ATTRACTIONS THIS WEEK.

SALT LAKE THEATER—Florence Roberts, in "The Strength of the Weak," first half of week; Frederick Warde lectures, Thursday afternoon and evening; University Dramatic club, in "Niobe," Friday and Saturday.

GRAND THEATER—Laura Frankenfield, in "Her Double Life," first half of week; "The Great Conspiracy," last half.

ORPHEUM—Vaudeville all week.

LYRIC THEATER—Williams' "Imperial Girls," all week, except Saturday.

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Florence Roberts, now on her seventh annual starring tour, comes to the Salt Lake Theater on Monday evening for three nights and a matinee in "The Strength of the Weak," a new modern play in four acts by Alice M. Smith, in which Miss Roberts created the leading role. The part is said to provide her with quite the most pretentious work of her career and to give her every opportunity to display her ability as an emotional actress. Under the management of John Cort, she has been provided with the best company of players she has ever had, and a most elaborate production.

"The Strength of the Weak" is an up-to-date story. The main theme concerns the struggles of a young orphan whose education has been provided by an unscrupulous guardian. The action of the piece begins on the graduation day of a woman's college. The heroine has written a book which is said to reflect certain phases of her life, dealing with the relations existing between her and her guardian. The book is published anonymously, and with the proceeds she intends to repay her guardian and start life anew, firmly believing she will be able to wipe out her sin. Just as she is about to be betrothed to the man of her choice, who, unbeknown to her is her guardian's son, she becomes known as the author of the book which has become the subject of drawing-room as well as literary circles. The scenes lead through dramatic situations to a perfectly natural denouement. The characters are all natural and portray types of today. Max Figman, the well-known comedian and stage director, heads the excellent company of players, which includes James E. Wilson, Eugene Ormonde, H. S. Northrup, Robert McWade, Gregory Rodgers, Florence Robinson, Adelaide Manola, Ruth Allen, Lucille Yorke, Mary Bertrand and Lillian Armsby.

* * *

Frederick Warde will lecture at the Salt Lake Theater Thursday afternoon on "The Women of Shakespeare," and in the evening on "Hamlet." In addition to the four plays of Shakespeare with which Mr. Warde deals on his tour, he has seven Shakespearean lectures, and at an instant's notice he is prepared to deliver any one of this entire repertoire. When one pauses to consider that this means that he has at the tip of his tongue twenty-two hours of oratory, impersonation and humor ready to flow without ceasing, one wonders how it is possible to commit so much to memory, and how much effort it must have taken to have achieved it.

* * *

Miss Laura Frankenfield appears at the New Grand theater tonight in "Her Double Life." It is said that she is a very clever young actress, and that her play is a strong one. She has been playing to large business, and the criticisms are most flattering to Miss Frankenfield, the company and the play.

* * *

Commencing Thursday "The Great Conspiracy" will be at the New Grand theater for three nights and Saturday souvenir matinee. It is a drama of the mountains of California near Berkeley. It tells a simple story of pure heart interest. New effects are introduced and sensation follows sensation. Clever comedy abounds. Theo Lorch and company will produce this play, handsome scenery has been provided, and every act will be a feast to the eye.

* * *

A collection of comedy is promised by the management of the Orpheum theater for this week. This holds good with every turn presented, excepting the headliner, the Seldoms. Of their turn the Los Angeles papers last week were unanimous in printing appreciative notices.

Second on the bill comes Rosaire and Dareto, a couple of knockabout comedians presenting nonsense under the caption of "The Captain and the Tar." Another act for laughing purposes is that of Lavine and Walton in "The Gas Inspector" and "The Prima Donna," which includes juggling feats, gags and singing. Barr and Evans, "Comedy Character Creators," furnish a good turn. Artie Hall, the genuine Georgia Girl, will give the best impersonation it is said of the "yellow coon" on the vaudeville stage. So convincing are her singing and dancing that she takes off her wig and gloves at the conclusion just to show that she is not so black as she is painted. Will Davis and company will present a comedy sketch "Daniel and His Lion." The kinodrome will present some new motion pictures.

For conference week, Stanley and Wilson, in "The Bum Professor and the Singer," will be one of the attractions on a bill of decided merit.

