



TONIGHT closes the Salt Lake engagement of "The Man of the Hour" company and the record must be regarded as a wonderful one. With the general complaint in business circles, and the cry of the unemployed, which has not been heard before in Salt Lake for years past, going up, and with all the cheaper houses running at full blast, it was nothing short of remarkable that this particular company could come into Salt Lake, put up the prices to \$2, and give eight consecutive performances to such business as that with which it has been greeted. On most of the nights, the house has been crowded, and there have only been a few performances when seats were obtainable. It is probable that the week's receipts will not run far from \$8,000.

It will be a long time before we shall see such an evenly balanced company of players again, and those who delight in a strong, virile dramatic presentation—one that says an admirable moral, perfectly interpreted—should not allow "The Man of the Hour" to go unvisited.

They are expecting great things at the Orpheum next week from the appearance of "A Road Show," an entire vaudeville company sent out by Mr. Beck direct. It is claimed all the acts are headliners and they include the following:

First, George Ade's serious sketch, "Marse Covington," with Edward J. Connelly in the leading role.

Second, Rosina Caselli's Midget Wonders, a highly trained troupe of dogs, from Chihuahua, said to be the smallest canine race in the world.

Third, La Gardenia, the Spanish dancer, who makes her first appearance, assisted by a number of Spanish troubadours.

Fourth, Coman, the European ventriloquist, who comes with a big London reputation.

Fifth, Kelly and Kent, a team that is said to do some wonderful hilarious comedy work in the form of dialogue and dancing.

Sixth, the Tom Jack Trio in a novel musical act.

Seventh, Keno and D'Arville in acrobatic work, and these, with the orchestra, and Welhe's orchestra, complete the bill.

Next week's attraction at the Grand is the well-known actress, Miss Josephine Deffry, who will appear in a French society drama entitled, "A Wicked Woman." Miss Deffry will present two plays during the week, opening Thursday night with a comedy drama entitled, "A Fool's Paradise." The first named play is said to be full of intrigue and excitement. The last, "A Fool's Paradise," is announced by the management as a "sure cure for the blues." Among Miss Deffry's support will be included such well-known players as Ralph Colinger, Carol McFarland, Dorman Edwards, Artie May Blackburn, and Dorothy Royal.

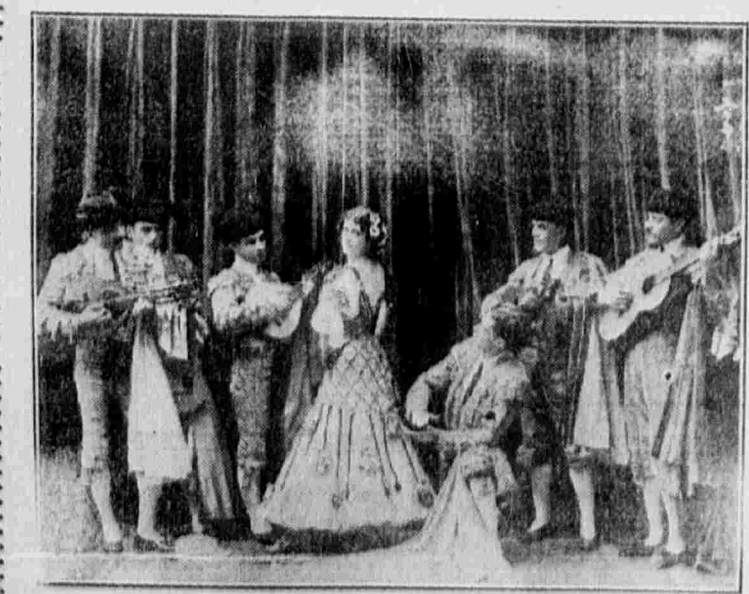
The offering at the Lyric for the week commencing with a matinee to-day, will be, "Arise from the Ashes." The play is one of the melodramatic kind and is said to be full of intrigue and excitement. The last, "A Fool's Paradise," is announced by the management as a "sure cure for the blues." Among Miss Deffry's support will be included such well-known players as Ralph Colinger, Carol McFarland, Dorman Edwards, Artie May Blackburn, and Dorothy Royal.

