

Dramatic

THE brilliantly successful "Sultan of Sulu" winds up its engagement tonight and then the house will be dark until Friday next, when we are again to have another comic opera treat in "Princess Chic".

Around the Theater there is mourning over the fact that Monday night—Christmas—one of the fat theatrical dates of the year, is to witness no performance, as the company playing "The Marriage of Kitty," which originally held the date, has been called in, or has cancelled for some other reason. Mr. Pyper received such short notice that he had no chance to fill the date with another traveling attraction and he offered it to the Salt Lake Symphony orchestra. Ordinarily they would have been glad to fill it, but the impossibility of bringing the musicians together on such short notice rendered it out of the question.

"Princess Chic," which has a strong hold on the fancy of our theatergoers, will introduce the new soprano, Miss Sophie Brandt, who is expected to be an actress of beauty and has a dramatic soprano voice of great volume. Accompanying her will be the basso comedian, George Callahan, who originally played the part of Brevet in the soldiers of fortune in the east, and who has been secured again for this tour. We are promised that the opera will be put on with the same care that distinguished it on its first presentation. The advance sale will open Wednesday.

The next seven or eight days will be lived on at the Grand theater. Matinees will be given on both the Christmas and New Year Mondays, and every night next week will be occupied except Thursday. The first bill will be the farce comedy "Grimes' Cellar Door," headed by the star, Jas. A. Mackie, who is also the originator of all the stage mechanism and the effects. The piece is interspersed with ample music, and a large chorus of girls is announced. The usual Wednesday matinee will be given.

Commencing Friday night the Grand announces a real thriller in "The Sidewalks of New York," with matinees Saturday and the following Monday—New Year's. The engagement ends Monday night, Jan. 2. "The Sidewalks of New York" is a sensational drama, founded on a murder, an unjust accusation, and detective work to ferret out the real villain, with the usual comedy accompaniments to lighten the long and turgid scenes. The star of "The Sidewalks of New York" is Mr. Mack Swain, whose picture appears on this page.

THEATRE GOSSIP.

Howard Kyle, who recently starred in "Nathan Hale," will soon enter vaudeville with a new one-act play.

Sir Henry Irving has sold his rights in "The Tenth Muse," to Mr. Beerbohm Tree, who will produce the piece at His Majesty's in London early next year.

Charles Frohman has arranged for a dramatization of "The Tenth Muse," written by Clyde Fitch in conjunction with Willis Steele, who controls the dramatic rights from Alfred Henry Lewis of his book "Wolfville." The play is to be ready for production next season.

It is reported that Blanch Bates has received from Rudyard Kipling the manuscript of a three-act play called "The Woman Who Wouldn't," and will produce it as soon as possible. The piece is short, and will be played in a double bill.

Kirk La Shelle has purchased from Daniel V. Arthur, a half interest in "The Education of Mr. Pipp," by Augustus Thomas. The comedy is founded upon the series of illustrations by Charles Dana Gibson. The first performance will take place in January. The half interest cost Mr. La Shelle \$10,000.

Ellis Jeffreys, the English actress, will come to America as a star next autumn. Alfred Strydom, who wrote "The Walls of Jericho," has agreed to write a play for her, and her manager has bought the American rights for the new play written by Mme. Fred Grease, with a role for Miss Jeffreys.

Nan Patterson has had offers that range all the way from \$500 to \$1,000 a week, in case she is acquitted. Plays have been written for her, and more than one theatrical firm is in the fight for her services. "The Mystery of a Hansom Cab," one of the creations that has been offered.

"Will you kindly tell us," a New York reporter asked of Mrs. Patrick Campbell, the actress, "why you are so frequently cold and unresponsive to our profession, and you know? Have you any ground against newspapers?" "Not a thing—except one," she



GUS VAUGHN, "Princess Chic."

replied: "they will, now and again, call me 'Mrs. Pat.' I can't stand that 'Pat.' It is the last straw that breaks the Campbell's back."

