



NEXT week brings us again that talented and universally favorite actor, Mr. Edward H. Sothern. His visit this time promises a double attractiveness, especially to the theatergoers of old days, as we are to have Southern the Younger, in a revival of the play which made Southern the Older his fame. It is now called "Lord Dundreary," but in the old days it was renowned as "Our American Cousin," and as all students know, it achieved a melancholy place for itself in history as the play which was being rendered on the stage the night Abraham Lincoln was assassinated.

It is about 40 years since Tom Taylor's comedy was acted in America for the first time, and players of today are apt to find it somewhat old-fashioned and talky, but Southern the Older in his inimitable role used to make everyone forget all that, and Southern the Younger accomplished the same thing, to an even greater degree. In fact, Lord Dundreary has proved the most eagerly sought after of any of the plays in Mr. Sothern's repertoire.

The old history of "Our American Cousin" is crowded with the names of such notables as Laura Keane, who, as manageress, brought it out in America; Joseph Jefferson, the original Yankee; C. W. Coudock, Sarah Stevens, Effie Germon and many others concerned in the original production of the early 60's. Mr. Sothern's father, who was already a young actor of considerable note was highly indignant over the insignificance and worthlessness of the part that has been assigned to him. He was not then so big a man as he became later on. It was of his Claude Melnotte that the well-known critic, William Stewart, had written a little while before that it had all the characteristics of the piker except its occasional warmth. His own version of the silly little skip, which later on was one of the distinguishing characteristics of Dundreary, was as follows: "There had been some small temporary misunderstanding between himself and Miss Keane—no very rare occurrence—when, on making his entrance, at rehearsal, he caught his toe in a strip of carpet and with difficulty saved himself from a fall. Miss Keane, noting his action but not the cause of it, asked him, sharply, whether that was his notion of the walk of a British nobleman, whereupon he—having observed that his misstep had provoked general laughter—replied blandly that it was, and that it was an integral part of his conception of the character. Thereafter he repeated the action, with what astonishing results everybody knows. Upon this accidental foundation the fortunate actor reared an elaborate caricature which threw all the rest of the play into obscurity and won for him one of the most remunerative successes recorded in the history of the stage. In London, where it was the reigning attraction for several seasons, it recaptured the famous old Haymarket theater, long the home of legitimate comedy, from a condition of impending bankruptcy and set it floating upon a tide of golden prosperity. The remarkable fact about the impersonation was that it seemed to afford just as much delight to the special class which it ridiculed as the general public. Bewildered, dawning, languid, inarticulate dandies filled the orchestra stalls night after night, to gaze upon their own absurd reflection on the other side of the footlights. Perhaps there never was a more notable or enduring triumph of pure folly, but it must be noted that though utterly pious-minded, this Dundreary was, at its best, a bit of exquisite theatrical art which used the most delicate methods even in provoking roars of uncontrollable laughter. It never descended to buffoonery, never by word, look, or gesture transgressed the laws of the most refined society. His lordship was at once a perfect fool and a perfect gentleman, that is to say, so far as mere polish in externals is concerned. On this side of the Atlantic he sometimes adopted a broader and clumsier methods more likely to gratify the gods and the groundlings, but as an example of technical skill it was always, and in every respect a most notable achievement. Whether the younger Sothern can recapture the old conception and endow it with the fine finish and quaint humor of his sire, or whether, if he succeeds in doing this,

the character will have meaning and appeal for the present generation, are questions which only time can answer. But it is safe to assume that there will be a large number of both old and young players at the theater next week to witness the outcome.

Commencing Monday night at the Salt Lake theater for an engagement of three nights and Wednesday matinee, Sam S. and Lee Shubert will offer Clyde Fitch's latest and most successful comedy, "Girls," which ran for one whole

Gilmore was destined to be a metropolitan favorite. Once he gains a real foothold, said this editor, he will constantly increase his public until he is equally well known in all cities from coast to coast. Mr. Gilmore will present "Boys of Co. B," one of the best plays of his stellar career, and "The Wheel of Love," at the Colonial, all next week. Mr. Gilmore comes direct to the Colonial theater after a tour through the month at advanced prices. This engagement will be the first appearance of Mr. Gilmore and "Boys of



"GIRLS."