The news of the strong success made by the Oden amateurs in "Priscilla" last week, reached Manager Pyper, and he has booked them for two performances next Saturday afternoon and evening. A big crowd will accompany the young singers from Oden and as the chorus is made up from the Oden high school, it ought to be a good looking as well as an efficient one.

J. J. McClellan is the musical director, Mrs. Herbert Stanton, stage director, and Miss Celeste Conroy is the assistant.

The cast will be as follows: John Alden, Gus Sander, Miles Standish, Priscilla, Maude Belmont, Resurrection, Clara Peterson, Barbara, Evelyn Dymple, Faith, Elda Plingree, Prudence, Marion Johnson.

In spite of all Manager Pyper's endeavors, the engagement of "Madam Butterfly" in Salt Lake cannot be expected.



LA GARDENIA AND HER FAMOUS SPANISH TROUBADOURS AT THE ORPHEUM.



PHOEBE STRAKOSCH, AS MADAM BUTTERFLY, AND VERNON STILES, THE NEW TENOR.

tended beyond Saturday, two weeks today, when a matinee and night rendition will be given. Mr. Pyper tried to get two or three nights, but the calls on the company from the bigger cities were too urgent to allow them to change our allotment. The cast will be changed at each performance here and we shall probably have the opportunity of hearing Miss Phoebe Strakosch, niece of Madeline Patti, and Miss Rena Vivienne. Sheehan and McLennan, the tenors, are missing this year, and their places will be taken by Vernon Stiles and William St. Willis. Savage's orchestra of 50 will again be made a special feature.

The theater Monday evening will be handed over to something more or less in the carnival line, known as "The Uncle Tom Show," presented by the Press club. So much has already been said of this aggregation of talent, that it only remains to be said that people who attend the performance may rely on spending a hilarious evening and on contributing to a deserving cause besides, for all the profits of the show go to maintaining the Press club of this city.

The club's entertainments are always unique and distinctive events, and without doubt there will be the usual battle royal for seats for Monday's performance.

The return of Herbert Kelcey and Effie Shannon, and an opportunity to witness a London success having the fame of "The Walls of Jericho," are events which mean much to our theatergoers. It is now nine years since Mr. Kelcey and Miss Shannon presented "The Moth and The Flame" in Salt Lake, and the impression they left is a vivid one. Our recollection of the old Lyceum theater, when such plays as "The Wife" and "The Charity Ball" were first brought out. Mr. Kelcey and Miss Shannon have always endeavored to live up to the old time Daniel Frohman ideals, and they always surround themselves with the best of players obtainable. The new drama, "The Walls of Jericho," is a modern play, though its name does not sound like it. It tells of the fortunes of a young man who made a fortune in Australia, took his wealth to London, married a wife from the peerage, and gradually woke up to the fact that modern London life means. The play is said to be a very strong one and is by the famous author Alfred Sutro.

### THEATER GOSSIP

Eddie Foy's summer home, down Long Island way, is called "The Foyer."

It has been many years since DeWolf Hopper was on the coast. He is coming again in "Happyland."

Frank Daniels' "Tattooed Man" was heavily "roasted" in San Francisco, to the extent that Daniels showed his resentment by refusing to be interviewed by any member of the press.

Miss Isabel Irving is to substitute "Susan in Search of a Husband" for "The Girl Who Has Everything" for the rest of her tour in the west this season.

Miss Hilda Spong, the charming English actress who appeared here some time ago in "Lady Huntworth's Experiment," is on the vaudeville stage, and is acting in San Francisco this week. It is to be hoped that her circuit will include Salt Lake.

Unless Dustin Farnum should be waylaid by a good play in the meantime, he will sail March 1 for Cadiz, accompanied by his motor car and Walter Hale. From Cadiz the two actors will leave on a long automobile tour of the continent, with Sweden their objective point.

Charles Frohman has selected the play for Maude Adams' appearances before the faculty of Harvard university next June. It will be Shakespeare's "Taming of the Shrew," and the performances will mark the first appearances of Miss Adams as Katherine.