J. M. Barrie's latest play will be a fanciful creation of fairy tendencies, called "Peter Pan, or the Boy Who Wouldn't Grow Up." The dramatic rights are controlled by Charles Frohman, who will produce the play in London next Thursday night at the Duke of York's theater. It will be brought to this country next season if it proves a go in London.

Strange as it may seem to the average cold-blooded observer, the Trocadero theater, Chicago, under its new pseudonym, the Northwestern, has failed to make the success as a variety theater.

relations became so strained that Mr. Campbell conducted his business almost entirely with Belasco representatives, and the estrangement has now reached such an acute stage that the two men no longer speak. So far as Miss Crossman is concerned, "Sweet Kitty Bellairs" will be abandoned in the spring, and next fall she will appear in a new play.

James K. Hackett and his wife, Mary Manning, who, it was announced some time ago would appear as joint stars after next season, have settled upon their starring vehicle. It is a new romantic drama entitled, "The Prayer of the Sword," a play which has been running for some time in the Royal Adolphus theater, London. It is in four acts, and was written by James Bern-

COMES BACK TRIUMPHANT.



ELEANOR ROBSON.

When Miss Eleanor Robson left for London to produce her play, "Merely Mary Ann," it was with some doubt of the outcome. But she scored a triumph in the English capital. She now returns to America as one of the youngest of successful actresses, and will give one matinee in New York today; she opened in St. Louis Monday night, Ada Dwyer Russell appearing with her.

which its proprietors fondly hoped that it might, says the New York Sun. The public has shown a disposition to go elsewhere when in search of laughs, and there is now a plan on foot to turn it into a combination house and change its name again. Wouldn't it be a good idea to call it the Alibi act once?

Augustus Thomas, the dramatist, who returned to this country last week from Paris, announces that he is completing a play in which Lionel Barrymore is to be the star under the management of Charles Frohman. He also has a new comedy for John Drew and a successor to "The Earl of Pawtucket" for Lawrence O'Driscoll. The latter piece will be laid in Washington, and will be given political and diplomatic coloring in following out the story the dramatist has in mind.

Frank Mills, an American actor, but for some years one of the foremost leading men of the London stage, has been engaged to support Eleanor Robson on her coming American tour, in "Merely Mary Ann." Another important engagement made by Mr. George C. Tyler for Miss Robson's company is that of Ernest Mainwaring, for the part of Peter, a ten merchant, who writes popular ballads in his leisure moments. Mr. Mainwaring is known in America for the work he did in support of Marie Tempest.

Ermete Novelli, the remarkable Italian actor, is to come to this country this season after all. The opening of his tour is announced for Jan. 9, at the Lyric theater in New York. His leading roles will be Signora Oliva Clamini. It is believed that Novelli is a foreign visitor who will find success in the United States. He is an actor of exceptional gifts, versatile to a degree almost unique in the present day theatrical world, and a consummate master of his art. If his manager can present him at prices within reason, there seems great probability of his becoming one of the lions of the season.

The original Wallace manuscript of "Diplomacy" issued in the rehearsal of Rose Coghlan's revival, which will shortly commence its tour. This manuscript, which contains all of the original "business" and notes by its famous author, Victorien Sardou, was presented to Miss Coghlan by Lester Wallace. The latter, who considered "Diplomacy" the greatest of all dramatic productions, assumed the part of Henry Beauchamp at the revival in his own theater in New York City a score of years ago. The role in the present revival will be enacted by Howard Kyle. The tour of "Diplomacy" will be brief on account of the New York run of the play, which has been arranged to commence early in March.

