

Any vaudeville program would be graced by the Five American Girls, who are singers and dancers, as well as instrumentalists. Their act is extremely entertaining and gains a good share of the applause.

Comedy of the side-splitting variety is offered in "Behind the Front," which is most capably presented by the Tinney Players, comedians of the first order. Field and Wells catch the house with their line of smart patter and breezy tunes, which are cleverly put over, while Henry and Adelaide have a novel dance offering that is vastly entertaining. A new film comedy that is a riot of fun, pleasing orchestra numbers by Eddie Fitzpatrick and the Pantages orchestra top the bill. This show runs through Tuesday night, with a new bill opening Wednesday afternoon.

There are a lot of choice acts heralded to appear on the new bill, chief among which is "The Cannibal King," a riotous musical feast with a lot of girly-girls to make things lively. Other features will be Eldridge Barlow and Eldridge in "A Rural Delivery;" Jones & Sylvester in "The Huckster and the Actor;" June Mills and company in a frolicsome comedy; Stephens and Brunelle in a spicy singing and talking act; the Act Beautiful, a presentation of animal posing, and a new photo comedy.

FAREWELL WEEK

THE stock company at the Salt Lake theatre headed by Audra Alden, Ralph Cloninger and associate players, concludes its eight weeks' engagements on Friday night, February 28th, of next week.

The company has been unusually successful during its stay at the famous old playhouse. Miss Alden heads her own organization which is to go entour, while Mr. Cloninger puts in a stock at the Hippodrome.

The Salt Lake theatre has to care for several road shows scheduled for that house in March and early April, so can not continue the arrangement for stock plays, that is, if the city was not to be entirely deprived of the more expensive form of entertainment.

"Stop Thief," a farce comedy well known to local play patrons, is to be the offering, and should fill the house to utmost capacity at every performance for the farewell period.

As the Musical Arts Society will have the theatre on Saturday, March 1, the Alden-Cloninger company will conclude Friday night, and there will be an additional matinee performance on that day.

MY GREATEST TRAGEDY

By Jeanne Eagels.

ALL the tragic incidents of my theatrical life came to me between the ages of seven and fifteen. That is because I was a super-sensitive child who had a tremendous belief in a great destiny. Anything that impeded my progress in the theatre, therefore, took on the proportions of

tragedy in my estimation. From my present vantage point the most of them are excruciatingly funny to me now. This is particularly true of an experience which came to me at the age of thirteen.

I was playing the "tank-towns" of the middle west in a play called "Buffalo Bill, Jr., King of the Wild West." We traveled in a canvas covered train, and carried one horse with the show which I rode. We also carried some Indians, who were advertised in our billing to give Wild West exhibitions. For their mounts we depended upon securing horses after arriving in each town. Coming to a little Kansas city we had great difficulty in getting any horses—in fact had about given up in despair when the manager of the company found a single liveryman who had three old nags. These were promptly engaged, and preparations made for giving our first performance. Everything went all right until the Indians appeared on the livery horses. Immediately the audience recognized them, and rose en masse to hoot us out of town. I was so frightened that I put my little horse—the one belonging to the company—to a gallop and never

stopped until I arrived at the next town, nine miles distant. There I found myself alone, clothed in a white leather riding suit, (which was my costume for the play) without a cent of money and so scared I couldn't even remember our next booking. It took the company manager three days to locate me, and to again get his show together.

From my present place in association with Mr. Belasco, in his production of "Daddies," playing the part of an exquisitely refined English girl, to the experience I have cited there is a far cry. In such perspective I can tell about it with a laugh, but when it happened I was a terrifically frightened little girl of thirteen summers who felt that her destiny had been forever sealed by such an experience.—Theatre Magazine.

HIPPODROME

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AUDRA ALDEN, AT THE SALT LAKE, WHO SCORED TREMENDOUSLY IN "A STITCH IN TIME" AND WHO HAS ANOTHER GREAT ROLE IN "TOP THIEF" THE COMING WEEK



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"Behind the Front"

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