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Harry W. Williams's company of "Imperial Girls" is the attraction at the Lyric theater this week. Mr. Williams has a new two-act comedy with scenes laid in Santiago and New York, which is claimed to be funnier, and to have better songs and music than his successes, "Tom, Dick and Harry," and "The Belle of Avenue A." Lillian Washburn, the burlesque queen, and Pauline Moran, the fashion plate, look after the leading parts. The funmakers, Crawford and Manning, Lew Palmer, William J. Evans and the Clipper Comedy Four keep the audience laughing. Thirty girls lend enchantment to the scenes.

MISS LAURA FRANKENFIELD,
At the Grand Sunday.

* * *

Next Friday and Saturday the University of Utah Dramatic club will appear at the Salt Lake Theater in its new play, "Niobe." "Niobe" ran for 300 nights in New York and still holds the record run for any new play at Boston. It was written by Harry and Edward Poulton, authors of "Dorcas" and Erminie," and is a most enjoyable play.

The part of Peter Amos Dunn is in the hands of Elbert D. Thomas. Mr. Thomas is one of the best amateur actors in Salt Lake and much may be expected of him. This will be his last appearance as a student member of the club. Miss Edna Harker, who has been the life of so many University Dramatic club performances, plays Niobe, and it is safe to say that the part could not be in better hands. Other old members of the club, who have pleased in the past, are Will Mifflin, H. Leo Marshall, Carl Scott, Richard Hart and Elsie Ward.

Of the new members much can be expected. Among them are Alvin Peterson, late of Stanford university; Zora Shaw, Mary Breech, Pearl Adams and Alice Farnsworth. Mr. Peterson graduates from the University this year, and is perhaps Prof. Babcock's best student. Alice Farnsworth has taken part in several German plays given at the University and is one of the most promising members of the club. Miss Shaw, Miss Breech and Miss Adams are all expected to make decided hits.

This is the ninth year of the club's successful career, and its latest play promises to be its great success.

* * *

It is said that Charles Frohman is to build two new theaters in New York. One is to be named the Adams, after Maude Adams, and the other the Drew, after John Drew.

* * *

The plays written today are of a higher literary order than those of a couple of years ago, says Clyde Fitch. No one can doubt it who looks over the field. Twenty years ago there were but two American dramatists who were writing seriously and earnestly for the stage. Today there are at least a dozen engaged in that occupation. To be sure, we who are writing plays in 1906 are only the advance guard of the playwright force of the future. We simply are digging the ditches and draining the land. It never will be our good fortune to participate in raising the great white structure on the foundations we are preparing. That will be after our day. But we can console ourselves with the thought that at least we had a hand in preparing ground for the magnificent edifice that I am sure will some day be erected upon it by our successors.

* * *

Wilton Lackaye, the player, has a story of an animal show in the West where the principal feature of the programme was billed as "The Happy Family,"—the said "family" consisting of a lion, a tiger, a puma, and a lamb. Some one, in conversation with the proprietor of the show, asked how long these animals had lived together. Quite confidentially the proprietor replied:

"About eight months, I think; but the lamb had to be renewed occasionally."

* * *

At twenty-five, Channing Pollock has had produced a play that will give him an enduring reputation. "The Little Gray Lady" is a drama of "local color," that is to say, the old, familiar plot—love, estrangement, reconciliation—in a new and unfamiliar setting. We are so accustomed to seeing love affairs carried on in the drawing-room that we are surprised and pleased to find them just as interesting in the back yard. After we have been persuaded that intrigues which involve men's fortunes and honor occur only in the great world, we are interested by the discovery that human nature is just the same among the little clerks and clerkesses of Washington. That is the significance of the local color device and that is the chief value of "The Little Gray Lady," that and the sweetness of its sentiment, the freshness of its comedy.

It is the same dear, familiar story, old as love itself, and dear as womankind—the story of the man who loved a woman but wandered into evil ways, and the woman who suffered, and loved him, and by her constancy saved him. You can find the theme of this play in Shakespeare's sonnet, "Two loves I have of comfort and despair." Wagner found it in the old German folk-tales and set it to music in "Tannhauser."—Everybody's Magazine.

* * *

"The legitimate drama!" said the playwright scornfully, as Manager Fiasco handed him back his rejected manuscript. "I hear nothing but 'the legitimate drama!' What is the legitimate drama, anyway?"

"The legitimade drama," said Manager Fiasco, coldly, "comprises all those plays which, their authors being dead, may be produced without the payment of royalties."

* * *

An interesting probability before the end of next season is the joint appearance of Mrs. Fiske and Mme. Kalich in a new play that will furnish roles of relative prominence and fitness for two such artists, supported by actors selected from the Manhattan company and the Kalich company.

