

Dramatic

An amusing trifle, so far as plot goes, but so charmingly staged and capably acted as to cause an audience to forget all that—such is a just summation up of the merits of "Harriet's Honeymoon." It is always refreshing to greet Miss Mary Manning. She is herself a charming artist, and invariably surrounds herself with such capable players, that one always feels sure of what he is to receive at her hands. Last night was no disappointment. While there may be an occasional regret that an actress of her merits should not take wing into some of the higher flights of her art, and find a drama where her abilities would be given real swing, still there is no withstanding the life, breeze, and earnestness with which she does any role that she takes a fancy to. In the part of the young American bride, devotedly attached to a young American husband, who is just as devotedly attached to his stocks and bonds, Miss Manning gave some rare comedy touches, but in her moments of distress showed of what she would be capable in a serious role. Her fine presence, her beautiful voice, and her rare taste as a wearer of modish gowns, were never in better evidence than last night; what higher praise could be uttered.

Mr. Byron was almost as good in the part of the young husband as he was in the role of the foreign nobleman in "The Stubbornness of Geraldine." If he fell at all short it was not his fault, but that of the author. Mr. Koker as the prince, showed that he is an excellent actor, well in the Manning and Byron class. All the other parts were in capable hands, the best acting being that of Mr. Wile's police inspector and Mr. Haskins' porter. Our old friend, Louis Masson, whom perhaps very few recognized as the once leading man of A. M. Palmer's company, who played leading roles here in the days of "Saints and Sinners" and "Jim, the Human," had his talents buried in a colorless comedy role.

The scenery was to the last degree admirable, and few things more beautiful have been seen on the stage than the view of the forest with the river background in the closing act. The final performance will be given tonight.

"Our Goblins" came to the Grand last night and amused an audience that was there to laugh and enjoy itself. It is on again this afternoon and will close its engagement this evening. As those who have seen Francis Wilson and Nat Goodwin in it know, it is full of humorous possibilities. While no one saw a Wilson or a Goodwin in last night's performance, they nevertheless saw many merry-making incidents and witnessed not a few really clever specialties. The George family was the principal attraction throughout. To begin with Mr. George, the business manager of the show. Second his wife, three daughters and a son are in the cast. They are all vaudeville artists of ability; the violin playing of one was excellent while the contortionist, of another was probably as difficult as a piece of work of the kind as was ever seen here.

Florence Roberts has filled her Colorado engagement and on her return to the coast will give four nights and a matinee next week. Her plays are "Geocanda," the emotional "Sapho" which will hardly create the sensation it did before. "The Unwelcome Mrs. Hatch," or the Goodwin in last night's comedy "The Country Girl." "Geocanda," the much talked of poetic play by Gabriele D'Annunzio will be the opening bill on Monday night. It relates a remarkable story in exquisite poetical dialogue and contains some powerful dramatic scenes. Wherever it has been seen it has created a sensation and in San Francisco a number of extra performances had to be given to satisfy the public demand. D'Annunzio wrote the play for the theatre in which he was in love at the time, and dedicated it to her with the words "To Eleanor Duse, who of the beautiful hands." In the development of the story a woman's love forms one of the most pathetic incidents. "Geocanda" is a play that appeals strongly to an intellectual community, and no student of the drama should miss it.

In the audience at the theatre last night was Mr. Bayard Veiller, accompanied by his wife. Mr. Veiller is now the business manager of Isabel Irving, and he is on his way to the coast to arrange for that actress's coming at the Majestic theatre. He stops at a day or two in Salt Lake to look over the advertising for her appearance here at the Grand. Mr. Veiller two years ago was a Salt Lake newspaper man, but since leaving here he has been a successful contributor to the leading magazines, and is now at the head of the Irving company, one of the most successful traveling. His wife is a well known actress, but she is resting at the present time.

The second big "Independent" trump which Managers Jones & Hammer have up their sleeve, comes in the person of Isabel Irving, which is one of the famous plays "The Crisis." Like Mrs. Fiske, Miss Irving is at war with the theatrical syndicate in New York, which is the reason she is taboed at the Theatre, and like Mrs. Fiske she will be barred out of both houses next year, so that the coming opportunity will be the only one she will have to see "The Crisis." In the dramatization of the central part of the story of Virginia Carver, though when originally written, the main character was Stephen Bice, and it was enacted by James K. Hackett. Those who have seen both versions, agree that the play has gained greatly by making the heroine the central figure instead of the hero. Miss Irving's dates at the Grand are March 31, and April 1 and 2.