From New York comes the news that with the close of the present season the relationship between David Belasco and Henrietta Crossman will terminate. Between Mr. Belasco and Mr. Campbell, Miss Crossman's husband and manager, there has been more or less friction since the first performance of "Sweet Kitty Bellairs." Little by little, their

and Pagan. The scenes are laid in Italy in the year 1500, thus affording abundant opportunity for handsome stage settings and costumes. Miss Manning is under contract to star for one season under the management of Frank McKee, and after her obligations are fulfilled she will begin rehearsals with Mr. Hackett of the new play. In it they will appear together for the first time in six years. They were last seen together at the old Lyceum theater under the management of Daniel Frohman.

Carolyn Wells recently twisted a number of familiar proverbs into what she terms "stage whippers." Here are some of the more amusing: Deadheads tell no tales. Stars are stubborn things. Contracts make cowards of us all. One good turn deserves an encore. A little actress is a dangerous thing. It's a long shirt that has no turning. Stars rush in where angels fear to tread.

Managers never have any good of themselves. A manager is known by the company he keeps. A plot is not without honor save in comic opera. Take care of the dance and the songs will take care of themselves.

Israel Zangwill suggests to American millionaires who are anxious to help the stage that, "instead of giving money to donors and dinners on horseback, why do they not subsidize some good dramatist to give a new play for their special benefit? I mean a purely private performance for the millionaire and his friends. Quite likely the play would not be publicly produced until six months afterward. I should think the exclusiveness and novelty of the performance would appeal to you enterprising Americans, always on the watch for some new and conspicuous way to spend money. This is not a new idea at all. I do not claim it as my own. It was frequently done in the Elizabethan times, and many of our classics today were first given before a private audience. Shakespeare was conspicuous in that respect. Then, too, think what an incentive it would be to the lagging American dramatist, and possibly what a blow it would deal to the pork pie musical play!"

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With "The Sidewalks of New York," at the Grand Next Week.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Dec. 13.—When Arthur W. Pinero's comedy, "A Wife Without a Smile," was produced in London, it made an immediate and enormous success in spite of some of the critics who vehemently damned it and declared that its favor was solely due to the introduction of an episode that might be construed as indecent. There was a fine allusion to this in the English papers, and to his critics Pinero retorted that the only evil in the affair was the wickedness within their own hearts which made them misunderstand his intention. However, it is quite apparent that the denunciation of "A Wife Without a Smile" as a play in London was not merited. It is a capital comedy full of humor and written with the inclusive brilliancy of Pinero. The hero of it is a millionaire who takes life lightly and has a great time in the enjoyment of his own jests and the antics of toys of his own invention. His wife is totally without a sense of humor and doesn't see any fun in his jokes. In fact, she becomes excessively bored, when it is suddenly found that there was an irregularity about the marriage of the couple, and both are intensely relieved. At first it appears that they are overjoyed at the prospect of their liberation, but when each in turn finds that the other is about to marry someone else, both are consumed with jealousy and they ultimately make up and start all over again. "A Wife Without a Smile" will doubtless have a long and prosperous run at the Criterion theater. The specially organized company, which is of the very finest quality, includes Margaret Illington, Esther Tittel, Elsie DeWolfe, Ernest Lawford, Robert Whithing, Frank Atterley and J. H. Barnes. The last named player used to be called "Handsome Jack Barnes" when he first came to America as Adelaide Nielsen's leading man. That was a good many years ago, but Barnes is still a stalwart and mainly chap and a very good actor.

David Belasco is in a determined frame of mind over the opposition that has developed in Washington against his scheme of presenting Mrs. Leslie Carter in that city in an improvised theater in Convention hall. The building laws have been invoked, already made known in the press dispatches, to prevent the opening of the hall for theatrical purposes, and last night Mr. Belasco observed with some grimaces that if necessary he would consider the new play without making any charge for admission, thereby replying the law inoperative as it applies only to places of entertainment where an entrance fee is exacted. If this step is found unavoidable at the last moment it will be a costly affair for Belasco, but it will give him the satisfaction of knowing that he has not been thwarted in his plan to invariably give Mrs. Carter her first appearance in a new play at the national capital. Mr. Belasco takes it for granted that the influences behind the appeal to the Washington building ordinance are centered in the offices of the Theatrical Syndicate, with which institution, as everybody knows, he is at deadly odds. But he is inclined to view the situation philosophically, and with increasing determination to "win out."

