

WITH THE THEATRES

ATTRACTIONS FOR WEEK.

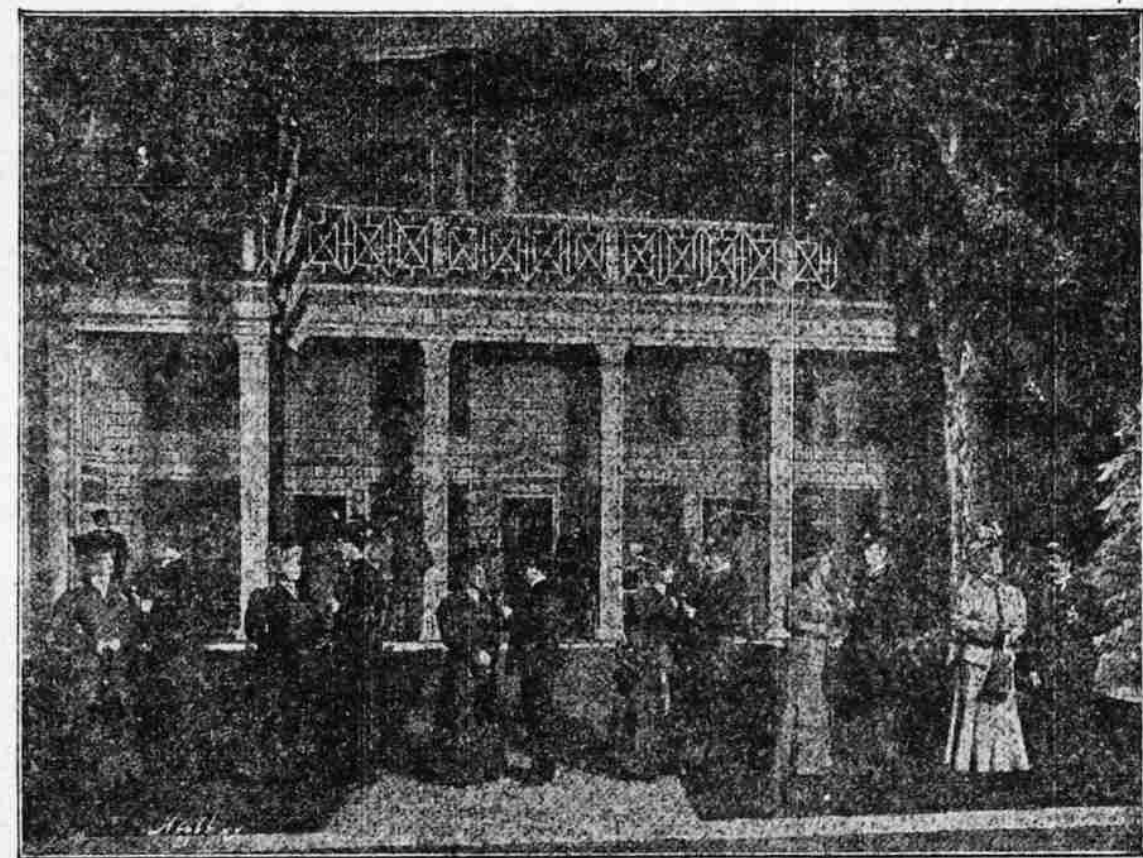
SALT LAKE THEATRE.—"Under Southern Skies," Monday and Tuesday nights and Thursday matinee. "George Washington, Jr.," four nights and two matinees, beginning New Year's day.

GRAND THEATRE.—"The Girl and the Stampede," all the week, beginning tonight, with matinee Wednesday and Saturday.

ORPHEUM THEATRE.—Advanced vaudeville, all the week, with daily matinee, except Monday.

LYRIC THEATRE.—"A Cowboy's Honor," all the week, with special matinee New Year's day.

There are few cities or few communities in the country that take to amusement like Salt Lake. Indeed, it is often said that the people of Zion have gone mad over amusements and resorts. The fact remains, however, that the past year has been an unusually prosperous one. Four regular playhouses have been open nearly the entire year, and the business has been on an enormous scale. When the receipts from four performances in a Salt Lake playhouse exceed \$6500, the statement that the town is amusement mad is verified.



SCENE FROM FIRST ACT OF "GEORGE WASHINGTON, JR."

