



Salt Lake Theater—Frederick Warde and Kathryn Kidder in 'The Winter's Tale' Monday afternoon and night and Tuesday night, and 'Salamambo' Wednesday afternoon and night.

Grand Theater—'Sidewalks of New York' Monday afternoon and night, 'The Fatal Wedding' Tuesday night and Wednesday afternoon and night, Frank James in 'The Fatal Scar' Thursday, Friday and Saturday nights and Sunday afternoon.

Frederick Warde and Kathryn Kidder will open an engagement at the Salt Lake theater on Monday afternoon in the elaborate production of 'The Winter's Tale.' This comedy is in many respects one of the most remarkable Shakespearean plays, says the press agent. It is the only one in which the great playwright seems disposed to gratify the sympathy which most people have for attractive heroes and heroines. Shakespeare was inclined to the somber. There is evidence of this in every one of his creations. There is a savor of sorrow or sadness even in the lightest of his comedies, while in tragedy the catastrophe to the loveliest of his women and the bravest of his men is inevitable. It has been argued that in Shakespeare's day tender emotions were not popular—at least on the stage. This may or may not be true, but it is more than likely Shakespeare was governed entirely by his own sense of truth and completeness. It is almost beyond belief that he rejoiced in having sweet Juliet die in the arms of her lover, or that Ophelia should be agonistically drowned. A stroke of the pen would have made both to live. But in doing so could he have preserved that sense of truth which impresses while it saddens us?

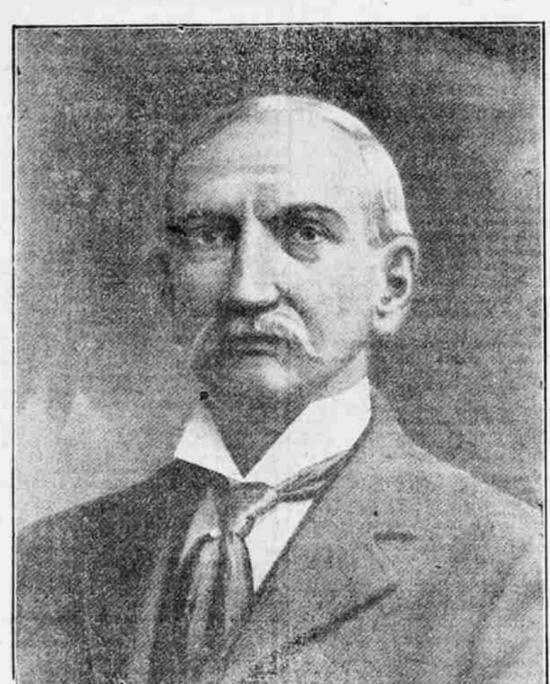
In 'The Winter's Tale' Shakespeare makes his only effort at resisting what seems to be destiny. Beginning gloomily, he hastens onward to a tragic climax at the end of the third act, and then the play changes complexion completely and becomes a comedy. The coloring of the first and second parts of the story are so different that one could easily imagine them to have been originally two stories, the comedy portion being a sequel to the other part. If this were Shakespeare's intention he has not stated the fact. He has simply joined the tragic and the comic elements under one title, to make what impression they will.

What Shakespeare did not do the players have done. On more than one occasion they have backed the play into two separate parts and have produced it as a tragedy or comedy. In 1756 David Garrick played the comedy as a comedy, himself playing Leontes; Harvard Polixenes; Holland, Florisel; Mrs. Hitchcock, Hermione; and Mrs. Cibber, Perdita. This version afterward became quite popular, being known under the title of 'Florisel and Perdita.' In the version by Frederick Warde and Kathryn Kidder the play is arranged in five acts and eleven scenes. Mr. Warde will of course, be seen as King Leontes; Mrs. Hitchcock as Hermione; and Mrs. Cibber as Perdita. The three roles made famous by Mary Anderson, Wadsworth Harris will appear as King Leontes; Mrs. Harris as Hermione; and Mrs. Harris as Perdita. This version afterward became quite popular, being known under the title of 'Florisel and Perdita.' In the version by Frederick Warde and Kathryn Kidder the play is arranged in five acts and eleven scenes. Mr. Warde will of course, be seen as King Leontes; Mrs. Hitchcock as Hermione; and Mrs. Cibber as Perdita. The three roles made famous by Mary Anderson, Wadsworth Harris will appear as King Leontes; Mrs. Harris as Hermione; and Mrs. Harris as Perdita.

