

THE coming of the Harry Lauder concert company to the Tabernacle on the afternoon and evening of January 5, is exciting all sorts of anticipations among those who know of the fame of the highest priced artist of the day. A popular grade of prices has been established, running from \$1 to 25 cents, for the various parts of the house, the advance sale beginning Monday morning at the Consolidated Music Co.

## FRITZI SCHEFF IN NEW OPERA.

Ever since Fritz Scheff appeared in "Mlle. Modiste," people have been eager to extend her a second welcome, and the knowledge that she is coming back to the Salt Lake Theater next Friday and Saturday evening, with a matinee New Year's day is sure to be greeted with enthusiasm. Her new opera, "The Prima Donna," comes from the prolific pen of Victor Herbert, the libretto having been written by Henry Blossom. The whole presentation is just as it left the Knickerbocker theater, New York, and the management claim to pay railroad fares for 100 people, which is discounted 50 per cent, is still notable.

Some bright names of assisting artists appear in the list, among them being John E. Hazzard, Vernon Davidson, William K. Harcourt, Donald Hall, Martin Hayden, Gilbert Clayton, Phil Branson, Armand Cortes, Fred Killeen, Anna Pelham, Tillie Salinger, Grace Delmar, Maxine Verandah La Noveta, Katherine Stewart, Virginia Reed and many others.

## THE ORPHEUM NEXT WEEK.

Every one loves a soldier boy, and America is proud of the achievements of her "Boys in Blue." Hence, the arrival at the Orpheum for next week of the vaudeville "Boys in Blue," after a triumphant tour of Europe, exploiting the cleverness of our soldiers, is an event of interest. The act is one of the biggest things in vaudeville. Seventeen men, dressed in the uniform of Uncle Sam's soldiers, and a Red Cross nurse are required for its presentation. The company carries 32 persons in all.

Lulu McConnell comes with Grant Simpson in a comedy by Lester Loneragan, "A Sorrowful Hour."

Bobby Pandur claims the finest physical development in the world, his only acknowledged rival being his brother who acts with him. They give a series of gladiatorial poses in a specially designed cabinet.

The Potter-Hartwell Trio present an acrobatic act that is said to be new.

Cross and Josephine will be seen in a comedy sketch by Arthur Dwyer, entitled "Dying to Act," a travesty on melodrama.

The Tempest and Sunshine Trio consists of three girls who are billed as "cute, cunning and coy." They have been featured with several eastern revues and musical comedies.

A musical program of standard Orpheum excellence, and new kindred pictures complete the bill.

"SIS HOPKINS" AT THE COLONIAL.

A rural comedy drama in which there is nothing suggestive of caricature is "Sis Hopkins," the noted rural play which will be seen at the Colonial for six days, starting on Monday Dec. 27.

Miss Rose Melville, who first gave the quaint and lovable character of the Posey country girl to the stage, will again be seen in the title role. This is her eleventh year of continuous success. The play has been given an entirely new production by Miss Melville's manager, J. R. Stirling, and the company supporting her is said to be the best she has ever had. In the famous scene, there are many new sets of costumes for the characters of the Posey country. "Sis" is still winning her famous "Snake-dance." People who have never seen it have some good laughs coming.

Colonial attractions which will follow "Sis," are Pauline Hall in "Wildfire," and the play of "A Girl at the Helm," and "King Dodo."

"THE VAGABOND KING."

There is a real attraction at the Shubert for the coming week in "The Vagabond King."



FRITZI SCHEFF.

"The Prima Donna," at the Salt Lake Theater, Friday and Saturday Next.

abond King." Since the playhouse opposite the postoffice has been opened, it has been the policy of the local management for the Shuberts to allow none but the best attractions, and in "The Vagabond King," they claim to have one that stands in a class by itself.

Alfred Swenson and Miss Lorle Palmer head the company, still claiming to be a former Salt Lake boy who has won success in his profession in the east and Miss Palmer was leading lady all last year with "The Wolf," in which she was seen here.

The play deals with the situation in which Vernon, a newspaper correspondent, in search of material, finds himself when he wanders into the kingdom of Kahinburg. This principality has been badly governed by a tyrant, who has played havoc with the finances and managed to place the crown in pawn, to the neighboring country of Beronia.

The courtiers are ready to conspire when they find Vernon asleep in the king's garden. His marked resemblance to the king strikes them and they play a substitution. That night the king is struck down by a noble whom he has grossly wronged and the conspirators bring in the wanderer to take his place.