* * *

It now looks as if John Drew would be given the leading part in the new Pinero play "His House in Order," when it is produced in this country in the fall. This will mean that Sir Charles Wyndham will doubtless be given "Capt. Drew on Leave" for his American tour.

* * *

"Why are you bowing to that man? Do you know him?" asked Madge, in surprise.

"Yes," said her chum, "he walked over me so many times getting out between acts at the theater last night that we got real well acquainted."—Detroit Free Press.

* * *

The aristocracy of stardom is the highest station to which any actor or actress can aspire. A successful star earns a great deal of money for his managers and himself, enjoys more social prestige than other actors, is petted and caddled more than the most successful men in almost any other pursuit are, and receives more advertising than he could hope to get in a lifetime if he were not a star. The joys of stardom being so many and diverse, there naturally is a great desire in the breast of every actor and actress to become one. From the outside the delights of being a star are many, but it is only from the inside that the workings of the mechanism that turns out stars and keeps them in the firmament can be seen.

A star's capital is his name. Therefore in many companies that are headed by a star the publicity department has strict orders to print only the name of the star. The leading man or the leading woman, as the case may be, is doomed to half-light, sometimes to obscurity, and the rest of the company is forgotten. In the electric lights in front of the theater, it is the name of the star or the name of the play that shines forth. In all the billing it is "Mr. Star in ——," not "—— with Mr. Star." When the name of the actor comes first he is a star. When the play is regarded as of more importance the actor is said to be "featured." He is a near-star.

Stars make all the curtain speeches, though no one knows who writes them. —Chicago Tribune.

* * *

It is evident that Margaret Dale is to leave John Drew's company, as it is announced that Margaret Illington will have one of the leading roles in "His House in Order" next season.

* * *

A Chicago woman wrote for Tim Murphy's autograph the other day and got it. A night or two after the comedian's manager found the autograph while counting up. It had "Pass four" written above it. Hereafter, Mr. Murphy says, he is going to indorse his signature across the back with "autograph." No wonder actors are indifferent about sending their signatures.

* * *

To the Boston Transcript Julian Mitchell confides his conviction that "the chorus girl of today is ten times as intelligent, much better looking, and has a great deal more self-respect, is 50 per cent younger, and much better paid than she was twenty years ago. There is no difficulty in getting a chorus that is young and attractive. The average of intelligence among chorus girls is remarkably high. Stupid chorus girls are in a small minority. It is rare now that you have to show anything more than once. The chorus man, however, seems to be a hopeless proposition. He is not only generally stupid, but he apparently has no ambition and little interest in his work. It is all perfunctory and mechanical."

* * *

De Wolf Hopper and John Philip Sousa made their debut in comic opera together. "Desiree," the piece in question, was produced in November, 1884, at Mavlin's theater, Philadelphia, and it was Sousa's first operatic composition. "Desiree" was presented by the McCall Opera company.

* * *

To J. M. Barrie on seeing Miss Barrymore in his play:

Tell me not, Barrie, I'm unkind,
That from the mummery
Of thy arch grace and poet-mind
I pass the author by.

True, though the play's the only thing,
The actor but a tool,
Thy chivalry—and mine—must sing
Exceptions to the rule.

Th' inconstancy that I profess
You, too, shall well adore;
'T is not that I love Barrie less,
But I love Barrymore.

—Life.

* * *

Robert Edeson is to continue under H. B. Harris's management for the next five years, having just signed a contract to that effect. Mr. Edeson now plans to play "Strongheart" for another year.

* * *

Rostand seems to have some fears as to the success of his new drama, "Chanticleer," in which Coquelin will play the role of the cock. Both actor and author think that if the public will only accept the idea of the plot the piece will be a success, but they are not pinning too great faith on this thought, according to reports from Paris. The plot of the play is briefly something like this: In a huge poultry yard a superb cock is king over all he surveys. Every day at dawn he sings his song of triumph, and he belives that if he were to fail to sing the sun would not appear. Now, when a cock is in love with a guinea fowl, his voice goes, and the sun rises as usual, putting the hero of the poultry yard to shame, and making him the laughing stock of all the other birds.

* * *

Charles Frohman has signed contracts with Mrs. Edith Wharton and Clyde Fitch by which they are to make a dramatization of Mrs. Wharton's novel, "The House of Mirth."

* * *

Bertha Kalich can act in Polish, German, English and Yiddish.

