a combination of circumstances, becomes grand mogul of the island of Inde. All the time-honored tricks to provoke laughter have been done and brought to the fore, and there is a succession of puns that would appal Israel Zangwill. Frank Pixley's libretto is not to be taken seriously, though it was on Monday. The score, by Gustav Luders, is even more conventional than



MISS EDNA BARKER AND MR. WILL MIFFLIN, in "A Match for a Magistrate," at the Salt Lake Theater Tonight.

the place, looking through the window with hungry eyes. "Want something to eat?" inquired Mr. Miller. "You bet!" replied the arching. Mr. Miller fed them. Afterwards he went to the counter to pay the check, and while his back was turned, the little ones made their escape with three knives, three forks and six spoons. The lot cost the amateur philanthropist \$1. "I'm glad," quoth Mr. Miller, "that it wasn't the Astor, where the table implements would have been silver!"

The following dates are not yet taken at our resort: June 4th, 7th, 10th, 12th, 15th, 21st, 27th. See me quick if you want June outings.

ED. McLELLAN, Mgr.

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MISS BARNES, MR. MARSHALL AND MISS MAHAN, in "Mr. Bob," at the Salt Lake Theater Tonight.