Principals in the Title Role of Clyde

Fitch's Comedy at Salt Lake Theater, Monday, Tuesday and Wednesday.

year at Daly's theater, New York. "Girls" gives a description of the struggle of three young women to earn a living, their brave beginning and their ultimate willingness to let mere man work out the problem for them. The whole play is pure comedy of the first rank. It pictures the discomforts and make shifts of studio life. One large room in a studio building is the home of three young women all out of employment, deeply in debt and looking for work. The play ends in good old orthodox fashion with the girls all safely started on the road to matrimony, and everybody satisfied and happy. The cast, which was selected by Mr. Fitch himself, is composed of prominent metropolitan players, among whom are: H. S. Northrup, Beattie Toner, Caroline Locke, Ethel Terry, Suzette Jackson, Mercedes Edwards, Charles Brandt, Evelyn Hanson, Karl Knapp, Marie Young, Fred Stanton and A. Locke.

In Paul Gilmore, people who are conversant with the music world, recognize an actor whose future has much in store. This young actor combines many historic and physical qualities. He has already demonstrated thoroughly his versatility and that he is not a one-part actor. In romance, in drawing-room comedy, in college play and in character, he has given versatile portrayals. Mr. Gilmore's following engagement season by season. A dramatic editor of long years' experience, in speaking of Paul Gilmore the other day, expressed the opinion that Mr.

Co. B" at less than the \$150 scale of prices. The original New York production even to the pictures and furniture, together with a company of 30 players are carried.

Again Gus Edwards' "School Boys and Girls" are to appear in Salt Lake City and the headline on the Orpheum's new bill which appears at the playhouse Sunday night will be the ridiculous youth who in the past have never failed to please. Lillian Goss will appear in the role of "Sassy Little" and Louis Handler will do the stunts of the Hebrew boy. Gertie Moulton is the monitor. In the part of "The Stage Manager," will be seen Miss Effie Lawrence, a Salt Lake sister of Anita Lawrence, who recently appeared in the city. She is a great-granddaughter of the late Heber C. Kimball. With her in the sketch is Bert Howard. These two artists are said to furnish plenty of amusement. "Dull Care" is the title of the new musical monologue in which Edwin Lathel will appear. An acrobatic sketch is out of the ordinary is provided by Caron and Portman. Dance "Audience and Melody" Scarlet have a sketch in the hand line which is declared to be both pleasing and useful. Tom Armstrong and Edna Verne, two quiet Australian comedians, present a new act, "Kiddie Korde," which is well spoken of in the east. Bill Gordon and Nick Marx round out the program of good specialties.

No matter how strong may be racial feeling, prejudice at the great fair at "Strongheart" are inevitably moved to sympathy with the Indian hero. While the play emphasizes the abolition of color the character of the Indian is only compared to Fenimore Cooper's splendid characters. In selecting this drama for presentation at the Huntington hotel, William Mack has been chiefly influenced by the fact which the character of the hero has everywhere gained in the public. It gives Mr. Mack personally a better chance to show what he can do than any other role in which he has ever seen here. He has appeared no dancer or trouble to ensure a successful run and is making it with careful attention to detail. The first scene is in a college den at Cambridge, England, and the play is given in a school life and later there is a football game of exciting play.

The offering for the vaudeville bill at the Grand has been a splendid success, with the opening performance showing a difference in the bill which will open Monday that that house has offered since it was first the vaudeville bill in this city last season ago. According to matron critics the bill which will open Monday will contain a number of clever acts which include the (Loud) George Dues, with his new act, carrying their own melody; W. J. McDermott, billed as the king of tramp comedians, and if the Denver Post is to be taken as an authority, he makes good on his claim; Bowman and St. Clair, singing and conversation act, that is claimed to be new and novel; "The Crown and the Gown," in which Douglas and Douglas offer an acrobatic act, and the Jugglers Mathews, with a turn that is said to contain a number of new laughing features. In addition there will be two new pictures on the Grandstage.

REYNOLD'S DICTIONARY.

of the Book of Mormon. A new edition now ready. Salt Lake and Deseret Sunday School Union Book Store, Salt Lake City.

## THEATER GOSSIP

Arnold Daly has changed the name of his play from "The Phosphorists" to "Strong People."

Henrietta Croswell is soon to be seen in a comedy called "Change." It is the work of Elmer H. Harris.

It is said that Otto Bremer is considering a production of R. B. Stevenson and W. T. Henkle's "Macaire."

Ethel Barrymore is to play a new one-act piece by J. M. Barrie as a curtain-raiser to "Lady Frederick" before long.

Heinrich Conried is rapidly recovering his health in Berlin and it is said that he will return to this country in the spring.