There could be no more welcome announcement for the amusement-loving public than the appearance here of those two personified favorites, Denman Thompson and "The Old Homestead." The dear old pastoral play itself is by this time so familiar to everyone that any attempt to describe it would be supererogatory. The mere mention of the names of Joshua Whitcomb, Cy Prime, Seth Perkins, Aunt Matilda and Ricketty Ann is sufficient to bring to mind again all of those delightful rural characters, and at the same time arises in the background the pictures of the old farm, the homestead in Swanton, Grace church on Broadway, in New York City and the aristocratic mansion of Henry Hopkins, the metropolitan merchant and millionaire.

The company supporting Denman Thompson this season is practically the same as last, and the production is said to be perfect in every detail. The dates are next Friday and Saturday.

Those prime favorites, Murray & Mack, come back to us in their lively skit "A Night on Broadway." Monday evening at the Grand. The management announces that the attraction of this season contains a big chorus, and new scenery. Every one of the vaudeville acts is said to be new, and the costumes are promised as the most gorgeous things seen during the season at the Grand. The engagement runs from Monday till Wednesday with the customary mid-week matinee. The leading lady is Miss Kitty Beck.

"Down by the Sea" ends the week at the Grand, and will open Thursday next. The play is written by Mortimer Murdoch and is said to be a strong drama, full of exciting situations. The story hinges on the love of a good

call her Jubilee. It was in recognition of that fact that she had been on the stage exactly 50 years. Mrs. Kendall did not make any attempt to conceal the fact, but rather gave it added publicity by giving a reception to her friends in honor of the occasion.

While her private car was off the track and bumping along at a fearful rate last Monday Mrs. Langtry held on to a table and pledged a toast to the frightened members of her company. "Here's to the one who keeps the coolest head." After running down a steep grade for a quarter of a mile the train was stopped. Mrs. Langtry fainted when the danger was over. The car left the track near Terrace, Utah.

It is not likely that "The Bonnie Brier Bush" will be seen again in New York before next fall. In all probability it would be a capital summer attraction in the metropolis, but it is booked solidly on the road all through the hot weather, and will be in Nova Scotia in



FLORENCE ROBERTS,

Who Appears at the Salt Lake Theater Next Week.

man for a wife whom he believes to be false. The hero is blind, and a strong situation develops when he discovers the treachery of his friend but being helpless cannot see the evidence of his wife's innocence. The play was originally laid in England, but for its presentation in this country the story has been slightly changed and the action now takes place on the Long Island shore.

Messrs. Jones & Hammer will make another trial of stock company work commencing April 4. This time they will offer a very exacting public, as they have secured for a seven weeks' engagement, the well known Elletford Stock company, which is an organization of 15 years' standing on the Pacific coast. The company renders such plays as "A Flag of Truce," "In Mizouri," "The Ensign," "The Girl I Left Behind Me," "Shenandoah," etc. The three leading people are Pietro Sasso, Miss Lillian Elliott and James Corrigan.

THEATRE GOSSIP.

Sir Henry Irving has just celebrated his sixty-sixth birthday.

In Canada and the United States there are said to be 5,000 theaters.

"The Yankee Consul," with Raymond Hitchcock in the principal role, is just the most talked of musical comedy success in New York. The Broadway theatre has had no such succession of triumphs since "Ben Hur" and "The Sleeping Beauty and the Beast."

During her visit to San Francisco Mrs. Fiske will appear at the Grand Opera House, which is one of the theaters still open to the "Independents." In addition to "Mary of Magdala," she will present, while on the coast, "Hedra," "A Bit of Old Chelsea," "Cecilia Gable," "A Doll's House," "Divorcin'."

Millie James has announced to all of her friends that her marriage means her permanent retirement from the stage, and they are all applauding her in this sensible course. Miss James thinks with Mary Anderson, that an actress should leave the stage at the height of her popularity, and not stay on until she is passe.

