



ONE of the dramatic and social events of the season drawn to a close this evening at the Salt Lake theater with the termination of the engagement of R. H. Sothern in repertoire, Sothern's performance of "Dundreary" on Thursday evening offered a remarkable contrast to any other character he has depicted. His latest creation, "Dundreary," as played last night, will dwell in the memory and his "Hamlet" tonight holds out a promise of furnishing the dramatic treat of the present season for he has the personal charm of youth, refinement and handsome appearance to present an ideal portrayal of the Dane. This afternoon "Lord Dundreary" was presented for the second time.

The portrayal of "Lord Dundreary" will always bring to mind reminiscences of the elder Sothern. Much writing has gone forth in description of Sothern's construction and creation of Lord Dundreary, and there are few books of dramatic reminiscences dealing with its epoch that do not discuss it at greater or less length. In her "Yesterday With Actors," Mrs. Irving Winslow writes pleasantly and admiringly both of the character and the actor. "In Those Days," she tells us, "there were recognized scholars where practice could be secured and the earnest worker who could get into Wallace's under the old master was sure to rise. There we find Edward Askew Sothern. His first step of real importance was playing Armand in the Camille of Miss Mathilda Heron, who had spent months in Paris in her turn, learning to act the play by seeing Miss Doche and Hecker night after night. Dundreary was Sothern, and Sothern Dundreary afterward, and the identity could never be destroyed. But they were fortunate who saw him perform either of his parts before that surprising creation bewildered their judgment. He played with astonishing delicacy, and feeling in "Camille," "Romeo," "The Romance of a Poor Young Man" and "David Garrick." The natural and tender pathos of his sentimental roles brought tears of sympathy to the eyes as plentifully as when we laughed till we cried at his utter, inconsequent drollery. And before his absorption into that monstrous interference, a one-part reputation, he was a most conscientious and faithful student of his art. Miss Mathilda Heron was so delighted with Mr. Sothern's Armand that she engaged him to go on tour with her, and for the first time he took his own name. Before that he has been known as Stuart."

Thomas Jefferson, the son of a worthy sire, is to be the attraction at the Salt Lake theater for three nights, beginning Thursday. He will be seen in his characterization of Rip Van Winkle, which was undoubtedly his father's greatest success. There are few plays in the language which can match the record of the Jeffersons. "Rip Van Winkle." The art which they have employed in portraying Washington Irving's genial and thirsty hero has kept it a growing favorite for over half a century. It has now become a perennial "novelty." The chief characters in "Rip Van Winkle" are healthy and wholesome figures, whose humor is bright and whose actions are reasonable and human. No one ever sees "Rip" and forgets it, declaring it a great achievement in the realism of the human heart, as well as along the most exalted idealities of art. It is a character that comes pretty near to being great, the portrayal of Washington Irving's good natured vagabond of the Catskills. Mr. Jefferson has been playing "Rip" now for nearly 12 years.

The Orpheum bill for next week bears all the earmarks of a winner. Two of the acts listed have been here before in the capacity of headliners. The big type is given to George W. Leslie & Co., who present an original comedy opera, "The Naked Truth," direct from New York, where it made a big vaudeville hit. Wilfred Clarke needs no introduction as a clean legitimate comedian. The nephew of Edwin Booth has for his vehicle this season



THOMAS JEFFERSON.

Who Appears at the Salt Lake Theater in Rip Van Winkle Thursday, Friday and Saturday.

a bright face, "What Will Happen Next," which is said to be excellently played by himself and company. "Les Salvagis," four women and a man, furnish some whirling dancing in conjunction with bright stage settings and costumes. It is a Parisian act in every sense of the word. Arthur Bernal and Annie Novary have an acrobatic and contortion act said to be both novel and above the average. The Romney sisters, recently returned on the Lusitania from a long European engagement under the caption of the "Romany Madcaps," are bound to arouse enthusiasm. Two other turns on the bill are Hawthorne and Burt, a good vaudeville team, and the Milch Sisters. The Orpheum orchestra and the kinephone round out a bill which should be to excellent business throughout the week, daily matinees included.

Nixon and Zimmermann will present "The Gingerbread Man" at the Colonial theater all next week with the regular matinees. This comic extravaganza is among the leading productions of its class on the road today and has from the start been a money maker. The Philadelphia managers of the production are credited with having paid particular attention to the selection of the members of the company and the result is a good aggregation of comedians, show girls and characters. Lola Bonard, who portrays Marie, a confidante of the king, was transformed by an evil genius into a sugar plum, and respectively into a princess, is among the stage beauties. Her song, "That Beautiful Land of Don Ben," was one of the hits of the last musical season. Others in the cast are Fred J. Nice, John J. McCowan, Maurice Holden, Carleek Major, Lute Vrooman, Sol Robinson, the Great Karano, Ross Murray, Adele Archer, Lola Bonard, Eleanor Waring and a number of girls, making a complete organization of 62 people.

