

were fortunate in being assigned the song "Sympathy" Miss DeRose as Sybil, Betty Burnell as Suzette, John Hines, as Pietro, Craig Campbell as Jack Travers and Jenkins.—we must not forget Jenkins,—played by Oscar Figman much in the same way as he has played other characters in "The Merry Widow" and "Madame Sherry" in the past but funny just the same.

Trentini and her company in "The Firefly" provided an opera in a hundred for four of the finest audiences that have been seen at the theatre during the season.

### EMPRESS

Headed by "A Night at the Bath," the new bill at the Empress is fair enough though the headliner is not new to local audiences. Willisch a German juggler, opens the bill and does some things cleverly though his act could be greatly improved if he would stick to the fast work he fin-

ishes with. Most of his humor is a saddening spectacle. D'Arcy and Williams are scoring with their ragtime songs, Mond and Salle have an impersonation act that is cleverly done

and is a complete surprise, Lou Wells is a hit in monologue and with a saxophone, and Sandwina, the champion strong woman of the world is entertaining even if she does make the henpecked fearsome.

### PANTAGES

The bill which opens on Wednesday will be headed by Prince Floro, the man monkey, and Joe Maxwell's scenic production of girls and comedians "A Night in the Police Station" is the second headliner. Besides the bill includes Mary Dorr, character comedian; Wilson & Rich in songs and dances, and Arthur Geary, tenor

sible for a horizontal bar act in a class by itself and then Billy Link and Blossom Robinson make things interesting. Benson and Bell have a line of singing and eccentric dancing

turies in Russia no native Muscovite dancer attained world-wide fame till Pavlova's time. Until a generation ago the Imperial ballet masters were not Russians. And today the basic tech-



MABEL BELL, OF BENSON AND BELL, AT PANTAGES.



Scene from "Absinthe," the four-part feature at the Rex theatre next Tuesday and Wednesday. The picture was produced in Paris by King Baggot, Leah Baird and their company, who make a special trip abroad for the production.

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these beasts as much as the youngsters do.

The bill in general is one of the best ever seen at that house, the Demitrescu troupe of three being respon-

that makes a prominent place for them on the bill.

For the week to come Manager Newman announces Cole, Russell and Davis in "Waiters Wanted," the Six Musical Spillers, the LaBelles in comedy work and Weston and Young in "A Modern Flirtation."

### PAVLOVA

Pavlova will be at the Salt Lake theatre on Wednesday next. Pavlova is supreme in that she makes all that see her dance enter into her spirit completely forgetting technique whereas great dancers of bygone days were praised because they could pirouette or do this or that so many times. Pavlova is not only a dancer but a creator of moods, a lyric poet so to speak.

The transcending art of the Russian ballet as exemplified by Pavlova and her great troupe, is really not fundamentally Russian at all, but German, French and Italian. And although ballet dancers have been trained at the personal expense of the Czar for cen-

trique taught at the Imperial Mariinsky Institute of the Dance is Italian.

With their innate love for music, and their aptitude for the graceful national dances, Russians were naturally adept pupils for the ballet. It is strange then that until Pavlova's time the greatest of the dancers who appeared before the Czar were Italians or French. But now the Russian dancers, having made the art of the other nations their own, are beyond any dispute the greatest dancers the world has ever known.

### THE PRICE

"The Price" is nothing to rave about and though containing many dramatic situations is a vehicle providing little for any one in its cast with the exception of the part Miss Ware, the authoress, created for herself. As was to be expected, Miss Rambeau played the part to perfection ably assisted by Mr. Mack, Howard Scott, Mrs. Lillian Rambeau and Frederick Sumner.

## Broadway Jones

FROM THE PLAY OF GEORGE M. COHAN BY EDWARD MARSHALL

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(Continued from last week.)

"I started looking for a 'boy-wanted' sign. It sounds funny, but it is a fact. My intentions were the best in all the world. But I got to thinking of something else, after I had walked a block or two, and where do you suppose I was when I woke up? In Delmonico's, eating breakfast! Turned in there out of force of habit.

"I made a dozen attempts to do the right thing. I cut out automobiles, and rode in street cars for three days; I went to an opening night at a theatre and sat in the gallery; I

bought a pair of ready-made shoes; I ate meals at a forty-cent table d'hote and smoked five-cent cigars—practicing, just practicing, trying to get used to it.

"But I couldn't. That was all—I simply couldn't! All my good resolutions went to smash every time I took a look at Broadway. I knew my credit was good; the things I wanted were there; I could have them; so—well, I took them, that was all!"

"And now," said Wallace, who had sat, at first incredulous, and, later spellbound, during the recital, "you

are fifty thousand dollars in debt!"

"I don't know the exact amount, but that's a fairly good guess."

"You've been pretty quiet about it. It hasn't seemed to worry you much!"

"Hasn't worried me?" Broadway's voice was bitter. "Well, I don't mind telling you that I have just come out of the first sound sleep I've had in weeks. I'll bet, I walked to Chicago and back every night the first month I was broke."

"I don't understand?"

"I mean if you had measured up my carpet by the mile. I thought so much

and worried so much that I didn't dare trust myself alone. I had the weirdest ideas; I did the craziest things. Do you know that I belong to the Salvation Army?"

"What!"

"On the level. I went to Newark and joined one night.

"What was the idea?"

"I thought it might help me forget my troubles. I played the bass drum for two nights and couldn't stand it any longer. Er—have you ever been in Newark?"