The play will be repeated on Monday and Tuesday nights. Mr. Warde and Miss Kidder will appear in Stanislaus Stange's play 'Salamambo' played here during October engagement.

'The Sidewalks of New York' will be given at the Grand Theater Monday afternoon at 2:15 and Monday evening.

'The Fatal Wedding' will be the attraction at the Grand Theater Tuesday and Wednesday. The success of Theodore Krammer's stirring drama has been great. The play has been running since the first and German, and is being performed across the water to capacity business. Aside from the novel plot and pretty scenery, the play is a very successful one. The production is made promise a good scenic equipment and a strong cast.



FRANK JAMES Of the Famous James Boys, Frank and Jesse, Who Appears in the Intense-ly Interesting Sensational Comedy-Drama at the Grand Theater, Commencing Thursday Evening, January 5, and Continuing the Week With Saturday Matinee.

being well remembered. Then, Miss Dwyer will enjoy still another coincidence. She made her first big hit as Roxie in 'Puddin'head Wilson,' and Frank Campeau was her son, he being the actor who made the part of Tony in 'Arizona.' He is also in St. Louis playing 'Trampin' to Dartin Farnham's Virginian.' The three, Mrs. Russell, Richman and Campeau opened their engagements in St. Louis last Monday.

John S. Lindsay and company, including Miss Edith Lindsay and Miss Ruby Lindsay, will appear at Utahns theater, Salt Lake City, in a production of 'The Two Orphans' for one week, commencing Tuesday night. The company will undoubtedly be a successful one, attracting many admirers of Mr. Lindsay and his talented daughters.

'The Fatal Scar' will be at the Grand Theater January 9, 10 and 11.

Friends and admirers of William Ingersoll, who was leading man at the Grand in 1896, will be interested in know-

ing that he made his New York appearance last Monday as leading man in the presentation of Dacey's new play, 'Horns Folks.'

The Frawley company made good in South Africa, New Zealand and Australia. The company will probably remain in the Antipodes another year and then return to San Francisco.

Broadway manager who married an actress whose hair apparently possessed chameleonlike properties. One night, after writing half a dozen letters to her, he made her appearance to accompany him to the theater, the husband rang for her maid.

'What's the reason your mistress isn't ready?' he demanded. 'She'll be down in a minute, sir,' replied the maid. 'She has an awful time trying to make her complexion match her new hair.'

'Peter Pan' the new J. M. Barrie fairy play, will be brought out first in Frohman's London theater. The cast which is superb, includes Gerald Du Maurier, Nina Boucicault, Pauline Chase, the original 'Pink Pajama' girl and Miriam Nesbitt—who needs no identification just now.

Plays made over night is the rule on the American stage today, but it is different in London. As an example of the time put in on a play, Pinner shows in his early days he wrote 'Two Hundred Years' in an afternoon; 'Dandy Dick' occupied him three weeks; but as time went on and he became more critical of his work, he spent fifteen months in completing 'The Notorious Mrs. Ebbsmith,' the month of 'The Merry Wives of Windsor,' and six months over 'The Day Lord Quex,' helped in the latter drama, as he said, by the invigorating influence of his bicycle. 'She has one of the most painstaking men alive, and over 'Letty' he spent two years. 'I think I have done a good day's work if I can finish a single speech right,' he remarked, and that sums up the whole situation.

Imitation is not acting; there is no truth about it when it is done. Actors should act for themselves. I dislike playing a part I have seen acted by anyone else, for fear of losing something of my own reading of the character. I never saw any human being worth considering without them—Sir Henry Irving.

Fred Frear, who plays Hadji, the private secretary in Henry W. Savage's 'Sultan of Sulu' company, is responsible for the following:

'I started out in the rain one day last summer and I had no umbrella. I worried along debating whether to invest in one or not, but was deterred by the thought that I already had three umbrellas kicking about somewhere. When I got on Broadway I asked a man I recognized to be Walter Lawrence, our stage manager, who was carrying a fine silk umbrella. 'It's mine now,' he added fondly, as he gazed at the work of art he held in his hand.