Wilton Lackaye the other day was called upon to address a few remarks to a woman's club, and he took for his theme the ever popular one, "How to Be Happy." Lackaye's definition of happiness is interesting. According to his view its very essence consists of "a curtained room, a little light, one chair, two lovers, night and a disabled clock."

"The County Chairman," George Ade's vastly successful comedy of village life in the west, will not leave New York until late next fall. It may be suspended for a few weeks in midsummer, but in that case will reopen Wallack's theater in September. No similar hit in the comedy line has been registered in recent years.

Mrs. Kendall celebrated in England last week what her friends over there

the dog days. There is no more comfortable place on this continent than the coast when the mercury is up in the nineties in New York City.

Another star is to be added by David Belasco to those who already sign under his management. Brandon Tynan is the actor whom Mr. Belasco has selected to exploit. He will make the fifth star in Mr. Belasco's list, which began with Mrs. Leslie Carter, followed by Miss Henrietta Bates, David Warfield and Miss Henrietta Crossman. Mr. Tynan will open at the Belasco theatre next October in a new romantic Irish play which Mr. Belasco and Mr. Tynan are collaborating on at the present moment.

Before arriving in Chicago, where Blanche Walsh played to the capacity of McVicker's theater on her return engagement with "Resurrection," the entire production had to be fire-proofed. In order that its efficacy could not be challenged, Wagenhals & Kemper selected the solution that had passed the rigid tests required by the Chicago city chemist and the chief of the fire department. Both sides of the canvas were treated, which means that over 40,000 square feet had to be covered, involving an expenditure for materials and labor of nearly \$600.

Manager Frohman, since he arrived in London, has decided that Mrs. Pat Campbell is the ideal actress on the other side to portray the role of "The Sorcerer's" Sarda's latest and greatest success. Manager Frohman controls the English and American rights to this play, and it is said for a time contemplated producing it in America with Maude Adams in the principal feminine role, but he has changed his plans, and it is now likely that when Mrs. Pat concludes her London engagement in the Sardou drama she will bring it over to this country intact and use it for her third American tour.

A woman Hamlet is to be a notable addition to the dramatic offerings of the season. Edith Wynne Matthison, now appearing in New York in Ben Greet's production of "Twelfth Night," will make the attempt. Her debut as the moody Dane will be made at the Garrick theatre in Philadelphia April 23. Since Sarah Bernhardt came to America, few years ago has this country seen a woman Hamlet. The old "Everyman" company, the same that is giving "Twelfth Night," will support Miss Matthison in her new venture. The text of the first folio edition of Shakespeare will be used, but the scenery will be according to modern ideas and not "as in Shakespeare's time."

When "The Virginian" is given in London—as it may be in the course of the year, Kirk La Shelle will himself engage the company and supervise the rehearsals. It is thought, by persons who know London and the tastes of its people, that "The Virginian" would be one of the biggest successes seen there of late years. If there is anything you Londoners really love, it is a picture of the Great West of America. Give him something with cowboys or Indians in the foreground, and the scenery will be there are no Indians in "The Virginian," but the cowboys are of the realistic brand—such as the untraveled Londoner pictures and rooping cattle in front of the Waldorf-Astoria.



A COMING AMERICAN ACTRESS.

It was in Chicago, at the Garrick theater, in November last that Miss Eleanor Robson scored her first great triumph in Israel Zangwill's "Merely Mary Ann," and it is in that same city at the Grand Opera House early in December next, that she will begin her second regular season in the charming little comedy. Miss Robson is still playing "Merely Mary Ann" to crowded houses at the Criterion theater in New York, where her 101st performance on March 25 is to be celebrated with a distribution of appropriate souvenirs. The first season of this most successful star will in all likelihood close in New York City, where she has already made one of the longest runs enjoyed by any star in that city this winter. In August Miss Robson will go to London to begin preparations for the production of the Zangwill comedy, which is to be made at the Duke of York's theater about the beginning of September and in which she is to appear in the role of the little slavey which she has created here with so much success.

The English rights for the Zangwill play belong to Liebler & Co., and Charles Frohman, and the production at the Duke of York's theater is to be made under their joint direction. It is with the desire to make the presentation of the play in the author's own country as complete as possible that Miss Robson is to go to London to play the leading part. With the exception of Miss Ada Dwyer of Salt Lake, who has scored a hit here in the part of the London lodginghouse keeper, and who will accompany Miss Robson to London to play the same part, the cast for the British metropolis will be made up of English actors selected not only for their ability, but also for their popularity with English theatergoers. Henry Ainley and Gerald Du Maurier, both of whom are well known in this country as well as in London, are among those already chosen for the company, the former to appear as Lancelot, the composer, and the latter as Peter, the musical tea merchant.

