

ORPHEUM

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The most successful southern melodrama "Wife for Wife" will be the attraction at the Grand for three nights.

At the Grand, the attendance during the week has been spotted, both heavy and light, but the house is distinctively the home of melodrama, and the same faces appear at the box office week after week. There are not those of people who care for vaudeville or burlesque, and the Grand management are hopeful on this account that they can hold their patrons. Manager Smutner, of the Orpheum in Denver, is drawing the line more and more tightly against everything except melodrama, and catering strongly to the audience who revel in that sort of thing. The lyric has held up well during the week. The first three performances were specially heavy. The management claim that they will keep on giving shows of the lively sort, appealing to a clientele of their own. Of all the houses, the Lyric is in most respects a competitor of the new Orpheum, as it is considerably in the vaudeville line itself. The "whitely girl" business is thrown in for good measure, and so the management feels sure of holding its own in spite of the heavy opposition.

At the Orpheum, it is stated that the management are pleased with the patronage thus far, and that the first week has given them a handsome balance on the right side of the ledger. The Orpheum circuit has had its eye on Salt Lake for several years past and feels sure that the proper moment for its advent here had arrived. Five years ago Mr. Bistes, the local manager, brought an Orpheum company to Salt Lake, but he was not very successful and it was then concluded that Salt Lake was not ripe for "polite vaudeville." Conditions since then have very materially changed, and Mr. Bistes is now confident of success. "Vaudeville is taking throughout the country," he affirmed; "wherever we have opened new houses, we have been told that we cannot make a success of them, but it has been demonstrated that we have made good. In New Orleans and Minneapolis, particularly, we were told on all sides that we would have to close our doors after a brief run. The sequel has been that we are standing 'em up every night. I am confident that there is plenty of room here for all of us in the field. We propose to cater to the large class of people who like a good, clean show at popular prices."

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Other features of the bill will be Herbert's Dogs, an aggregation of performing animals including the famous loop the loop canine, which is claimed to be among the best on the stage. The Esmeralda Sisters, assisted by four flower girls. Murray R. Hill, in black face monologue, and Spencer, who appears in a dress suit and engages in a humorous chat which he calls the odds and ends of comedy are two artists who are destined to score heavily.

For the lovers of gymnastic work the management has secured the services of Schreck Bros., athletic entertainers, who perform a thrilling hand balancing turn.

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Henry Miller as Margaret Anglin's leading man in "Zira," taking Frank Worthing's place. Mr. Dalton has been idle since the collapse of "The Nazarene" in Chicago some time ago.

Klaw & Erlanger's production of J. L. C. Clarke's dramatic version of Gen. Lew Wallace's romantic novel, "The Prince of India," will receive its premier at the Colonial theater in Chicago Feb. 5.

A tour of the United States is to be undertaken by Alexandre Vlado, the Polish tragedienne, with English presentations of "Gabriela," "La Signora di Chantilly" and "Don Carlos." She tried once before to interest Americans, but failed disastrously.

Pauline Markham, noted a generation ago as the most beautiful and shapely of Lydia Thompson's celebrated British blondes, is ill in New York with a violent attack of measles, and there are grave doubts about her recovery. She is over 65 years old.

W. H. Thompson is to become a star again under the management of the Messrs. Shubert. The play is "The Bishop's Move," renamed "The Bishop," because of the fun the newspapers had with the title when Mr. Thompson starred in the play previously.

Oliver Doud Byron, who used to play "Across the Continent" and "The Plunderer" will return to the stage to support Henry E. Dixey in "The Man on the Box." Mr. Byron is the father of Arthur Byron and brother-in-law of Miss Ada Rehan.

Messrs. Pierre Berton and Paul Hervieu witnessed the first performance of their plays in New York. Mr. Berton was called on for a sketch during "La Belle Marcelline," but the audience at "The Labyrinth" went home without smilingly honoring his confrere.

"All of a Sudden Peggy" is the title of a new comedy by Ernest Denny, which is to be produced soon in London and in New York, simultaneously. Miss Marie Tempest will play the heroine on the other side of the Atlantic, and Miss Fay Davis on this.

For leading woman in the cast of "The Bishop," Messrs. Shubert have engaged Dina De Wolf, recently the arch villainess of "The Prodigal Son." Miss De Wolf also appeared prominently in Mr. W. H. Thompson's support in "The Secret of Polichinelle."

Mrs. C. N. Williamson of London, England, author of "The Lightning Conductor," from which book the play of that name has been dramatized, is on her way to this country to assist in preparing the comedy that Herbert Kealey and Edna Shannon later on present at the Broad.

A young French actress, Mlle. Denegre, a member of M. Antoine's company, is being awaited in London with a good deal of eagerness.

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The cost of such a production is appalling; all the scenes being enormous in size and the costumes unusually gorgeous and of great number; over 500 people being on the stage in the last scene; but all the money and magnificent properties could not have been available to make this beautiful spectacle, without the aid of the Hippodrome. To his ability the success of this production is largely due.

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The "Girl of the Golden West" shows no sign of waning popularity. It is good melodrama and much to be preferred to nifty-pammy so-called society plays, even if the theme is a very high one and the code of honor rather at a discount. The situation of playing at cards for the life or safety of some one is not at all new; but in this play the winning is done in a different way. The "Girl" does not hesitate to use her knowledge of the way to produce a certain card when she needs it most, and the cheating is done cleverly. This play makes no claim to high morality and tries to point no lesson, it is simply a vivid picture of the lives of some people who had good red



DAVID BELASCO LOSES SUIT AGAINST THEATRICAL TRUST.