All appearances indicate that New Year's eve will be the biggest theatrical occasion in New York for a number of years. For the past two weeks it has been utterly impossible to secure a seat for the night in question at any one of the metropolitan playhouses, showing that all persons who conclude in the interval that they wish to see amusements as a part of their New Year's festivities will have to be content with standing room or no room at all. The growth of New Year's as a time for the expression of universal rejoicing has been very rapid in the past few seasons. There was a period when it was not observed to any extent in New York, but that time has certainly gone out of existence.

In behalf of Eleanor Robson the town looks as though expecting the advent of a circus. For, although Miss Robson has been announced to give only a single performance here (the "welcome home" matinee arranged by Klaw & Erlanger for the New Amsterdam theater), the billposters have been at work quite as energetically as though she were coming in for a protracted run. The handsome countenance of this exceptionally successful American actress is reflected upon countless billboards and one can scarcely turn in any direction without seeing these illuminative portraits. Miss Robson will not be in New York for more than 24 hours, as she must start immediately for St. Louis for the opening of her tour, which will embrace most of the large cities. "Merely Mary Ann" will again serve as her vehicle.

"Little Johnny Jones," which has hugely diverted an extended series of large audiences at the Liberty theater, is jointly owned by George M. Cohan and Samuel H. Harris. Thus Mr. Cohan, the 28-year-old star, is at least half way his own manager, in addition to appearing as author, composer, stage director and actor. They used to say that no man could possibly do all these things at once—but that was before young Cohan came to light with his unmistakable genius.

The advance sale for Maude Adams'

revival of "The Little Minister" at the Empire theater indicates not alone that she will have a rousing reception, but that the engagement will be attended with extraordinary success. The house is practically sold out for several weeks, showing among other things that this particular star is not materially affected in the public esteem by the play in which she appears. Mr. Frohman some years ago tested this by announcing her name in a number of cities without mentioning and play at all, and it was always the old story of playing to enormous throngs.

It is quite possible that at least one distinctively American entertainment may be introduced to London in the late spring. Florenz Ziegfeld, Jr., and Joseph Weber are seriously considering a proposition to take the whole Weber Music hall show to the British metropolis early in June and keep it there all summer—providing of course it shall prove attractive to the Britons. Whether such a performance would be better for Londoners is of course a good deal of a question, but one which Ziegfeld and Weber think is worthy of solution.

Thompson & Dundy's New York hippodrome nears completion on the Sixth avenue block between Forty-third and Forty-fourth streets and the opening is definitely set for the latter part of January. The structure will be the largest playhouse in the world, the first amusement enterprise of its character in the United States, and an improvement in construction, equipment and conduct over the hippodromes of London, Paris and Berlin. More than 5,000 persons will find accommodation in its capacious body and the best orchestra seats will cost only \$1. Two performances will be given daily and the popular confidently predicted "big deal" of a "winter indoor circus" is planned will be the best acts in this country or abroad. Thompson & Dundy insist—but blended with it will be spectacular, dramatic, acrobatic, pantomime, musical comedy and aquatic entertainment. Pretty girls in costly costumes designed by M. Alfredo Edel of Paris, heroes, villains and favorite Broadway principals will add their grateful presence. The dining monstrosity of plain exhibitions of muscle and acrobatic and aerial skill will be done away with. The hippodrome performance will have two parts and in each the spectacular effects will surpass even the amazing revelations of the past light and color with which Frederic Thompson set wild millions at Lunt park. "When a Yankee Circus Goes to Mars" will be followed by "Andersonville, or the Wilson Raiders."