Miss Robson's stay in London is necessarily limited, as she must return to America about the middle of November to take up the extended tour which has been mapped out for her in this country. After Chicago she is to visit most of the larger cities in the United States at the solicitation of the local managers and return engagements will be played in Cincinnati, Cleveland, Baltimore, Washington, and other cities, in which she was seen in the play last autumn, before she began her long engagement in New York.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, March 14.—Persons familiar with the situation are listening for the explosion that is bound to come sooner or later in the Green Room club, a social organization made up largely of theatrical managers and agents. Two or three times there have been stories of heavy gambling in this club, partly among men who can't afford to indulge in expensive luxuries. Some of these men have had the good luck to win at critical moments, when, if the game had gone against them, they could by no possibility have paid their losses. One of them, in a recent game of "stud" poker where there was no limit, was paying as high as \$2,000 to draw cards, when as a fact he drew the 430 to his name. Yet the manager who lost all the money at that particular session—and it was a very large sum—settled his losses although he must have known that some of the others in the game couldn't have paid if he had been the winner. The fact of this sort of thing is of course inevitable. Gambling transactions of this magnitude are for millionaires and not for persons who are compelled to earn their livings. It was this very club and this very game which caused E. Burke Scott to become a defaulter and run away in order to avoid losing his liberty. It is entirely easy to foresee similar happenings in the future unless the governors of the Green Room club place a firm and resolute taboo upon gambling for high stakes.

A rumor is current in New York, in apparently authoritative circles, to the effect that Joseph Leiter, whose sensational corner a few years ago is still vividly remembered, is to marry Miss Amber Lawford, a fascinating member of the company supporting Wilton Lackaye in "The Pit," at the Lyric Theater. One of Mr. Leiter's annual gifts to the young lady was a handsome private residence just across the road from the Waldorf-Astoria. At the time of this presentation, Mr. Leiter's bosom friend, John W. Gates, fired by the generosity of his younger townsman, remarked that he would make a bunch of money in Wall street for his bride-to-be, in order that she might support her household upon a becoming scale. Two or three days later, according to report, Miss Lawford's telephone rang briskly and Mr. Gates, at the other end of the line, announced that the sum of \$30,000 had been passed to her credit as the result of a stock transaction in her behalf. The actress and a friend repaired to the banking house of which Mr. Gates is the moving power, and drew the cash, transferring it to another depository. It was all so beautiful and easy that Miss Lawford was moved a few days later to call up Mr. Gates and ask him for further tips—a process which was repeated two or three times until the Chicago plunger became afflicted with a severe attack of the malarial fever known as cold feet.

Miss Lawford will not suffer for the necessities of life, inasmuch as her prospective bridegroom has enough money left to keep the wolf from the door.

The circus is coming with the end of the present week, and Mr. "Tody" Hamilton, in a mad revel of adjectives, is making the fact known in advance. Announcing as one of the features of the show a reproduction of the Indian Durbar, Mr. Hamilton coyly remarks that it will be "just as it took place in Delhi, India, before the viceroys and vicereines, with fabulously rich oriental costumes, dazzling material, bewildering features and glorious and transcendentally beautiful concomitants of men, women, children, animals, flora, insignia, regalia and paraphernalia." As a phrase juggler Mr. Hamilton is entirely without competitors. But it must

be said without reserve that the Barlow-Balley circus this year is quite the biggest and costliest enterprise ever sheltered by a show tent.

The Duke of York's theater is the establishment finally decided upon by Charles Frohman and Liebler & Co. for the London engagement of Eleanor Robson in Zangwill's "Merely Mary Ann." The English season of this charming young actress will begin early in September, and it is intended that she shall remain abroad until December, for which month she is booked at the Grand Opera House, Chicago. Miss Robson is now in her twelfth week in New York and is drawing large houses to the Criterion Theater.

