



At the beginning of the fifth round of the fight in the Stadium at Sydney, Australia, between Tommy Burns and Jack Johnson, which resulted in Johnson winning the championship of the world, Burns claimed that he turned his ankle when he was knocked down, and that the pain from this and his efforts to avoid showing that he was hurt had much to do with his subsequent defeat.

This blow and the position in which Burns fell are plainly shown in the moving picture reproduction of the fight, which will be shown for the first time in this city at the Salt Lake theater, commencing Monday evening and running one week.

So careful is the camera in catching every detail, that Burns' reception of this blow, his fall, the method in which he landed and turned his ankle, and his hurried recovery of his feet, have been carefully followed in the picture by experts, who agree with him that his ankle was undoubtedly badly wrenched. Although the actual length of time consumed from the moment the blow was struck until Burns was on his feet was less than half a minute, there are 20 separate and distinct photographs of the incident, so rapidly does a picture machine move, and the experts base their opinion from a close examination of these pictures as disclosed in the film.

This is only one incident of the big fight which corroborates the reports that were sent out by cable from Australia at the time. Every detail, down to the smallest blows, the footwork of both men, and the feints and artifices used, are clearly shown.

These pictures, which have just reached America, and are being shown simultaneously in various parts of the United States, are exhibited through an arrangement with Hugh D. McIntosh, who was the promoter of the fight, and Mr. McIntosh is in the city at present in hopes of arranging a match between Johnson and Jeffries for the world's championship, which Jeffries awarded to Burns before his fight with Johnson, and which is held at present by the gigantic negro.

Another good bill is the Orpheum next week is the promise of the management. It will embrace novelties not yet seen this season, a number of acts that have recently returned from Europe. There will be the "Eight Palace Girls," Ray L. Royce, the cleverest character actor monologist now in the west; Post and Russell; Lizzie Evans and Jefferson Lloyd; Rosaire and Doreta; McDonald and Huntington; the blessings and popular and famous Orpheum features. The Eight Palace Girls made their American debut in New York recently, and, coming with the stamp of London approval, they justified every claim made for the excellence of their dancing. They have three pretty changes of costume and their marching is said to be extraordinarily good, they are very well, while their dancing is on a high plane. Ray L. Royce in monologue has several spirited and highly artistic characterizations, which he gives heartily and spiritedly, and not with the time-worn hackneyed form so affected by many. In "The Trip," Ralph Post and Eddie Russell, two young dancers who are Americans, present a style of execution quite their own and their offering presents every opportunity for the terpsichorean features in which they excel. A western playlet, "Turning the Tables," presented by Miss Lizzie Evans and Mr. Jefferson Lloyd, depicts the adventures of a man who is in love with a girl living on a ranch. Robert Rosaire and Phil Doreta, just returned from abroad, where for two years they have been featured in English music halls, present something new in the way of an acrobatic offering, styled "The Captain and the Sailor." James McDonald and Valerie Huntington have won unusual distinction and popularity abroad. They are a musical couple and introduce both Irish and American songs. The blessings, who make their American debut here, are famous European acrobats, and head and hand balancers. They hail from Berlin. Madame Blessing is pronounced the most beautiful and strongest lady athlete that has ever graced the boards of the German music halls, according to reports from the German capital. Their engagement is limited to two weeks on the Orpheum circuit, after which they return to an indefinite engagement at the London Hippodrome.

Those who keep in touch with the latest and greatest successes in the dramatic and comedy line, will greet the announcement of the appearance of Mr. Daniel Sully in "The Matchmaker."



DANIEL SULLY, In "The Matchmaker at the Colonial All Next Week.

at the Colonial Theater, all next week, with much forer. The fact of Mr. Sully appearing in a part and play that affords more opportunities than his former success "The Parish Priest," is, in itself, sufficient proof that all lovers of a good clean and truthful play, far distant from the much followed line of the ever-present boudoir drama, may see "The Matchmaker" and leave with a conviction that they have been taught a good moral and as a result feel a desire to begin life anew. The story of "The Matchmaker" is decidedly original in its theme. The scenes are laid in the rough and ready country of western Idaho, a small mining town, young in existence, and barren of good Christian citizens. Pretty Margaret Manning is the object of the unsought love of her guardian, who is many years her senior. Arnold Leslie, a young mining engineer from the east, is long since the one in the love center of the girl and when this is learned by Jim Carter, the guardian, there immediately arises event upon event to make the lives of the young couple anything but happy. Nothing seems to be too base for Carter to attempt in his efforts to separate the two and which he is in the midst of arousing the ire of the citizens of Boom City against Leslie for alleged horsestealing. Father Daly appears, to have a hand and votes in the proceedings. From the pulpit of a little church in a community not overladen with parishioners he has anything but a smooth trail, but he proves himself a priest of commanding influence and a man with never failing courage.