During the greater part of the year there were two vaudeville theaters open. That vaudeville has a wonderful hold upon playgoers is demonstrated by the packed houses which nightly filled the auditoriums. In November the Lyric gave up the vaudeville field, not because it was not profitable, but for the reason that the management believed there was a field here for a playhouse at popular prices, where melodrama might be presented. This action left the vaudeville field to the Orpheum alone. The business at this popular theater has been phenomenal, far beyond the expectations of the Orpheum managers when, three years ago, they opened the doors of their theater and bid for patronage of the public. The latter has demonstrated that it is more than willing to patronize high-class vaudeville.

The Grand theater—always a popular one—like the others in Salt Lake, has had a splendid business throughout the year. Capacity houses have greeted nearly every play presented. In November a change in the management of the Grand took place. A. M. Cox, who had guided this theatrical ship for two years, was promoted to be assistant general manager of the company controlling the Grand, and on December 1 he removed to Denver, where his headquarters will be. G. W. Anderson, who was treasurer under Mr. Cox's management, was promoted to be manager to succeed Mr. Cox.

Besides the regular playhouses, there have been several moving picture theaters started here during the year. All have prospered the same way as the larger theaters. Taken as a whole, there has never in the history of Salt Lake been such a prosperous year for the theatrical world as has been the year 1907.



SCENE FROM "UNDER SOUTHERN SKIES."

"Under Southern Skies" is by Lottie Blair Parker, of "Way Down East" fame. It is an essentially a geographical play as "Way Down East," and succeeds in staging local color and southern life in really charming and unchained style. "Under Southern Skies" is a love story, downright and wholesome, with youth and gaiety, humor and pathos, and a succession of delightful pictures of southern life, all set to the telling of how Lella Crofton was wooed by two youths, one who wished for her happiness, and another who wished for his own selfish ends and forced her to an unhappy bride. The story is laid in Southern Louisiana during 1875, and the scenery is true to the detail of picturesque plantation life. The stately wide verandah colonial mansion of Major Crofton, in the first and fourth acts, the accurate presentation of an old Hallowe'en party and the wedding in the next act, reveals the completing possibilities of hospitality and good cheer found in these mansions of the old regime. The Hallowe'en party before mentioned, with its magic and mystery of witches, candles and mirrors, mude to frame true lovers' kisses, its jack-o'-lantern quadrille in the freight, and the introduction of the jubilee singers, are great features of the production, the old southern melo-dious and jubilee songs lending the real plantation life to the occasion.

The famous musical comedy organiza-

tion of the word. "The Girl and the Stampede" contains a bright dialogue, genuine humor, a pretty love story, and a decided novelty in the line of dramatic situations. The story centers around the ranch life of Bess Crabtree, in the wild and woolly at the time when the cowpuncher was the king of all he surveyed and Indian campfires lit on the spots where the main streets of thriving cities now are. The various characters in the play are, of course, the young and homely types of the plains at that time, the whole-souled cowboy and the "bad man" of the West. Victor E. Lambert, the author of "The Girl and the Stampede," has spared no pains or expense in making this production historically and scenically correct, and having spent his early days "ponching cows" on a ranch near the locale of the play, he is in a position to stage the play accurately down to the smallest detail. In the character of Cal Blair, Mr. Lambert wears a belt, six shooter and spurs, that were presented to him by one of Custer's scouts now residing in Sheridan, Wyo. Nearly all the properties used in the presentation of "The Girl and the Stampede," were secured from the original owners at Fort Wasky, Wyoming, in the center of the cattle and Indian country. Among the characters in the play, the two that stand out most prominently are the Cal Blair of V. E. Lambert and Bess Crabtree of Grace Hayes Lambert.

liking. This act has won decidedly favorable mention from press and public all along the circuit. While Lyric's orchestra and the indispensable kinodrome make up the remainder of the week's bill of attractions.

For the week commencing with the matinee Saturday the offering of the Moody stock company at the Lyric theater will be "A Cowboy's Honor." This play is not a howling melodrama, but a fine drama with genuine heart interest. It concerns the play acted in Montana, where two brothers, twins, so much alike that it is impossible to tell one from the other, located. One is a cowboy, and the other a stage robber, who is still carrying on his nefarious practices. Owing to the striking resemblance between the two, the good brother is about to be executed when the other one, repenting of his crimes, turns up in time to save him. The deep friendship that sometimes exists between two men is very forcibly portrayed. A woman's devotion is dealt with in a new and interesting manner. The comedy is out of the ordinary. An old drunken Indian furnishes a part of the fun. A Western judge with a fondness for widows is also one of the prominent characters, his side partner, the sheriff and Sheriff's forming a trio which create during the performance a vast amount of mirth. The dramatic situations are strong enough to hold the attention of both old and young, while the entire story is full of deep heart interest, and when the cowboy is at last made happy by winning the heart of the girl he loves and inheriting a million dollars from an old uncle, the actor who has been associated feel like offering him their congratulations. This bill will run all week, with a special matinee New Year's day.