Sydney Rosenfeld's Century Players have finally reached New York with their revival of "Much Ado About Nothing." The performance is neither better nor worse than many of its predecessors in the Shakespeare line. The organization may be described as more than fairly good, but not at all phenomenal in the matter of talent.

The new theater which Oscar Hammerstein is building in Forty-second street, east of Eighth avenue, will be opened in the early autumn with David Warfield in a new drama by David Belasco and Brandon Tynan. Upon this occasion Mr. Warfield, for the time being at least, will bid farewell to his "The Daughter of Jury" but recent reports that his new play will be that of an eccentric Scotchman, but the information upon this point isn't quite definite. The new theater is to be called "The National" and it will be a trifle larger than the Belasco.

Henry Miller's new play, "Man Proposes," is a bit at the Hudson theater. Mr. Miller himself has a part that calls into action his very best talents, both as actor and playwright, and he has won renewed approval at the hands of his many ardent admirers. It wouldn't be at all surprising if "Man Proposes" were to run on straight through the remainder of the season.

Next week will see the last of Kyrie Bellew's engagement at the Savoy theater in "Raffles, the Amateur Cracksman." The interesting play will then have enjoyed a run of 13 weeks' duration, which is a pretty good record for this year, when successes have been comparatively few. "Raffles" might have gone on for some time to come only that Mr. Bellew was wanted for the all-star cast of "The Two Orphans," which takes possession of the New Amsterdam theater, March 28.

Mrs. Leslie Carter and her company are to have a private train next season, consisting of one dining-car, one sleeper, three baggage and scenery cars and a palatial vehicle for Mrs. Carter's personal use. All these cars are now being constructed to order in Wilmington and Mrs. Carter herself has designed the interior of the one in which she is to live after she leaves New York next February. It is to be laid out upon the lines of a modern apartment, containing drawing-room, music-room, dining-room, bedchamber, bathroom and three compartments for servants. During the early part of the season Mrs. Carter will play in her new drama at the Belasco theater. Possibly indeed her railway train may not be called into service even at the time now provided for. That will depend upon the extent of the demand for the new play here in New York.

Katherine Kennedy in "The Ruling Power," has succeeded in attracting serious consideration at the Garrick theater in spite of the fact that she is a debutante. Naturally enough there are indications of inexperience in her work, but it is quite clear that if she sticks to her self-imposed task she will "get there" in due course. She is thoroughly composed and very handsome, and her efforts are dominated by uncommon intelligence. Elwyn Barron's play, written for her use, is admirable in all senses, and her supporting company, which includes Orrin Johnson, Vincent Serrano, Eugene Jepson, Rosa Rand,

Maude White and a number of other well known players, is as strong and well balanced an organization as any that has been seen along Broadway this year.

Fifteen separate shipments will be required to bring to this country the 60 elephants that are to be exhibited in a single herd at Luna park during the coming summer. Mr. Hagenback, who has been assembling these great beasts in Hamburg, will not send more than four of them upon any single steamship—a measure that is chiefly precautionary. All these elephants will take part in the Durbar spectacle, which is to be one of the features of the great show, opening at Coney Island, May 14.

Otis Skinner and Ade Rehan's tour in classic plays has little longer to continue. Their Boston engagement has been productive of enormous audiences in the great Boston theater, showing that, as elsewhere, there is a healthy demand for plays of the better class.

presented by players of real note. At Rehan will go to her husband in the production of a new play in the west.

It is announced that Henry W. Savage's first presentation at the Garden theater in September will be "Paradise in English," upon a scale of great importance. The production may be permitted to remain here for eight or ten weeks, and it will then be taken to other leading cities throughout the country. The scenery and dresses are already so well under way that "Paradise," if advisable, might be put on within four weeks' time.

"Mrs. Wiggs of the Cabbage Patch" has evidently scored a genuine success in Boston at the Park theater, since the management has concluded to allow the comedy to remain there until better weather.

LEANDER RICHARDSON.

A LONDON REPERTOIRE THEATER.

Henry Arthur Jones' Offer to Donate a Comedy for One Has Renewed Discussion of the Subject.