Into the tangle which follows comes the princess of Beronia in disguise. A marriage had been planned for her with the king and she wants to learn the truth of stories she has heard of his character. She falls in love with the pseudo king and he with her. A soothsayer finally appears who discovers that Vernon is the real heir to the throne, stolen by brigands in childhood, all of which suggests "The Prisoner of Zenda," but is in reality a different play.

GRAND CLINGS TO STOCK.

In spite of the transfer of the Willard Mack company to the Bungalow, the Grand management will still cling to drama for the present. The Hazlett Dramatic company, a traveling organization, will be seen both this afternoon and evening in "A Fighting Chance," and will be re-engaged all next week for a rendition of "Life for Life."

In the meantime the Willard Mack company is at work rehearsing for its reappearance at the Bungalow in "Polity Primrose," on Jan. 1.

THE MISSION THEATER BILL.

This afternoon and evening and for the remainder of the week up to Tuesday next, will be seen the clever list of people who opened last Wednesday night. Of all the numbers "The Markham Divorce Case" is probably the leading feature.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

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## THEATER GOSSIP

"Peter Pan," will be revived in London for the Christmas holidays with Pauline Chase in the title role. The actress will be seen in a new play next season in this country.

In spite of Chicago's censure Daniel Frohman is unafraid. He will present "The Commanding Officer" at the Savoy theater, New York, with Isabel Irving and Robert T. Haines in the leading roles.

One of the new characters in Clyde Fitch's last play, "The City," draws this comparison between the village and the city: "What's the use of smelling new mown hay in the country when you can breathe gasoline along Fifth avenue?"

Robert Edson closed his season in the Maugham play, "The Noble Spaniard," last week, and the Harris star is now on his way from St. Louis to New York, where he will begin rehearsals of "A Man's Man."

Ethel Barrymore is on deck once more; a capable nurse will be installed for young Colt, and his mother will begin her season Jan. 8, in Philadelphia. Her starring vehicle for this season, "Mid-Channel," by Arthur Wing Pinero.

Hattie Williams, under the management of Charles Frohman, is to make her first stellar appearance at the new Columbia theater, presenting her new comedy called "Detective Sparks," recorded as one of the distinct hits of the eastern season.

Wilton Lackaye has bared some of the secrets of his correspondence. One of the begging letters he recently showed a friend ended with this remarkable plea: "Mr. Lackaye, do send me a hundred dollars, for besides all the troubles I have told you about I tell out of a taxicab yesterday and was almost instantly killed."

One of the handsomest holiday offerings which has come to The Deseret News office, is a quartet of pictures, showing the faces of Edwin Booth, Lawrence Barrett, Thomas W. Keene and Charles B. Hanford. While they are no doubt sent out by Mr. Hanford as an advertisement for himself, they are simply works of art, and are sure to meet with the appreciation they deserve.

Although they have a notable repertoire, it is quite certain that E. H. Sothern and Julia Marlowe will in the comparatively near future make an elaborate production of Macbeth.

This great tragedy, like other plays

of Shakespeare, always excites the artistic imagination.

An earnest attempt to interpret it should be looked forward to with confidence that many satisfying elements will be developed in its representation, and there will be curiosity to see Mr. Sothern and Miss Marlowe as its protagonists.

Sir John Hare—in his speech, presenting the English memorial to Comptell—paid an eloquent tribute to the Comedie Francaise. He said in part: "In the Theater Francaise the high-water mark of histrionic art has been reached and maintained for more than 300 years; its pre-eminence has been a source of pride not alone to France, but to every country where there exists a love of dramatic art in its highest form. It stands as an example to the whole world of a perfect system, and of perfect training, and has presented the unique spectacle of a company of great artists, subordinating their own personal ambition and submitting to that artistic control which results in the presentation of a perfect picture rather than the meteoric display of individual talent. Yet no great artist within my recollection has suffered in fame or his talents been suppressed

by having been enrolled a member of your distinguished body."

The following, just received from New York looks like one more victory for the big syndicate, in its war against the Shuberts.

The Western Theatrical Managers' association, comprising the principal points in the states of Wisconsin, Nebraska, Kansas, Iowa, Missouri and Illinois, have entered into a contract for a long term of years giving the exclusive booking control of their theaters to Messrs. Klaw & Erlanger. These are the managers who some time ago declared for an "open door" policy, announcing that they wished to play all attractions irrespective of their affiliation, but they found their movement a complete failure, as the principal producing managers of the country would not play with them under these conditions. This experiment brought disaster to their present season, as they have not been able to supply their patrons with first class attractions. This, with the exception of a scattering one-night stand here and there, gives Messrs. Klaw & Erlanger full control not only of the cities, but of all the one-night stands in the United States and Canada.