G. A. Kennedy, the preliminary agent of the "Devil's Auction," is in town on business pertaining to the early announcement of the forthcoming engagement of that famous spectacle at the Salt Lake theater, as well as the character with other things, that business is top-notch as far as the "Devil's Auction" is concerned, that the present season marks the twenty-sixth edition of this play, which is a record for any show. It is undoubtedly the best ever given. There are many new novelties, features, scenic and costume accessories that Manager Yale has provided for the latest edition of the "Devil's Auction."

Max Figman has established himself the foremost comedian on the American stage by his admirable interpretation of Harold MacGrath's hero in "The Man on the Box," which will be seen at the Salt Lake theater soon. From the Atlantic to the Pacific coast and from Canada to Mexico nothing but praises have been spoken of Mr. Figman's act. The excellence of his comedy and the perfection of his scenic production. To achieve success in a character of which all readers have formed preconceived ideas is no mean feat. Mr. Figman has always been considered one of the best actors of the modern stage and his performance of "The Man on the Box" dispels all question and places him in the front rank of American comedy stars. Mr. Figman is under the management of Mr. John Cort, who also directs the tours of Madame Calve, Sarah Truax, "The Alaskan" and Maude Fealy, in addition.

The Orpheum is making a good beginning for the New Year by offering patrons a bill that is full of promise and rich in possibilities. At the program's head came Carl and Sapphira Baggersen in an original comedy jugglery act. One critic speaks thus of the Baggersen act: "They may be jugglers, but they refrain from juggling. They just act. The juggler we have with us always, but real actors are rare birds; hence this act by the Baggersens. They can act standing still; without moving a muscle of their own they set all shaking with laughter, and the best authorities will tell you that to communicate mirth or melancholy without the aid of motion or speech is the best and greatest manifestation of the actor's art." Mayme Remington, a comedienne, is assisted in her singing and dancing by four small negro boys, who dance well and make many changes of costume. This act is said to be a very entertaining one. In the musical comedy quartette promises to furnish an interesting and entertaining part on the program. This quartette is composed of Messrs. McDonald, Ellis, McKenna and Orr. They were formerly leading members of the famous Bostonians, which is enough to certify that they possess exceptional ability as singers. Those who want artistic acrobatic work will be satisfied with the Urma sisters, who are billed as premier triple trapeze artists. Their work is said to be of a highly finished character, marvellously performed. They have made a tour of Europe and America and have at once become prime favorites on account of their skill and grace. In La Belle Oerita we are promised a dancer direct from the Paris Hippodrome. Her turn is promised to be an act of refined and clever dancing, such as only the real performer from the continent can execute. As a unique and out of ordinary novelty act, headed "King of the wire," appears. Those who think they must have something sensational and thrilling in order to get their money's worth at a vaudeville performance, will find Caicedo to their



SCENE FROM "MARRYING MARY"

Marie Cahill, star of "Marrying Mary," the musical play by Edwin Milton Royce of Salt Lake, which will be seen here at the Salt Lake theater January 6, and who has earned the expression of "the girl of the hour," was born in Brooklyn, N. Y. Shortly after her "baby carriage days" she went upon the stage in the little Brooklyn theater where Harry Mary, the famous scene artist, was conducting a stock company. Miss Cahill announces with much pride that she "never spoke a piece" during her childhood, and that she was never precocious. She never gained the reputation of being an infant phenomenon. Another distinguishing feature, and an unusual one, is that she was never a member of the chorus.

tion to looking after some seventy-odd theaters in the Northwest.

Mrs. Patrick Campbell's fine sense of humor, coupled with her delicate of newspaper interviews, often leads to odd bits of dialogue. When the quick-witted English actress arrived in New York recently she was informed that it was customary to receive newspaper men some salience she gave way to the American custom. The first interviewer arrived with a question ready to fire. "Do you consider Hedda Gabler an abnormal woman?" he asked as he sank into a chair.