LONDON, March 5.—Henry Arthur Jones' recent offer—in the event of a state-aided theater's being founded here—to write a comedy for it gratis, has resulted in renewed discussion as to what chance there is that such a play-house ever will be an accomplished fact. An English national theater—the establishment of which probably would be followed promptly by the opening of one in the United States—would, of course, be managed on the lines of the Comedie Francaise in Paris and the other state-aided theaters which abound in every country of Europe. There would be no "stars," and no "long runs" which so many authorities consider the bane of English and American theatricals, but instead many plays, each of which would present a different piece almost every night; classics, and modern plays, comedies and tragedies being on terms of equality in its repertoire. Moreover, at the state playhouse ordinary theatrical prices would be cut in half.

It may be said at once that the English government shows not the slightest disposition to "endow" a national theater. But, considering the influence of the folk who are intent on getting such a playhouse started, it is rather odd that the comparatively small money guarantee—Henry Arthur Jones says \$50,000 a year—necessary to launch a repertoire theater has not been donated already in a private way. William Archer, perhaps the foremost of English dramatic critics has been writing and speaking for several years in favor of a British Comedie-Francaise and has behind him a host of prominent friends of the drama in the country—including Mr. Pinero, Mrs. Craigie, and W. J. Courteney, editor of the Fortnightly Review, who recently devoted much space in that influential quarterly to discussion as to ways and means of getting either a state or privately endowed theater. Jerome K. Jerome recently caused the same cause, and now comes Mr. Jones with his ideas on the subject and his offer to write a comedy for a national theater without money and without price. The author of "Mrs. Dane's Defence" is regretful over the manner in which the British play-going public spends its money at present. "Judging from some reports that have appeared," he says, "at a rough estimate English theater-goers must have spent in musical comedy in town and provinces something like £5,000,000 or £6,000,000 during the last 10 years. The sum is too large to be a regular item of popular entertainment. The English public has in a few years spent a sum sufficient to buy an entire fleet; a sum which, capitalized, would bring in about £150,000 a year, or exactly 15 times the sum that we use to waste in a senseless, intellectual drama." And what, he asks, have we to show for these £5,000,000 or £6,000,000?

Interested as play-goers here are in the new piece by W. S. Gilbert, which Arthur Boucher is going to produce, not a single hint as to its nature has yet been vouchsafed. There is a suspicion, however, that the play has some characteristics of "The House of Cards," which has been given at Drury Lane. Having discovered that the famous librettist recently has paid no less than three visits to this theater, where the Christ-mas attraction "Humpty Dumpty" still holds the boards.

Mention was made in these letters last week of the run of bad luck which Signor Gabriele D'Annunzio has been having in connection with his new play, "The Daughter of Jury," but recent reports from Italy indicate that the dramatist may console himself with the histrionic achievements of his small son. This lad, who is only twelve, is evidently a born actor. Some time ago, his work in amateur theatricals caused the enthusiasm of those who saw it, and when, recently, he made his public debut in the part of a page in Gluck's "Game of Chess," critics did not hesitate to describe the youthful actor's ability as altogether uncommon.

It is being realized more and more, in London, that the fact of a play's having scored at home is little or no criterion as to its chances here. There have been frequent examples of late—"The Climbers," "Dolly Varden," and most recently, "Captain Dieppe." The

Children's Coughs and Colds.

Mrs. Joe McGrath, 327 E. 1st St., Hutchinson, Kan., writes: "I have given Ballard's Honeycomb Syrup to my children for coughs and colds for the past four years, and find it the best medicine I ever used." Unlike many cough syrups, it contains no opium, it will soothe and heal any disease of the throat or lungs, and is a most effective remedy. 25c, 50c and \$1.00 at C. M. I. Drug Dept.

CLARK RECITALS, BARRATT HALL.

Program for Week of March 21st to 26th.

MONDAY.
8:15 p. m.—"Ulysses," by Stephen Phillips.
TUESDAY.
4:15 p. m.—"Antigone," by Sophocles.
WEDNESDAY.
4:15 p. m.—"Robert of Seilly," by Longfellow.
8:15 p. m.—"The Spanish Ode," by George Eliot.
THURSDAY.
8:15 p. m.—Miscellaneous Reading.
FRIDAY.
4:15 p. m.—Practical Demonstration in Reading, with Third Grade Pupils.
8:15 p. m.—"Henry V." Shakespeare.
SATURDAY.
9 a. m.—Practical Demonstration in Reading, with Sixth Grade Pupils.
11 a. m.—"The Standards of Criticism."

ADMISSION:
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