## Christmas and Election Hurting London Theaters

London Dramatic Letter

(Special Correspondence.)

LONDON, Dec. 11.—The influence of Christmas is every day making itself increasingly felt. That, and the dislocation likely to be created by the approaching general election, are disturbing elements calculated to shake the confidence of the most optimistic manager. Pantomime will, of course, hold its own, for it matters very little to children whether a Conservative or a Liberal ministry is in power. On the other hand, it is more than likely that their parents will have more serious things to think of than the entertainment of their offspring. Oddly enough in the matter of pantomime the West End has this year to content itself with two productions, the one at Drury Lane, the other at the Lyceum. By a coincidence both Arthur Collins at the former and Ernest Carpenter at the latter have selected the same subject

one. The action takes place about the end of the 17th century and Tree's part is that of an impoverished Irishman who has served his time in Flanders as a soldier of fortune.

The death of his father brings him back to Ireland to take up his residence in Castle O'Flynn, which, owing to the poverty of its owner, has been reduced to a state of ruin. On his way back he comes to rescue from the hands of a supposed highwayman a beautiful girl in whom a keen sense of gratitude is at once awakened. So strong is the feeling that in the course of a few days, her hero having failed to profit by the invitation given to call upon her, she rides over to Castle Famine, as O'Flynn humorously dubs his mansion, in order to renew the acquaintance made under such unusual conditions. Benedicta, so she is called, is a staunch partisan of King James and a determined foe of William of Orange. Her



MISS FRANCES HOOPER.

The Dainty Ingenue With "The Vagabond King."

for treatment, namely "Aladdin and the Wonderful Lamp." Arthur Collins, he it whispered, is just a little doubtful that the circumstance is as much of a coincidence as it seems to be at first glance, but that is rather the way with a manager when he finds himself confronted with a rival show on similar lines to his own.

The regular theaters have, meanwhile, called a halt, for, as I have hinted, any new production of a serious character made during the next few weeks would find a poor chance of attracting playgoers. Tree's Christmas offering at His Majesty's takes the form of a revival of "Pinky and the Fairies."

Last season the piece did fairly well, but I should doubt that there is any great measure of vitality left in it. That, too, must be left to prove. The run cannot in any case be extended beyond January 22, and immediately afterward Tree will have to set to work again. He had a half idea of putting Beethoven's back into the bill, but his advisers are so dead against the step that he has now practically abandoned the idea. Thus that play, withdrawn tonight, will have enjoyed a career of only a little over a fortnight. It is rather a heart-breaking business, for, after all, Tree's performance as the great German composer is one of the best things he has done on legitimate lines. The result merely shows what I have impressed upon him again and again, that an effective character of only a few lines carry an indifferent piece to success. Tree has rather a habit of allowing himself to be biased by the part he plays, forgetting that the public is apt, save in very exceptional cases, to demand something more for its money.

His next piece will, he has just decided, be presented on Thursday, Jan. 1. In confining the date to the other day he assumed an air of the most profound mystery regarding the novelty. Not wild omnibus horses would he doubt drag the title from him or compel him to give the slightest suggestion of what it was all about. The reason for this secrecy was that about a year ago I had discussed with Louis N. Parker the question of a Sir Walter Raleigh play, only to find, six months later, that Lewis Waller had jumped his claim. Tree in his mystical moments is a sight for the gods. His attitude tickles me immensely, for as a matter of fact, I have seen a copy of the piece and, had I been so minded, I could have recited the plot in full detail. As the secret will probably be out before many days are over there can be no harm in saying that it is written and presented by McCarthy, and bears at present the title of "O'Flynn." Doubtless that name will be altered before production for, manifestly, it is not a particularly striking

chief object now is to enlist O'Flynn in the service of her hero and for this purpose she invites him to meet her in Dublin. Her enthusiasm is considerably damped, however, by O'Flynn's description of himself as a man prepared to fight on any side provided he is well paid for the job.

After her departure the castle is invaded by a troupe of itinerant actors on their way to the capital. They invite their host, who has told them a story, which he himself thoroughly believes, of a wonderful treasure secreted somewhere in the castle by his misely old grandfather, to join their company and go with them to Dublin. The opportunity is too good to be lost, and he at once closes with it, a resolution which brings the act to a close. The part of O'Flynn is, as may be gathered, of an exceedingly picturesque and effective description, a sort of blend of Gringoire and Esaucaire. The only thing that perplexes me is how Tree, with his Teutonic accent is going to overcome the difficulties of the Irish brogue.

