



The Salt Lake playhouses are holding their own bit of the season's amusement and the general interest in evidence at the reports prior to the ushering in of the outdoor life. With the exception of the Salt Lake Theater, which has been dark this week, the other houses have experienced good business and, numerically, the audiences have been all that could be desired at this time of the year. As the season draws to a close, the amusement centers are putting the best foot forward. The bill at the Orpheum this week is the best offered for some months and, if audience criticisms from exchanges are

In the Kitabanzai troupe of Japanese acrobats are, in themselves, a distinct and interesting feature. But the Kitabanzai troupe, consisting of eight Japanese acrobats and equilibristes, is said to be one of the most remarkable and attractive organizations ever to appear from the Orient. For the Orpheum house, "Six Little Girls and a Teddy Bear" isn't exactly a nursery affair but it is one of those catchy little things that takes the old folks back many years, while it is a source of greatest joy and hilarity to the youngsters. G. Herbert Mitchell is a talented burlesque and gifted raconteur. Chinko is a youthful juggling genius, who sets every law of gravity at defiance, and then smiles at his mischief. He has been here before, but since his last trip he has toured Great Britain and returns with an entirely new assortment of equilibristic feats and balancing novelties. Miss Minnie Kaufmann is justly termed a skilful and graceful acrobat and holds the undisputed title of the foremost lady trick rider in the world. The orchestra—what would be the bill without it—is going to hand out some new and choice selections in the way of overtures and compositions while the kindred promises some

brilliant overture will be played, also the fascinating "Seguidilla," the "Carmen" and the "Bachiana." The latter a genuine Spanish tune borrowed by Bizet from the Basque land. There will also be a Spanish dance introduced into the second act scene at Lillias Pavia's tavern or cabaret. There should be plenty of picturesque material for the Mack players in this gay drama with its scenes of Seville festival and bull fight and with its host of soldiers, gipsies and smugglers. The Orpheum in the third act with its rugged mountain environment and its exciting hand to hand duel between Don Jose and the torreador should be decidedly melodramatic in appeal. Mary Hall as Carmen, T. N. Hoffman as the torreador and George Baldwin as Don Jose promise fine interpretations. Anna Cleveland will furnish a plangent Theresa, the rival of Carmenita among the cigarette girls and Caille Gates will have a good part as Dolores, the unfortunate sweetheart of Jose. Arling Alvine will play the gipsy chief and Clay Clement Jr., the Spanish colonel. Besides the whole company of 18 members there will be a considerable number of extra people as soldiers, gipsies, smugglers and populace. It is the la-



ETTA LOCKHART AND GAY SOUBRETTES.
In "The Burgomaster" Colonial All Next Week.

quire an English accent preparatory to his invasion of London in the same farce. At the Garrick he will be followed by the Clyde Fitch comedy, "The Happy Marriage" in which the leading role is taken by Miss Doris Keane, an Evanston girl.

Miss Billie Burke has stolen by stealth into the ranks of play writers. Among the twenty-three dramatic compositions registered at the bureau of copyrights in Washington the week before last is one called "Western Nature Studies" and the author is Billie Burke. And she did it without the knowledge or consent of her press representative, too. Miss Burke is not the only representative of the stage in the published list of would-be playwrights. Lester Loungren is credited with two efforts, "A Stormy

Hour" and "The Vital Question," and Frederick Truesdell hopes to collect royalties on "What Is Love For?"