THE DRAMA IN NEW YORK.

Howard Kyle as Mozart in a New Play at Madison Square Theater.

NEW YORK, March 24.—After a comparative lull in the theatrical novelty line here the Rialto is waking up again. This a reference rather to the character and quality of the productions than to the character and quality of the audiences in attendance, since most of the theaters of New York have been doing what is probably a record business during the Lenten season. Here is a record of the most important changes of the week in brief: At the Madison Square a play about Mozart is being shown. At the Manhattan "Charley's Aunt" is being revived. At the Majestic a new musical comedy called "His Majesty" is being sung.

"The Greater Love" is the title of Ivy Ashton Root's four-act play which Walter N. Lawrence is producing at the Madison Square theater with Howard Kyle as Mozart. With one exception the characters are historical. The scenes are laid in Vienna and Prague, and the scenery and costumes are aimed to be characteristic of the latter part of the eighteenth century in Germany. The scenes show the gardens of the Weber sisters in Vienna, Mozart's study at the home of Signor Bondini adjoining the theater at Prague, a room in the house of the Weber sisters and Mozart's home in Vienna. A number of episodes in the latter years of Mozart's life have been drawn upon for the story, taking in the period in which his operas, "Don Giovanni" and "The Magic Flute," were composed and produced, and his last requiem finished. Some of the characters introduced prominently in the play are Aloysia Weber, in whose voice Mozart was greatly interested; Constanz Weber, who afterward became his wife; their sister Sophie; Herr Schickaneder, Mozart's enemy, the manager for whom he wrote "The Magic Flute"; Signor Bondini, who retrieved his fortunes by producing "Don Giovanni"; Franz Sussemeyer, Mozart's friend and pupil; and Albert Lange, the actor who became the husband of Aloysia Weber. Vocal and instrumental music from Mozart's compositions is interpreted, and the final scene of the play presents Mozart exhausted from his labors, surrounded by his wife and friends, the latter gathered about the harpsichord and singing the requiem.

After the opera—Mansfield. The return of this artist to the New Amsterdam theater for three weeks has furnished one of of the most exalted and inspiring spectacles of the dramatic year. In this brief period Mr. Mansfield intends to present nine plays. Among them is a masterpiece of the German stage, Schiller's "Don Carlos," acted now for the first time in English, and a dramatic version of Hawthorne's powerful romance, "The Scarlet Letter," which has not been acted before in a dozen years. Both of these productions have been accomplished by Mr. Mansfield with distinguished favor and extraordinary popularity. The fourth act of "Don Carlos" seems to have been employed by him in achieving an unprecedented success. Here over the body of his murdered friend the Prince opens the sluice gate of a perfect torrent of passions and emotions. In his defiance of his father the King, he touches every note in the entire gamut of hate, scorn, rage, pity, supplication, love, fear and contempt. Apart from its appeal to the imagination and to sympathy, "Don Carlos" is a panorama of Spanish court life. It is a series of massive stage pictures unfolded in five acts and eight scenes. During the week Mansfield has played "Beau Brummel," "Dr. Jekyll and Mr. Hyde," "Don Carlos," "The Merchant of Venice" and "A Parisian Romance."

Perhaps on the principle that a bird in the hand is worth two in the bush, or by paraphrase that a well-tried comedy success will beat almost any attempts at farce, even a pair, Mr. Brandon Thomas's capital piece, "Charley's Aunt," has been revived at the Manhattan theater with Mr. Etienne Girardot in his original role of Lord Fancourt Babberly.

There is no need to tell veteran playgoers what a good thing this farce is, but it is worth recalling that in London it established the "long distance" dramatic record of fifteen hundred performances, and that it scored an equal popular success when presented in New York in 1893. There is a plot which one can follow blindfold almost and which leads through a continuous succession of ingenious and breezily humorous situations.

"His Majesty," which is being shown at the Majestic, is by Shafter Howard, who originaly wrote both the book and the music. The libretto has been, however, somewhat altered. Blanche Ring, Anna Laughlin and numerous other well-known musical comedy players form the cast.

Charles E. Evans, supported by a company, made his first appearance Monday at the Colonial theater as the top line attraction of a big vaudeville show in a condensed version of "There and Back," called "It's Up to You, William."

David Gray's delightful comedy of the smart set, "Gallops," is enjoying undiminished prosperity. The performance of Charles Richman and the other members of the Garrick theater is worthy of high praise for its artistic finish and general excellence.