N. C. Goodwin's management at the Knickerbocker theater in "The Usurper" finishes with the current week, and we shall not see Mr. Goodwin again in New York until he comes here under the management of Charles Frohman to appear in "The Beauty and the Beast." "The Usurper" will amply serve the actor's plans for the immediate future. It is a capital play, admirably played, and the special scenery which Mr. Goodwin takes with him upon his travels is very elaborate and substantial. The principal character, John Maddox, gives fine opportunities for the display of the star's varied and striking talents, and it is of course superfluous to say that he takes every advantage of this condition.

Sir Charles Wyndham has made a really genuine success at the Lyceum theater with "Mrs. Goring's Necklaces." The house is about as full as any in New York at this unpropitious time of year and the play and its interpretation are thoroughly and heartily enjoyed.

Lew Dockstader, who is responsible for most modern innovations in negro minstrelsy, has "up his sleeve" for next season a novelty that will prove interesting and attractive to persons other than those already interested in burnt cork shows. He is now in active negotiation with an exceptionally eminent grand opera prima donna and there is little doubt that terms will be agreed upon under which she will sing for Dockstader all next year. This will have a tendency to place minstrelsy upon a still higher plane than it now occupies.

Edna May, with whom moving day comes along on Monday for the third time since the beginning of her engagement in "The Schoolgirl" at Daly's theater, will not be permanently through with New York when she leaves town a fortnight hence. It is Mr. Frohman's intention to bring the actress and her company back to Broadway at the expiration of her visit to a few of the other large cities and in the spring to take all hands to London for an engagement there. By this means the English public will have a chance to see just how one of their own successful musical comedies was played in Yankee land.

"All sold out" is the reply that greets applicants for tickets for the future performances of David Warfield in "The Music Master" at the Belasco theater. This condition applies not alone to the regular nights but to the extra matinees put forward by the management with the intention of accommodating the previously unsatisfied public. It looks very much as though Warfield, after his transference to the Elton theater, might remain in town until away into next summer without any practical diminishment of his audience.

LEANDER RICHARDSON.

LONDON STAGE NEWS.

Special Correspondence.

LONDON, Dec. 3.—Henry Arthur Jones said in response to a toast at a banquet this week that the entertainment at nine-tenths of the most fashionable London theaters was rank tom-foolery. Some of his own failures, he said, had been due to his effort to meet the demand for tom-foolery, but others had been due to the lack of properly trained actors. Thereupon Beerbohm Tree, lecturing to the students of his Academy of Dramatic Art, observed that "Mr. Jones admitted to having stooped to the public to conquer it. Might he not have tried to learn how to get the strength to command it," and went on to imply that if the good Mr. Jones had written better plays he would have had fewer failures. Of course this reference to failures jogged the chip on Mr. Jones' shoulder, and the result was a retort yesterday that adds to the gaiety of nations. "There is a vast difference, my dear Tree," writes Mr. Jones in a letter which was evidently sent round to the newspapers at the same time, "between complaining of one's own personal position and complaining of the position that one's art occupies in public esteem."

"You and I, my dear Tree, have had too many failures and too many successes to set an extreme value upon the one or the other."

"If I have an occasional failure, please credit me with a little of the conspicuous fortitude and philosophy that you have so often shown on similar occasions. But, as it happens, during the past season, English playgoers have given me no opportunity for playing the martyr. Facts and figures are at your service."

By Oscar Asche and his company, most of whom are graduates from the Benson school, has given rise to the usual amount of disturbance in critical minds whenever a daring actor interprets Shakespeare for himself. But, as it happened, during the past season, English playgoers have given me no opportunity for playing the martyr. Facts and figures are at your service."

George Edwardes has been so much encouraged by the long run of "The Duchess of Dantzig," which he brought out as an experiment, that he is making arrangements for putting light opera once more on a permanent basis in London. When Miss Evie Greene returns from her American visit she will appear in a new opera by Mr. Andre Messager, the composer of "Veronique," the title of which is to be "La Pompadour." The book will be by Moutier G. Duval and Captain Basil Hood. M. Victorien Sardou has been so much impressed by the successful adaptation of his "Mme. Sans-Gene," for the libretto of "The Duchess of Dantzig," that he has accepted a commission from Mr. Edwardes to write a book for a new opera to be produced in England, and Dr. Hugo Felix will be the composer.