Edward Everett Ross, the man who dramatized "David Harum," "Richard Carvel" and "Janet Meredith," is soon to marry Jessie Arnold.

Faversham's successful new stellar vehicle, "The Barber of New Orleans," has been made into a novel by its author, Edward C. Carpenter.

David Warfield enters upon the fourth week of his engagement at the academy, which has been devoted so far to Charles Klein's "The Music Master," now in the fifth season of its remarkable career. Mr. Belasco announces two weeks more of "The Music Master," and indicates a point to a continuation of capacity business for the remainder of the engagement. "A Grand Army Man" is scheduled for revival in about two weeks.

Mayor McCellan signed, Jan. 29, a new ordinance prohibiting moving picture theaters from admitting children under the age of 16, unless accompanied by adults, under a penalty of from \$5 to \$25 for each offense. The ordinance must be with the approval of all responsible and intelligent managers, many of whom have long followed this rule of their own volition. They hold that a theater that cannot live without the presence of unattended children, has no legitimate excuse for existing.

Mrs. Sarah Fisher, Sallie Fisher's mother, attended the performance of "A Stubborn Obedience" last Friday night. She laughed so heartily at the comedy that a bit of sneezing followed which was so violent that Mrs. Fisher broke a rib. Dr. Walter A. Sholes was called into the dressing-room, where Mrs. Fisher had been taken. He said that Mrs. Fisher had probably suffered from a fractured rib before and that the present accident was due to a structural weakness. She was sent to her daughter's home after the play.—Dramatic Mirror.

Hugh H. Hahn, writing in the Memphis Commercial Appeal, erroneously says the season of Mrs. Fiske is to be terminated in "Salvation Nell," that she may appear in "Hansel." Mrs. Fiske never has had a more successful play than "Salvation Nell," and has had no idea of cutting short its legitimate term on the American stage. Harrison Gray Fiske has secured the Houghton play for Mrs. Fiske's future use in line with the policy that makes provision ahead for future seasons, and in accordance with Mrs. Fiske's desire—which has marked her tendency for years—to simplify and give artistic diversity to her repertoire.

Monday evening, Feb. 1, marked Blanche Bates' 15th performance in "The Fighting Hope," new play to be crowded homes at the Belasco theater. Several sources, representative of the occasion, were presented to everyone attending the 15th performance. Miss Bates expects to create a new record for long engagements before leaving the city, and the demand for seats may be taken as an indication the Belasco star's expectations will be more than realized.

"An Englishman's Home," the melodrama by Mr. Guy du Maurier, produced a few nights ago in Wyndham's theater in London, and which created quite a furore, will be seen in New York soon. Mr. Charles Frohman has just obtained the American rights and will present it early in March. The theme of the melodrama is the German invasion of England and hints at the unprepared state of England's defenses. In order to get the right atmosphere, Mr. Frohman says he will bring over German peasants who do not understand a word of English to appear in the production.

## INDECENCY ON THE STAGE.

The Theater is Growing More and More in Disrepute.

It is a matter of general comment that the theatrical world, heretofore, is affected by a growing tendency to indecency. Perhaps it is futile to protest frequently and vociferously about the immorality of the stage. The question, and one not to be entered into lightly or disposed of briefly, is the fact is that the drama has always dealt more or less freely with subjects generally avoided in polite conversation, but so has the novel. The play and the book are not immoral. As a matter of fact, the stage frequently exerts a moral and uplifting influence.

But the measure of art in some of the most conspicuous shows now on view is negligible. They are offensive to the taste of this era. It is a poor excuse for their existence to point out that Shakespeare wrote "Measure for Measure." There are exhibitions of indecency and nakedness in the limelight that would be out of place except in the criminal haunts of Paris and the private bathroom. The indecency grows, and fully two-thirds of this public are indignant about it. The police might well prohibit some of the plays. But we are all reactive under the interference of the police with such matters. The only other way is for decent folks to express their belief in the bad influence of such exhibitions frankly and freely, and make persons not quite so decent ashamed to countenance them. Indecency will have its way if it is alert and militant.—New York Times.

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Charles H. Packard announces a plan whereby he proposes to furnish vaudeville entertainments to travelers upon railroad trains while the cars are in motion. He proposes to incorporate a company for the purpose of building cars having seats in them with a small stage at one end. Not more than two performers would be used in each act presented.



PAUL GILMORE

In "Boys of Company B," Colonial.



MR. E. H. SOTHERN,

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