It is an old saying that "Where there is a will there is a way," and the truth of this adage has recently been demonstrated by Joseph Herbert, librettist of "The Social Whirl," which the Shuberts are soon to produce at the Casino theater. After the rehearsals of this piece began it was discovered that one entire act would require rewriting. This is not an extraordinary thing for managers to learn, but the remedy in this instance seemed difficult of application because of the fact that Mr. Herbert was appearing in every performance of "Mexicana." The Shuberts could not spare the comedian from this cast and yet they wanted the necessary work done on "The Social Whirl." Mr. Herbert stepped into the breach with an assurance that his regular labors would not in the least interfere with his undertaking the proposed revision. The manuscript was brought to the theater and between the acts of "Mexicana," Mr. Herbert completely reconstructed the faulty act. "It was not hard," the comedian told Mr. Shubert when he delivered the manuscript, "except when I got to the lyrics. Singing in one meter and composing in another has proved to be a little bit like the childish operation of simultaneously patting one's stomach and rubbing one's head."

English as "she is spoken," is a language provocative of much misunderstanding, but there seems little reason beyond stupidity to account for the story which De Wolf Hopper tells at the expense of one of the chorus men in "Happyland." This individual was engaged a fortnight ago, and reported for the first time when the piece began its second run at the Casino theater. The recruit had been told that he was to represent one of the horse guards. When his colleagues marched on the stage, armed with property rifles, the new-comer was seen to be carrying simply a coachman's whip which he had got out of the property-room. After the performance he was reproved for this mistake. "What the deuce do you mean by taking a whip?" inquired Mr. Hopper.

"Well," replied the man, "I thought it was all right. Isn't a horse guard a fellow who guards the horses?"

The success of the race scene in "Brown of Harvard," at the Princess theater indicates that even the blase theater-goers of this city retain much of the childish interest in stories dramatically told. The race in question like similar episodes in "The Sporting Duchess," "Gallops," "The Mountain Climber," and "In Old Kentucky" does not occur at all. The audience sees only a cheering crowd of people whose snatches of dialogue indicate that it must be interesting. The spectators must be in a particularly absorbed frame of mind to become excited at this kind of Christian Science contest, and yet every night this supposed victory of Harvard is greatly applauded.

FLORENCE ROBERTS AND EUGENE ORMONDE,
In the "Strength of the Weak."

MISS CECIL FAY,
As Bessie in the Great Conspiracy at the Grand Thursday.

THE THEATER TODAY.

New Forms in Drama and Music Given by Last Century.

If we are sure of anything in this world of unchanging change, it is that the nineteenth century gave us in music and drama three absolutely new forms. The piano music of Chopin, as to harmony and structure (Ballades, Scherzos, Preludes and Studies); the music dramas of Wagner; and at least two plays of Maurice Maeterlinck, "Pelleas and Melisande" and "The Death of Tintagiles." These were quite new; their like had not been seen nor heard before. Ibsen, the thunderer, did not originate a new dramatic form; his prose plays formally considered may be traced to Sophocles, even to Scribe. But Maeterlinck gave us a novel dramatic sensation, and while it is the critical fashion to call his dramas "static," much really happens in them; that is, we feel it happening though we do not always see the action. With Maeterlinck the drama is a sixth sense; he divines, rather than creates types of energy.

And so the reaction against the spineless play is beginning. We are weary of these opened floodgates of conversation, of dialogue that merges into the monologue of the agitator. The same old human stuff is scattered around us, and the dramatist, wary of the wind of public favor, is going back to it. Pinero's last success may be a sign of the times. It was the fashion to flout such a strong specimen of stage architecture as "The Gay Lord Quex," yet what a solace it would be today in the midst of all this shallow characterization, this shaky drawing and melodramatic daubing! The epigram play was revived by Oscar Wilde; it bids fair to die with Mr. Shaw. Mr. Pinero, whose beaver-shaped brow indicates his beaver-like proclivity for design and structure in his dramas, will outlast a wilderness of the wits, sentimentalists and rhapsodists. No art is so narrow in its formal scope, no art imposes so many restrictions upon its practitioners, as the art of the theater. And one is tempted to add that if Pinero is a dramatist, then what are the rest, these men of epigram and fancy? Literary they are, but dramatists——!—James Huneker in Metropolitan Magazine.

MISS EDNA HARKER IN "NIOBE"
University Dramatic Club, Salt Lake Theatre, March 30 and 31.

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