"Abnormal? No. Why?" answered Mrs. Campbell with that ingenious acuity that has led many a reputed society writer to disfigurement. "Everybody else does," said the interviewer, composedly.

Just then another member of the fraternity was shown into the room. "Do you consider Hedda Gabler an abnormal woman?" asked Mrs. Campbell of the newcomer. The latter was hardly prepared for the question, and dodged. Another newspaper man came into the room, only to run into the same question. After three or four others had been gravely asked by Mrs. Campbell as they entered as to the abnormal nature of Mrs. Campbell's heroine, and had naturally stumbled over their replies, the first speaker, who had grown red in the face, exclaimed, hotly: "I did not say Hedda Gabler was an abnormal woman!"

"No," said Mrs. Campbell, sweetly, "everybody else does."

Announcement regarding the play which will be Mrs. Fiske's first new offering of the season was made in New York this week by Harrison Grey Fiske. The play, the name of which had not been disclosed until then, is "Rosmersholm," the great social drama which ranks as the crowning work of that master dramatist, Henrik Ibsen.

The remarkable values of "Martha of the Lowlands" in which Bertha Kalich is achieving her greatest success under the direction of Harrison Grey Fiske, as well as the universality of its interest, is shown by the fact that it has been employed as the subject of an opera by Eugen I'Albert. This opera was produced in Berlin last month, and has since been repeated at the Staat theater, in Leipzig. In its German form the work is entitled "Tiefelnd."

Charles Frohman has secured for American and London production a new play by Henri Bernstein, author of "The Thief." It is called "Samson," and is described by Paris journals as at once a satirical picture of modern society and a serious drama. The brilliant author of "The Thief" is in France what J. M. Barrie is to Mr. Frohman in England. Mr. Frohman feels a personal interest in this young playwright, whose work, "The Thief," in America has become an epochal play and has taken such a firm grip on the interests of all classes of theatergoers as to compel the cancellation of all other plays in the city.

Of Mr. Bernstein, the man apart from the playwright, Charles Frohman makes these interesting comments: "Henri Bernstein, the gifted author of 'The Thief,' is interestingly possessed of certain of the traits common to many great men. For example, he will never have more than six letters in a title of any of his plays. Thus 'The Thief' and 'Samson' with about the same number of vowels and consonants, are precisely the sort of titles that Mr. Bernstein likes most. Of course, this is a superstition. And Mr. Bernstein is not only superstitious, but he is an elegant man, very careful about his clothes, about the cut of his vests, almost as careful as he is about the arrangement of an act or the preparation of a character. I now have in my play, 'The Thief,' for a tour in those parts of America where it will be impossible to send the company which is now indefinitely established at the Lyceum theater."

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SCENE FROM "THE GIRL AND THE STAMPEDE," AT THE GRAND THEATRE TONIGHT.

IN THE PLAY-HOUSES IN NEW YORK CITY

NEW YORK, Dec. 28.—There was a large and expectant audience in Daly's theater Monday night when the curtain rose upon the first act of Alfred Sutro's "John Gladys' Honour." Reports from London had told of the great success of the play in that city, and memories of "The Walls of Jericho" helped to encourage pleasant anticipations, most of which, unfortunately, were doomed to disappointment long before the performance was over.

The much vaunted play proved to be an essentially theatrical composition, having indeed a foundation of philosophical and social purpose, but so artificial and melodramatic in construction, and so improbable in much of its character and detail, that it cannot be regarded as of much artistic, literary, or dramatic importance. Although it has some effective theatrical qualities, it is so disagreeable in atmosphere, and unsympathetic in character that it is doubtful whether its few sensational scenes will be enough to gain prolonged support from the general public. John Gladys is an American of fortune, who devotes himself to the plugging up of millions. Unconventionally he neglects his wife, Muriel. When the play opens she is living in Paris, her husband in New York. She has become interested in Trevor Lerode, an artist who is painting her portrait. His mother, who has other plans for her son, foreseeing the danger, has called Gladys, apprising him of the situation. Unexpectedly, John Gladys arrives in Paris, interrupting a dinner which Muriel is giving to a coterie of her friends, including the artist. Realizing for the first time how much he is to blame, Gladys expresses to his wife his regret that he has neglected his long absence, and begs forgiveness, promising in the future to devote himself wholly to her, even to giving up the business that has divided them. He finds, however, that his plea is too late. Muriel, fearing that harm might come to the man she secretly loves, dishonestly tells her husband that there is no cause for jealousy. John Gladys is human and accepts it. During an interview with Lerode, in which he demands that his wife's visits to his studio must cease, Gladys is called away by his secretary, a crisis being imminent in his business affairs. Lerode, in a fit of pique, is joined by Muriel, who has been listening in an adjoining chamber. She sees the artist to accede to her husband's wishes, and to do anything to gain time and that they will elope that night. When Gladys returns to resume his interview with Lerode, he finds his wife instead, and confronts her with her secret. She meets his anger with lies and deceit, declaring that together they will rebuild their old confidence and happiness. That afternoon she must keep an engagement at an embassy reception, and he must wait for her, as she will return within the hour. Later he is told how he has been deceived, and that his wife has gone to Lerode's studio instead, and there a few moments later he finds her.