'As soon as I saw the man I presumed to be Lawrence I was so overcome with my rush on him from the rear, and slapping him hard on the back, he exclaimed, 'Look here, old man, give me that umbrella.'

'The man turned, and, to my amazement, I discovered that he was not Lawrence, but someone I had never seen before. I was covered with confusion and was about to apologize when I observed that he was even more confused than I. He hastily closed the umbrella and pressed it into my hand, with the remark: 'I beg pardon, I didn't know it was yours, and I was tangled around the corner, leaving me standing in open-mouthed astonishment.'

If ever a separation was shouted from the housetops it was that of Weber and Fields. On the stage each had a very distinct individuality. The other night two men whose talk showed that they were not strangers to New York were watching Weber and his new partner, Morris, who is heavy and slow of speech and action. 'How do you do, Morris?' said the other. 'Yes,' was the answer, 'I hardly knew him.'

It has been finally settled by Manager Charles Frohman that William Gillette will be seen in his new play entitled 'Clarissa' at one of the former's London theaters early in April. It was originally intended to produce the last work of the pen of Mr. Gillette in this country. Without a single day's rest, he made a London appearance, so it was arranged that he should do the piece first in the English metropolis.

Mrs. Fiske is not going to play her annual engagement in Chicago this spring. A theater had been reserved for her, but her mother, who is now in England, she will be unable to get away from there.

Miss Phoebe Davies, who plays Anna Moore, the heroine of 'Way Down East,' has been in the city eight days.

There was wild excitement in New York when Frohman announced that he would produce 'The Dancing Doll' comedy, 'A Woman Without a Smile' there, but it was as nothing when he further announced that the famous doll episode would be cut out. People made bets on his cutting or leaving it in the house, but when the play was put on, the doll was there, but it did not gyrate.

Theodore Krammer, the most prolific writer 'Thrillers' of today, has twenty-nine of these things paying him royalties at the present day. 'The Great Automaton' and 'The Mystery of the Subway' show how closely up to date he keeps. He believes in quantity rather than quality, as does Clyde Fitch, and they are the most successful financially dramatists of the day.

It is discouraging to think of the future of the American stage when confronted with present conditions, says the Dramatic Mirror. Aside from the very few prominent actors now before the public who are able to continue for long periods in a single play, who emphasize their distinguished abilities by appearing in various cities during a season, and who possess the capacity and skill necessary to train their supporting actors in something like a variety of impersonation, there remains no other man, but that furnished by the few stock companies which hold precarious tenures in various cities for actors to become, in some measure, expert in their art. These stock companies, although they are held in contempt by the dominant power in the theater, are the only ones who insist upon their own method, really save the theater of today from an absolute poverty of actors who can show versatility.

Sarah Bernhardt made a hit in Athens last week in 'L'Alphonse.' She made a special feature of the grave of Donatello, her husband, in the cemetery adjoining the city, placing rare flowers on it and kissing the ground.

'The Eternal Feminine' was well named. No sooner was it well started as Marguerite Anglin's stirring venture when Miss Anglin and one of her support fell out over that eternal feminine question, dress. Miss Anglin objected to the fashion in which Miss Anglin and one of her support wore a Greek robe of the period of 40 B. C., and Miss Jean, who is tall, statuesque and regal—she was one of the many score of the Gibson girls, it seems—demanded that she would wear the diaphanous and abbreviated garment in a way to depict her own figure. The result was a compromise is now looking for another role and robe.

Richard Golden, who made his New York appearance Monday night in a rural narrative entitled 'Common Sense Brackett' has had a most interesting career. He started out in life as a country newspaper man. From printer's devil he rose to typesetter, but his career was responsible for the change. He all began to decipher the editor's chronography, and an absence of 'r' in the printshop were the cause of the change. He opened this way, Hank Whitcomb, a village youth, enamored of the stage, upon hearing the tale of Whitcomb, was encouraged to try his luck as a country newspaper man. From printer's devil he rose to typesetter, but his career was responsible for the change. He all began to decipher the editor's chronography, and an absence of 'r' in the printshop were the cause of the change. He opened this way, Hank Whitcomb, a village youth, enamored of the stage, upon hearing the tale of Whitcomb, was encouraged to try his luck as a country newspaper man. 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