There having been many inquiries from the western friends of Harry Corson Clarke, asking when he expected to return to that part of the country, Mr. Clarke has decided to reorganize his stock comedy company, for a tour to begin at the expiration of his present vaudeville bookings.

Blanche Bates has announced her intention of leaving David Belasco's management at the end of the present season. According to dispatches from the Lyric, she says she has no contract with her present manager and is at liberty to leave when she chooses. She says she has made no plans for the future.

Mr. E. H. Sothern began his annual New York engagement in the Lyric theater Jan. 25, when he gave a revival of "Lord Dundreary," which was one of the plays in the repertoire of his father. Other plays to be presented by Mr. Sothern will be "Hamlet," "The Merchant of Venice," "I Wena King," and Mr. Paul Kester's dramatic version of "Don Quixote."

"Have I had many proposals?" laughed Blanche Bates, when she was lately asked the question by an inquisitive acquaintance. "I should think I had. Got lots of fun out of some of them, too. The most comical one I ever had was from a man who owned a traveling show. I didn't care for him one atom; but he was extremely importunate. One day he made a frantic appeal to me, using as he thought an unanswerable argument. 'You'd better have me,' he urged. 'Now think over it. Take a few days, but think over it. You know you won't have to go in the parade!'"

Al. H. Wilson, the German dialect comedian and singer, was playing last season at Niagara Falls, N. Y., and, to make it pleasant for his company, hired several rigs and invited everyone to a view of the great waterfall. When they arrived in sight of that immense sheet of water, rushing in a graceful curve over the precipice to the rocks below, they were filled with awe and expressions of amazement were the order of the moment. Mr. Wilson, turn-

ing to an old German, exclaimed, "Isn't it grand, glorious, wonderful how it flows?" The German looked at him a moment, knocked the ashes from his pipe, and said, "I don't see anything wonderful about that—vots to hinder it?"

Here is a newsy bit from a London letter: "Here is a bit of inside theatrical news that will make American theatergoers sit up and take notice, and possibly hold their hands up in holy horror. I understand it isn't at all unlikely that Miss Ellen Terry, for many years co-star with Sir Henry Irving and much loved in America, will appear in a sketch in a vaudeville theater in company with Mr. Lawrence Irving, the distinguished son of the late Sir Henry. The theater that this remarkable couple is to benefit by is the Coliseum, that enormous structure in the heart of London's west end, which, after being some time in idleness, was recently turned into a vaudeville house at cheap prices. Two shifts will be the price there for the best seat, and from that the prices run down to as low as sixpence.

The contracts have not yet been signed with Miss Terry, I am told, but it is quite safe to prophesy that she will appear there soon, and it is a sure thing that Mr. Irving will. He was in the audience last night and watched the show carefully from the beginning to the end. The thing now that is interesting the energies of a number of people is to get them to appear together. That certainly will be a stroke of genius."

### THE PUDDING FAIR.

In one family where a Jap was employed as a cook, their rice pudding, had grown more or less famous, and had been promised to a number of friends as a desert at quite a large dinner party. The hostess, on going through the kitchen, found that the cook was measuring the milk for the pudding by the mouthful! Needless to say, that ended not only the rice pudding for that occasion, but for all future time, and it was necessary to tell the story to the assembled guests to explain the absence of the dessert, which they had long been looking forward to—Suburban Life.



SCENE FROM "THE WALLS OF JERICHO," BY KELCEY & SHANNON

## IN LONDON THEATERS.

Special Correspondence.

LONDON, Jan. 22.—Among players, here, the main theme of talk is the really colossal hit that has been scored at the Lyric theater by "The Squaw Man," or "A White Man," as Lewis Waller a player foolishly re-named the Royle place before producing it. This actor-manager, in fact, must be beginning to regard the United States as his Eldorado, for the biggest success he ever had was "M. Beaucaire," and it is being prophesied on every hand that "A White Man" will beat even "Beaucaire's" record. To do so, however, it will have to do some tall running, for the dramatization of Tarkington's novel registered over 300 performances when originally produced at the Comedy; then was successfully transferred to the Imperial, Mrs. Langtry's otherwise ill-fated theater, and since has served as a "stop-gap" times "thout number. Waller having come to grief with a dozen or more pieces of the Imperial, Mrs. Langtry's otherwise ill-fated theater, and since has served as a "stop-gap" times "thout number. Waller having come to grief with a dozen or more pieces of the Imperial, Mrs. Langtry's otherwise ill-fated theater, and since has served as a "stop-gap" times "thout number.

gratified British complacency. However, the ecstatic reception that has been accorded to Royle's play should dispose of the "prejudice" theory for all time.