Margaret Anglin will complete her tour of the world when she lands in New York City about the middle of next month. She opens in Boston on September next, with "The Awakening of Helena Ritchie," after an absence from the American stage of close upon two years. The English rights to the play were last week purchased by Miss Anglin's agent from Mrs. Deland and the dramatic author, Miss Charlotte Thompson. The actress intends to appear in it herself in London, following its run in America. She writes from Europe that before coming home, she will perform the play at the Theatre Antoine in Paris, for copyright purposes.

been made to capture the music-hall public by a wholly American show. The English have had their tastes cultivated, however, by the numerous sing-song stars who have twinkled in the musical firmament. The display of an entire constellation will, therefore, be heralded with applause; and it is to be hoped that the box office will justify the venture. American humor for British consumption has to be toned down somewhat. I had a little chat recently with one of the managers of the Palace music hall—perhaps the most select institution of its kind in Europe. Palace audiences are composed of the intellectually elite of the theater-going English world.

HIS JOKES WERE LOST.

"Given for our audiences," said the Palace manager, "American humor is often too swift. We had a man here recently who was really a genius. He could keep audiences roaring in America by his keen flow of brilliant jokes. But in London he was more or less of a failure. He rushed along like an aeroplane; and would spring one 'gag' after another without giving the first bunch time to sink in. The consequence was somewhat painful. The audience did not respond; many of them appeared bored; and we had to drop him. I won't mention his name, as I still consider him one of the best men in the business. Anything that comes to London from America will have to come down to a sort of English tone; otherwise it will not succeed. Jokes must not have too fine an edge on them for our people. The Britisher is a leisurely cuss and wants his humor of a homespun kind almost verging on the farcical. Jokes for English consumption have to be labeled."

CURTIS BROWN.

HINTS TO AMERICAN GIRL STUDENTS IN PARIS, FRANCE

MISS FLORA WILSON, daughter of the secretary of agriculture has returned from a long course of vocal study in Paris. In a recent interview she said of American girls there: "There used to be the idea that women could not go about unaccompanied in Paris." (The singer, anxious of her experience there, "The American girl has broadened Paris. This task is not insurmountable. However that may have been once, an American girl in Paris today is in her home city. There are so many thousands of American girls studying there that the

Parisians have become broader minded in that respect. Of course, they continue to look upon America as a good mine. There are about 2,000 singing teachers in Paris and practically all of them live on the American dollar. And so many of these dollars are spent in vain! For possibly one girl in a hundred of all the thousands who are studying singing will succeed.

"No American girl should go to Paris to study who has less than \$2,000 a year to live on. We heard people say she can get along on \$100 a month, but she cannot and get the lessons she requires and the right food.

"In New York and Washington, my home, a girl can get board for a week and have a chance of getting enough to eat, but not in Paris. There the minimum charge for a pension where there is any sort of nourishment is \$30 or \$40. And even they are very likely to feed you on horse meat.

"Board, of course, is the student's simplest item of expense. She must have her lessons in singing, in acting, in French, and she must have her companion.

"Some girls trust to picking up French in the pension. But the sort of French one learns in a French pension house is, I needn't say, not that of the street.

"The best and cheapest way is for two or three girls to take a little apartment together and have a maid do their marketing and cook for them. That is what I did.

"The great pity is that the teachers won't take a girl with no voice to go back home. They'll keep on taking their money as long as there is any. You know Mme. Marchesa charges 40 francs (\$12) just to try your voice for half an hour.

"I went to her the first few days I was in Paris for a trial. She was so kind, and the kind of old lady that wants to take you down if you know anything at all.

"She asked me what I could do, and I told her frankly. She smiled dryly and said: 'Then you'll keep on singing till you're blind. Sing it, this didn't offer to give me the tone of the piano, and of course she thought I couldn't do it. I made up my mind to show her.

"Luckily I recalled a song in which there was a B flat, and I sang a bar of it for her, taking the high note successfully. She was so surprised she offered to give me back my 60 francs. I know you'll come back to me,' she said.

"And did you?" was interpolated.

"Indeed I did not," Miss Wilson replied. "I went to Paris to study singing, not to learn how to get along with a very old lady."

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SIX SAUCY FLIRTY GIRLIES.