George Alexander's revival of "The Importance of Being Earnest" has met with a goodly share of success at the St. James's and will probably run through the holiday season. In case of accidents he is preparing another revival, that of Mrs. Craigie's comedy "The Ambassador," which he originally produced just 10 years ago. It was never really a good play, especially from the standpoint of dramatic construction, but there was a freshness and a delicacy about it which served to establish the writer's reputation as a promising playwright. I remember that my notice of the piece elicited from Mrs. Craigie a letter expressing her further delight. But she never been filled. Alexander has also shown an intention of putting on Sheridan's "The Critic" in which, of course, he will play the part of Mr. Puff. I have heard that he is negotiating with Hall Caine for a new play. It may be recollected that Caine, some little time ago, entered into literary partnership with Louis Parker, a collaboration of which great things were expected. Their collaboration lasted but a short time. Caine thought that

Parker had not done his fair share of the work in "Pete," their new version of "The Manxman." The situation became even more strained when, on Tree announcing that he did not see his way to produce "The White Prophet" Parker ranced himself on the side of the manager against his brother author.

Maud Allan, according to all accounts, has scored an even more phenomenal success in Russia than she did in London, and that is saying a good deal. She made her first appearance at the Imperial Conservatorium in St. Petersburg where they provided her with a symphony orchestra of 60 performers. Society in St. Petersburg, it seems, has gone quite mad over her. She herself writes, in a letter just to hand, that never has she known such enthusiasm. On her first appearance she danced for two and a half hours at a stretch and even then the public had not had nearly enough, and insisted upon her prolonging the entertainment. It now remains to be seen what will be the judgment pronounced by America upon her. After a brief engagement in Moscow she goes straight to New York, where she is to begin operations in January. Meanwhile, Alfred Butt of the Palace, determined to keep the ball rolling, has induced one of our best known society leaders to join his company. This is Lady Constance Stewart-Richardson, who is already known to our side as a sportswoman and a dancer. So far she has in this country only given private exhibitions of her skill, but her avowed aim now is to obtain a sufficient sum of money to found a training school for boys. She makes her debut at the Palace on January 17.



ROSE MELVILLE, In "Sis Hopkins" at the Colonial Next Week.

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## Salt Lake Theatre Geo. D. Pyper Manager.

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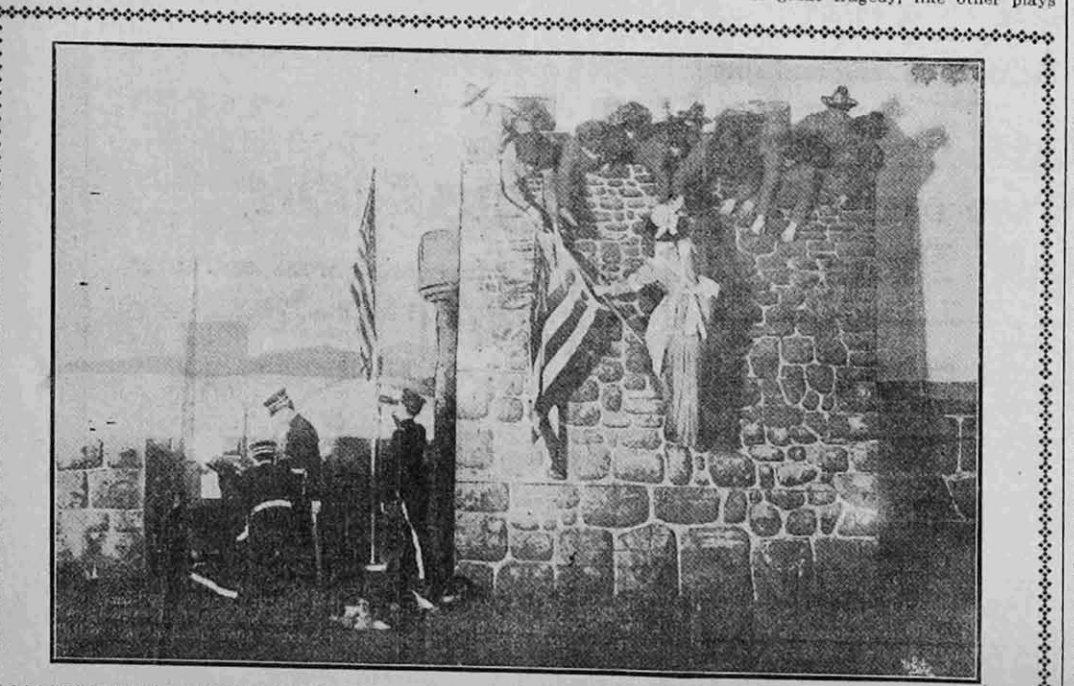
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