David Belasco, of whom this is a good picture, has lost his suit against the Theatrical Trust, as represented by Klaw and Erlanger. Last week Justice Fitzgerald of the New York Supreme court handed down a decision in which he held that David Belasco failed to substantiate his cause of action in either of the suits so bitterly fought in the courts last spring.

These actions sought to establish the fact that Klaw and Erlanger were partners in the production of "The Auctioneer," in which David Warfield was the star, and Belasco insisted that Joseph Brooks, his ostensible partner, was merely a dummy in the employ of Klaw & Erlanger.

In the decision Justice Fitzgerald says that the contract was entered into between Belasco and Brooks, and therefore gives judgment in favor of Klaw & Erlanger in one case and Brooks in the other. Belasco has appealed the case.

The new play by Arthur Wing Pinero in which George Alexander will return to his own London theater, the St. James, shortly after the holidays, Mr. Alexander is said to have made several objections to the title on the ground that it is mystifying and not particularly attractive, but Mr. Pinero, in his usual manner, has put his foot down and refused to change it under any circumstances.

Early in February, Otis Skinner will appear in New York, playing the role of Abbe Dauid in "The Duel," a translation of a French drama which has already had a notable success at the Comedie Francaise. The leading character, to be impersonated here by Mr. Skinner, is still being played in Paris by M. La Barge and will shortly be acted at the Garrick theater, London, by Arthur Boucher.

"The Hesitating King, Kingsbury" is the name of the new adaptation from the French by Cosmo Gordon Lenox, which is soon to be produced at the Haymarket theater, London. The success of his two other adaptations, "The Marriage of Kitty" and "The Freedom of Susanne," has placed Mr. Lenox in the very front rank of English adapters of foreign plays, and his new play is being awaited in London with a good deal of eagerness.

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Superlatives are in order when writing of the new spectacle at the Hippodrome. Nothing could be better for a holiday show and nothing approaching it in elaborateness and magnificence has ever been attempted here. In the play, "Lady Volunilla," a delightful young woman as played by Rose La Harpe, decides to use her money, and she has millions to present such a circus as has never been seen before. In "Lady Volunilla's" palace grounds the circus is given, and this scene is one of great beauty. The vast stage of the Hippodrome allows the effect of great perspective to be accomplished. Here is given a dance in the olden style, with the quaint costumes of the kind made familiar to us in Watteau paintings. "Lady Volunilla" decides to marry Paul Paesley, a stranded circus manager, who is helping her with the production of the "Society Circus," but he is abducted and taken to a dense forest. Then comes the comedy part of the show; there is a burlesque lion taming act and a monkey ballet, before Paul escapes and goes back to the palace to have the wedding ceremony performed. "The Song of the Flowers" is then given, in which 144 women in costumes representing baskets of flowers, dance to some very pretty music written by Gustav Leuders; then one gorgeous scene follows after another until the grand closing tableau is reached, and this baffles description. "The Court of the Golden Fountains" must be seen to be appreciated. Imagine fountains of gold made of living figures, and terraces stretching away in the background; a wonderful display of many colored dazzling electric lights, playing on streams of water which seem of more than all the hues of the rainbow. Lily pads are in the lake and swans move among them while many snow white doves circle about overhead.

The cost of such a production is appalling; all the scenes being enormous in size and the costumes unusually gorgeous and of great number; over 500 people being on the stage in the last scene; but all the money and magnificent properties could not have been available to make this beautiful spectacle, without the aid of the Hippodrome. To his ability the success of this production is largely due.

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The "Girl of the Golden West" shows no sign of waning popularity. It is good melodrama and much to be preferred to nifty-pammy so-called society plays, even if the theme is a very high one and the code of honor rather at a discount. The situation of playing at cards for the life or safety of some one is not at all new; but in this play the winning is done in a different way. The "Girl" does not hesitate to use her knowledge of the way to produce a certain card when she needs it most, and the cheating is done cleverly. This play makes no claim to high morality and tries to point no lesson, it is simply a vivid picture of the lives of some people who had good red

blood in their veins, not water, and it is well worth seeing.

Marie Cahill returns to New York Monday with her fun makers, and Fritz Scheff is coming in a week. Both of these actresses, though entirely different in personality and method, are welcome; and always, are amusing. Miss Cahill is seen in her familiar character of "Molly Moonshine," and Fritz Scheff presents her new opera, "Mlle. Modiste." Fritz Scheff's work is refreshing and artistic, for she relies on her own ability to please and amuse without calling to her assistance any clowns or horse play.

Another actress who has no rival in her line of work, Fay Templeton, will be here in two weeks. Always popular on Broadway, there is no one who can show the fade and follies of people in imitation as cleverly as does Miss Templeton.

William Gillette's presence in New York is assured, the fact that some interesting plays and good acting will be forthcoming this season. He will become the star in a stock company at the Charles Frohman's theaters. Mr. Gillette will select his own plays, stage them and generally direct their production. His intention is to make New York his home, leaving town for only very short tours, and his purpose is to omit all problem plays and works whose meaning is not clearly understood from his repertory.

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