"Playing the Pones," as presented at the New Circle theater, with York and Adams as the stars, proved to be a good musical farce, containing everything that goes to comprise an evening's fun for those who enjoy musical comedy. The music by Theodore Morse is tuneful, particularly "Moon Beams," as sung by Miss Adele Rofter. The electrical effects are new and pleasing. The chorus is made up of grotto and beautifully costumed— and best of all, they can sing and dance. York and Adams, while they cling to their familiar work in vaudeville, have some new material, and are decidedly funny, but it won't trouble or perplex anyone to follow it.

Miss Maxine Elliott's New York debut in "Under the Greenwood Tree," which was presented at the Lyceum theater, was prevented by a painful accident to her leading man, Charles Cherry. While rehearsing the piece last Sunday night, Mr. Cherry sustained an awkward fall, which, though extremely, he made a manly effort to keep on with his part, but collapsed before many minutes and was removed to his hotel. The ankle refused to yield to any treatment and the performance had to be postponed for a few nights. The house was completely sold out.

"Her Own Way," by Clyde Fitch, was presented at the Bijou for Christmas week at Keith's. Proctor's Harlem Opera house, with Beatrice Morgan and John Craig in the two principal roles. Miss Morgan's role of Georgiana, as played by Maxine Elliott, invited comparison by her own excellent and sincere interpretation of the part.

Arrangements have been made by which "The Secret Orchard" will move from the Lyceum theater next Monday, as it is impossible for the play to remain at the Lyceum as Mrs. Fiske is booked to open her season there on that date.

By permission of David Belasco Bronson Tynan will appear with Mrs. Nazimova at the Bijou a week hence in her new play, "The Comet." Mr. Tynan has not been seen on the stage since he scored his marked success five years ago in the title role of his own play, "Robert Emmet."

Cecilia Loftus will be the leading woman for Sam Bernard when he opens his new musical comedy in Philadelphia February 3. Mr. Bernard came thence to either the Casino or the Lyric. The book is being written by Harry B. Smith and the music by Benjamin D. Koven.

On January 20, at the Savoy theater, Charles Frohman's "Twenty Days in the Saddle" which is now running at the Vaudeville theater in Paris. The cast will include Richard Bennett, Frederick Welford, Miss Pauline Frederick, Charles Dickson, Frank Burbeck and others.

Following Miss Maude Adams's two months' engagement at the Empire theater, Mr. Frohman will produce "Teddies," which he gave for nine months in London last season. In this country in the part of Teddies will be played by Gayer Mackay.

"the show must go on." Margaret Mayo's story of Polly deals with the laboring love of the circus life and the yearning of the little epicurean to return to her own people after she had been injured severely by a fall from her horse's back. Polly's unwillingness to leave the show forever until she discovers her love for the minister into whose home she was taken after her accident, and her absolute devotion to him, until she forces herself to play the role of a second Camille and leave his protection in order to save him from scandal and expulsion from his church, are portrayed in vivid colors. Only one fault may be found with the production. The last scene is unnecessarily religious and comes as an anticlimax when the story has been unfolded in its entirety. The atmosphere of the circus and its contrast to the simple village life into which Polly finds herself presented could not be presented more convincingly. Polly's circus slang and her naive surprises at its effect upon the Rev. John Douglas, the role assumed by Mr. Williams, are made up of grotty and correct her English and deportment, and the gradual realization of her love for the parson, all exert a telling effect upon the success of the first act.

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