Mr. Sully is surrounded with a most capable company of players to fill the other strong characters, as they all are, having been taken from characters of the neighborhood in which the action of the play takes place.



McDONALD AND HUNTINGTON, American Artists Who Are International Favorites, Next Week at the Orpheum.

cial appeal. Besides that of Blanche Stirling there are several good parts. Mr. Heffron has one of these in Stirling, a role which he is fitted to play. The others in the company are equally well suited.

Following "The Climbers" will be presented "Right of Sword," a stirring play by Ralph Stuart. Mr. Stuart will appear for the first time with the company in this play and will remain until Willard Mack has fully recovered from pneumonia. Mr. Stuart was here in "Strongheart" and made a very favorable impression. He is young, handsome, with a good stage appearance and has the reputation of being one of the cleverest stock actors in the country.

Ten months of continuous success at the Hoyt theater in New York is the record of "A Bachelor's Honeymoon" which opens a week's engagement at the Grand. The company, which will present the play in this city, is practically the same as that which presented the play for 10 months in New York City. At the head of the company is J. G. Anderson, who is appearing for the second season in the principal male role. The principal woman character is in the hands of Miss Alice DeLane, who will be remembered here for the excellent work which she did as a member of the Laura Frankford company which appeared in stock at the Grand about three years ago. Since that time Miss DeLane has made rapid strides in her chosen profession and during the present season has received many flattering press notices throughout the east and middle west. The supporting company is a strong one and the play promises to be one of the best if not the best offering of the Grand during the present season.

THEATER GOSSIP

The new Iowa law to prevent indecency on the stage went into effect last week. It provides a fine and jail sentence for any one engaging in any obscene, indecent, immoral or impure drama, play or exhibition, show, or entertainment.

Active preparations are under way in the offices of Henry M. Harris for the production of Martha Morton's adaptation of Dr. Leopold Kämpf's sociological drama, "On the Eve," in which Hedwig Reicher will make her debut as an English-speaking star. The contracts for the scenery and stage accessories for this production have been made and the work will be rushed in order that an early production may be made.

Eugene Presbrey has completed the new play which Klaw & Erlanger have obtained for Maclyn Arbuckle for next season entitled, "The Circus Man." Mr. Presbrey read the play to Mr. Arbuckle last week and he is delighted with it. Meantime, while he is playing the fat sheriff in "The Round Up," he is looking for an elephant, not for a pet, but to use as a "prop" in the "Circus Man." There are 35 speaking parts in the play, which will be on the same big order as Klaw & Erlanger's "The Round Up" and "Ben-Hur."

Little Miss Grace Hazard, the winsome vaudeville star whose "Five Feet of Comic Opera" has been such a pronounced hit upon the American and English stage circuits, has just come back to her first love, and will be seen on the legitimate stage next season as the star in "The Parisian Girl," a play which will be on the same big order as Klaw & Erlanger's "The Round Up" and "Ben-Hur."

"Paid in Full," the play by Eugene Walter, which, under the Wagenhals and Kemper management, has been a dramatic wonder, is at last, for a brief period, retired. Five companies have been playing it, a couple of them for two years, and the other three since last summer. Seven or eight consecutive weeks is the record of the original New York company. Sixty-one weeks have gone to the credit of the company, which started in Chicago, and the three other organizations have played over 40 weeks apiece. Including holidays, the total number of performances is 2,122, and at a most modest estimate, 2,500,000 people have seen the play.

An interested spectator of New York life suggests that a pearl necklace be given to every woman and a seal ring to every man who isn't writing a play. An author neighbor of mine says his

elevator boy is seeking a market for a sketch, and his janitor refuses to keep the furnace flaming because he is writing the third act of a tragedy. Sewell Collins told the Provokers that he had, as he accepted a light from nine strange men on the platform of trolley cars, asked them: "How is your play getting on?" and he had received from each of the nine the same answer: "I have written the first two acts and am blocking out the third and fourth."—Mirror.

The San Francisco Opera company headed by Teddy Webb and including Bowman Johnson in the chorus, has gone on the rocks, and the company is now straggling into New York. From Ft. William, Ontario, Canada, comes an enthusiastic criticism of "The Strollers," which was put on by the company at the tiny local opera house there prior to the final dissolution. The Times-Journal says: "In the male quartet which made a noticeable hit was a tenor voice, that of Bowman Johnson which Fort William music lovers would like to hear in a solo before the company closes here. The solo voices in the quartet are good and the fellows had to beg off as the audience evinced a desire to turn the show into a musical right there."