Meanwhile, among those who have reason for gratification over the success of "The Squaw Man," is Fred Terry, Ellen Terry's brother, who, with his wife, Julia Neilson, is about to produce an American-made play in London, and who finds the theatre tide acting in a favorable direction. Terry's next offering, which is by E. C. Sutherland and B. M. Dix is called "Matt of Merrymount." It will be put on at the New Theater next month, and it fulfills expectations will be the second big American success that this player and his wife have had. The first was "Sweet Nell of Old Drury," by Paul Kester, which was as "unconscionably long in dying," as Charles II who figured in it, and made a pile of money for its producers and author.

Like "The Breed of the Treshams," the hugely successful piece which these two American women-dramatists wrote for Marlin Harvey, "Matt of Merrymount" has not been seen in its authors' own country. It was tried at Newcastle a few months ago at which time the Tyneside critics spoke of it in the highest terms, and prophesied a big success for the play when it should be given in the "metropolis." According to a review which I saved at the time, the action of the story takes place in Massachusetts in 1635, the hero being Matt Compton, chief of a band of outlaws, and also the grandson of a rich old Englishman, whose mind has been poisoned against him by a canning cousin.

Believing that he has killed that worthy in a fight, Matt has fled from England and set up his tent in the plantations of Maryland. Frothingham, the lord of the manor, here he suddenly comes face to face with Frothingham's daughter, a pretty girl, a d d h r a l z Puritan, masquerading in boy's attire. Of course, they fall in love, and equally, of course, there are many alarms and excursions before they reach the final goal of matrimonial bliss. The authors of the play also have "Miss



JOSEPHINE DEFFRY.  
Grand Theatre All Next Week.

Elizabeth's Prisoner" to their credit—a piece in which Grace Lane scored heavily on this side of the water. At present the production of "Matt of Merrymount" at the New Theatre is set for March 3, and if it takes, the American rights are likely to be disposed of forthwith. Probably the reason that "The Breed of the Treshams" has not yet been produced in America is that Martin Harvey is saving it up for his next visit to "the states."

Still another musical comedy "Gill!" This time "The Pierrot Girl," which is the name that finally has been given to the new piece by Leslie Stuart, author of "Florodora," and "The Belle of Mayfair," and Cosmo Hamilton, who supplied the "book" of the latter play. The plot of "The Pierrot Girl"—or what serves it as such—recently was outlined in this correspondence, and the date of its production will be settled by Charles Frohman, who commissioned it, and who is expected in this country shortly.

Henry de Vries, who made a sensation on both sides of the Atlantic by playing most of the dozen or more characters in "A Case of Arson," has found a new "vehicle" for his talents. Unfortunately, however, it is not anything like so good a one as that in which he scored his first success. "Page 97," as it is called, was produced for the first time at the Garrick Theater this week, and I suspect that the author "Theodore Kremer" is identical with the American purveyor of melodrama who was responsible for "The Fatal Wedding," which drew crowds to the old Princess Theater. Be this as it may, it must be recorded that, unlike "A Case of Arson," which was a little masterpiece of characterization, "Page 97" is a rather commonplace detective story, set forth by so many puppets. Unfortunately, too, the characters, with one exception, are all English—one is a lord, another a colonel, and so on, and the actor's mastery of "our common tongue" is not sufficient to enable him to depict them with complete naturalness. As for the plot, it is concerned entirely with an incriminating document which the guilty lord of the piece hopes to get away from the detective who has secured it. To do this he employs several emissaries, all of whom, as well as the nobleman and the sleuth, are played by Vries. He is like a Trojan, but is wholly successful in only one impersonation, that of a Jewish character. The reception of "Page 97" was not enthusiastic, and most of the critics advise the actor to go back to his Dutch "types."

CURTIS BROWN.

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