No little surprise has been occasioned by an announcement that the withdrawal of Herr Arthur Schnitzler's new play, "The House of Deborah," before the first performance of it had been given at the Little Theater in Berlin. Before the rehearsals were at an end, the company struck and refused to perform the parts assigned to them in the drama. They did this on the ground that it was immoral. Actors and actresses as a class are not popularly credited with being more squeamish than the theater-going public on this score, but in this particular instance, it was their own profession that was discredited. The principal incidents of the piece take place in the house of a famous opera singer, who under the eyes of her mother carries on half a dozen intrigues simultaneously. On the ground that she wears such a hideous mask, it needs only to be seen to be hated, the author declared it a highly moral play. But the company didn't see it that way.

The recent matinee performance for the benefit of the Lyceum fund, which has called public attention to the melancholy fate of that once popular actress who at 67, after 50 years of hard and conscientious work on the stage, found herself reduced to actual want. She made her debut at Portsmouth, and eight years later obtained her first London engagement under the management of her famous father-in-law, Samuel Phelps. No breath of scandal was ever raised against her. She played her part well both in public and private life, and it was to pay a tribute to an honorable man, that she distinguished herself, that several of the most distinguished members of her profession rallied to her support. It is pleasant to be able to record that the benefit procured her a substantial sum.

Admission to the theater at Bayreuth will be free to all after 1913. If success attends an appeal which is about to be made by the Wagner associations of Germany, Wagner's 100th anniversary occurs in 1913, and

It is hoped that by this time \$250,000 can be raised—with such sum in hand it will be possible to do away with all Wagner fees in connection with the Bayreuth opera. In attempting this endeavoring to carry out part of the composer's own ambition, and they consider this a more fitting means of commemorating him than raising a memorial of either stone or metal. Shortly before his death Wagner cut aside a sum of money the interest of which was to be used in enabling poor persons of musical talents to travel to Bayreuth to witness his works given at their best in his own theater, and it was Wagner's intention to enlarge this fund so as to pay the traveling and hotel expenses of such persons as well as free entrance to the theater—to establish Bayreuth traveling scholarships, in fact. Of course the Wagner family will benefit in no way by the fund which it is proposed to raise. They do not now gain one penny from the representations at Bayreuth, as this entire proceeds from the sale of tickets is expended on the performances and in the payment of the artists.

It will be rather interesting to see what effect Olga Netherland and Mrs. Craigie's recent "appeal to Caesar" will have on "The Flute of Pan." Thus far, the developments since the memorable first night have been both edifying and amusing. A day or two after her play was "boomed" Mrs. Craigie wrote a long letter to one of the London newspapers in which, after discussing the ethics of "booming" at much length, the astute authoress declared that she and Miss Netherland were prepared to give one free performance of their piece at the Shaftesbury in order to get an unbiased verdict as to its merits. The newspaper was to allot seats to the public, and by this means a representative audience would be obtained. Accordingly the Journal invited applications for places in the theater on a certain night, and the results were truly amazing—more than 25,000 people asking for admission. Whereupon a delightful interview with Miss Netherland took place in which the authoress declared that the rush for seats was indisputable evidence to her of British love for fair play. Perhaps free play would have been nearer the mark. However, of the actress' "200,000 friends," as she called them, only 1,200 could be accommodated with seats, and before this audience "The Flute of Pan" was given with great eclat, vote-by-ballot—as to its merits, was taken, too, when by a majority of 1,300 to 30 the piece was declared a worthy one, and "boomed" which was applied for free seats and didn't get them will turn up at the box-office remains, however, to be seen. CURTIS BROWN.

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