Abraham Lincoln Erlanger, of the firm of Klaw & Erlanger, is back at his desk after a month's tour in Europe. While abroad he visited about 20 theaters. He observed that without a single exception every popular song in the plays he saw was written by an American. The plays themselves were taken without credit, financial or otherwise, from American authors. The performances Mr. Erlanger witnessed, proved profitable in showing him what to avoid when he begins to rehearse the productions for next season. The only features of the foreign

stage which excel those of America is the painting of scenery, which is magnificent, and the superiority of the European orchestras. The arrangements for the production of "Little Xeno" in London were left in the hands of his partner, Mr. Charles Frohman. His visit, he announces, gave him the ambition to present in London, Berlin, Paris and Vienna a company in a real American production. In order that the venture may have the advantage of reputation and not a setback instead of an advance, the attraction that he has in mind for this purpose (which in Europe they call an American invasion) is Mile. Genee, in her new play by Henry B. Smith, with an American company, costumes, scenery and music.

Bernard Shaw has broken out in a new piece. He has written, and Trevelyan, "afternoon theater" will shortly present, a play in one act to which he has given the alluring title of "The Show-Up of Blanco Posnet." A friend of mine who heard the work read the other day described it as "an hour of blasphemy." Shaw, on the other hand, assures me that it is really "a short dramatic sermon of an exclusively theological character." Which of the two statements is nearer the truth we shall know in good time.

A SMUG DEVIL.

The next important premiere is the production by George Edwards and Robert Courtneidge at the Adelphi of Henry Hamilton's version of "The Devil." Hamilton has himself declared to me that he has put his very best work into the piece and everybody concerned is hopeful of success. I dropped in to a rehearsal two days ago and could not but reflect that judging from Lyn Harding's performance "The Devil" of our generation is a very cunning, self complacent and rather smug individual. It will be interesting to see, at any rate, how the old legend of Faust, Marguerite and Mephistopheles pans out in modern costume. Charles Frohman is off to Paris

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THE FAMOUS ORIGINAL EIGHT PALACE GIRLS. From the Palace, London, at the Orpheum, Next Week.

for five days at least to divert his thoughts into other less agreeable channels. Once more he has attacked a problem of a topical character. "Will breaking" is the subject he has selected for exposition, although he has something to say also on the question of insanity. Charles Klein is always interesting and will talk by the hour on psychology and the ethics of the drama. He is very much in earnest, too, and thoroughly believes in the responsibilities of the playwright. His stay in London is to be short, as next week he motors to Liverpool, crosses the Irish channel, and again motors on to Queenstown. As he remarked quaintly enough, "I think I ought to know something of the country from which we get all our policemen."

BERNARD SHAW AGAIN.

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RALPH STUART,

Who Opens at the Bungalow, in "By Right of Sword," Replacing Mr. Mack During His Illness.

Reader of Plays to The Millionaires' Theater London Dramatic Letter

Special Correspondence.

LONDON, April 22.—We, who are in the throes of a national theater problem keep a watchful eye upon what is being done in America in connection with the millionaires, or as it is now called, the New Theater. Winthrop Ames was in London a short time ago arranging for the acquisition of dramatic material, one result of his visit being the appointment of William Archer as representative on this side. Of course there was a heading rush for budding playwrights anxious to place their wares on remunerative terms, but I am inclined to think, was made. I learn now that the position of reader of plays, or literary adviser, has just been offered to, and accepted by, Edward Knoblauch who has worked for Miss Lena Ashwell in the same capacity ever since she started operations at the Kingsway. It was for this actress that Knoblauch wrote "The Shulamite" the play in which she was seen in the United States two years ago. Knoblauch, who, by the bye, is himself an American, will straightway return to New York to take up his residence and enter upon his official duties there.

ROSE STAHL IN LONDON.

Henry B. Harris arrived in London a few days ago to superintend his production at the vaudeville of "The Chorus Lady," in which Rose Stahl is to be seen next Monday evening. The London atmosphere is not very different from that of New York, particularly in connection with the American managers whose chief desire, seemingly, is to obtain a firm footing here. Harris, frankly, has just been offered to, and accepted by, Edward Knoblauch who has worked for Miss Lena Ashwell in the same capacity ever since she started operations at the Kingsway. It was for this actress that Knoblauch wrote "The Shulamite" the play in which she was seen in the United States two years ago. Knoblauch, who, by the bye, is himself an American, will straightway return to New York to take up his residence and enter upon his official duties there.

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Week Starting May 2nd
Willard Mack, Presents Miss Mary Hall and Associate Players, in
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