Willard Mack at the Bungalow will next week offer "When We Were Twenty-one," the beautiful domestic comedy in which Nat C. Good's in won his most pronounced success. Mr. Mack has a part in this entirely different from any other in which Salt Lake has

THEATER GOSSIP

It has been decided to keep Anna Held in New York for the remainder of the season in "Miss Innocence."

A. W. Ingham, the New York theatrical manager, is soon to be married to Adrianna Augarde, one of the prettiest leading women in musical comedy.

Booth Tarkington has signed contracts to write plays for three well-known stars. Two of them are Olive Thinner and Walker Whiteside.

Clare Kroll, who is playing Margaret Anglin's old role in "The Great Divide," is to star herself next fall in a play of early life in Philadelphia, called "Yesterday."

Rosland has postponed the production of "Chanticleer," owing to the death of Coquelin. The play will probably be done next October with LeBarry in Coquelin's role.

Cecilia Loftus has been quite ill in London and has been obliged to can-

C. Williamson, and William Gillette will go along to head the company, not in the capacity of star, but as stage director.

George E. Lash, a stage director who is not unknown here and one who is considered among the best on the coast, last week staged The King of Arcadia at the University of Virginia with due éclat. The book and lyrics are by Nevil G. Henshaw and the music by Payne and Henshaw.

Commenting upon the success of "What Every Woman Knows," a London theatrical writer observes that Mr. Barrie's luck is becoming proverbial. There is no luck about it. Mr. Barrie has brains, puts them into his plays, and reaps the due reward of his cleverness. It is worth nothing that his gifts are appreciated as highly by the public at large as by the most intellectual critics.

Louis Netherese has returned from Australia and has rejoined his sister, Olga Netherese, on tour. Margaret Anglin, whose Australian tour Mr. Netherese managed, is enjoying a holiday in Egypt, and if present plans



MISS BLANCHE DOUGLAS.

In "When We Were 21," at the Bungalow, Next Week.

cel her theatrical engagements. She is planning to go to the south of France for a rest soon.

Nell Burgess has boiled "The County Fair" down into a 27-minute vaudeville act, and it was successfully produced in New York last week. It ends with the horse race, and most of the well known cast appeared.

Richard Harding Davis is in London supervising the rehearsals of the musical comedy which has been made from his farce "The Dictator." The music is by Frank Tours, and Seymour Hicks and Zena Dore will play the leading roles.

Isabel Irving has returned to the Frohman banner and will be starred next fall in the English comedy "The Flag Lieutenant." This spring she will go to London to create the leading role in W. Somerset Maugham's new play.

Charles Frohman has completed arrangements for sending to Australia an important company recruited from prominent players now appearing under his management in New York and other American cities. At the end of the present season the company will go to Australia to appear in a repertoire of comedies and dramas. The Australian tour will be directed by J.

remain unchanged she will open her next tour in this country in September, in Boston, presenting The Awakening of Helena Ritchie, under Mr. Netherese's direction.

Kansas City's theater war of five months is over, and the Shubert theater is taken from the control of O. D. Woodward. In St. Louis last Thursday morning Judge Sanborn of the United States Circuit Court of Appeals decided the case. According to the decision, Woodward is ordered to restore the theater to Jacob J. and Lee Shubert and C. A. Bird, general manager for the Shuberts. The decision also breaks the contract regarding the Willis Wood theater, which gave the Shuberts a half interest in the profits or losses of that house.

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GEORGE W. LESLIE.

The Clever Principal of "The Naked Truth," at the Orpheum.

TOMMY ATKINS' COUSIN AS DRAMATIC CRITIC

ACTORS and producers make many errors in attempting productions in which military matters feature, as may be shown by the remarks of a sergeant and a corporal of the Fifteenth infantry, who were in the audience at the Colonial last night, witnessing Paul Gilmore in "The Boys of Company B." The major was entering a room where several members of company B were congregated, as he did so, members displayed commendable respect for their higher officer by saluting, but evidently something was wrong, for the sergeant said to the corporal: "Did you notice those ruminations?" They all but one used the wrong hand. Every one of them used the hand nearest the major except that one and he had the palm of his hand to the front.

When the second act rolled around and the boys of the company were discovered in camp, the corporal felt called upon to remark:

"Well, look at that sentry! Every time he makes a turn he halts, turns

square corners, and while he is taking he keeps his gun on his shoulder and he hasn't got his belt on either."

"And the captain is wearing a service uniform and his men are in khaki," observed the sergeant. "Every time the men come on with their rifles, and they are all old model Springfield, they haven't got any belts on."

"The corporal's chevrons are upside down and he says 'Shoulder, arms!' and there ain't no such command in the book," commented the corporal again.

"Did you hear the major say 'Doubtful quick time'?"

"Yes, Well, I've seen lots of nullity, but I never hope to see any that looks like those fellows, and I don't think I ever will."

"I guess that fellow made himself officer of the day so he could wear a saber, but then he spoiled that and went off riding when he should have been in camp tending to his chores," sadly observed the infantry man.

The pair of soldiers were observed to leave the house just before the second act had concluded, and they did not return. Evidently army life is too serious to them to be so rudely interrupted. It treads on a soft corn for them.

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