In "The Burgomaster" Colonial All Next Week.

any criterion, next week's bill is an exceptionally strong one. The same holds good at the Colonial and at Bungalow. "The Liars," which closes tonight, is making a hit and "The Burgomaster," which follows at the Colonial next week at popular prices, is said to carry a strong company. Miss Mary Hall takes her players over to the Bungalow next week where she will put on an ambitious production of "Carmen." At the Grand the Arlington company makes way for the return of McKee, the hypodist, who did big business there for two weeks recently. The Lyric, too, has indulged in a prosperity week with some really strong non-trust motion pictures and other features.

Next week's Orpheum bill with approximately 30 people on the stage engaged in the various acts, will take on the nature of an opera. Of the seven numbers on the bill six are "full stage," and more than half of them carry their own scenery. Jolly Fanny Rice is the headliner. She has an act, with her miniature stage, on which she depicts various characters, that is novel and clever. In addition she is a witty woman, clever at repartee with a keen sense of humor. "In the Subway," is the title of a comedy sketch by Edgar Allan Woolf, presented by Miss Violet Black and company. There is an unique scene, showing New York's underground tunnel of traffic, "the tube." The gorgeous draperies and rugs used

new and clever moving pictures.

Next week at the Colonial Theater promises to be a series of novelty diversions out of the ordinary. In the first place, local Manager Grant has arranged to present that sterling musical success "The Burgomaster," for the first time anywhere at the Colonial's scale of prices. On Monday night, to decide a wager, the stage hands will endeavor to "go against time" in an attempt to set the third act, first scene, of "The Burgomaster" in full view of the audience. The setting and striking of a scene in full view of an audience is sure enough a departure in itself, and when it is understood that accuracy and precision are imperative in the present case, it should prove all the more interesting. "The Burgomaster" will be presented for the one thousandth time at the Thursday matinee, and to mark the event beautiful Colonial plates will be given free as souvenirs to every lady attending. Several theater parties are being arranged for in honor of Harry Herman, who is a well known Knight of Columbus, and also an Elk.

Special attention will be paid to the musical features of next week's "Carmen" revival at the Bungalow. This famous romance will be given with a great deal of incidental music from the opera of the same name by Georges Bizet, which has been such a popular favorite since its first performance at the Paris Opera Comique in 1875. This

tention to make the production a memorable one.

The four week engagement of the Arlington players at the Grand closes this evening. It has been successful from every point of view. The attendance this week has been excellent and those who have witnessed the production of "An Orphan's Prayer" say that it is the best piece that this company has put on. Next week the Great McKee will be the attraction with an entertainment which runs the gamut from sleight of hand and cabinet tricks to straight hypnotism. McKee, on his former visit here, was a factor in packing the house at every performance and creating considerable discussion generally.

THEATER GOSSIP

Margaret Anglin is said to have rejected a French play by Liane de Pougy on the ground that it is too Puritan.

A new national theater is to be built in the City of Mexico, cost \$2,000,000, which sum has been appropriated by the government.

Frederick Ward ended his lecture tour at Hutchinson, Kan., last week, and returned to New York, where he will remain until May 1.

The Shuberts have secured for production a comedy by Ferdinand Gottschalk, entitled "The European." Gottschalk is an actor in John Drew's company.

Reports come from New York to the effect that Henry Miller has decided to shelve "The Faith Healer" for the rest of the season, and may take it out early next fall after it has been rewritten. The play is by William Vaughn Moody, author of "The Great Divide."

Forbes Robertson and Gertrude Elliott will tour this country next season in Jerome K. Jerome's "The Passing of the Third Floor Back"—a play which has some similarity to "The Servant in the House." They will start with an engagement at Sister Maxine's New York theater.

A prior right existing to the title "None But the Brave," Miss Constance Fletcher's new play, founded on Bulwer's "La Duchesse de Languedoc," will be called "The Double Conquest." Rehearsals of the piece are in progress, and its production at the London Lyric will take place in about two weeks.

A feature of the benefit given for Miss Clara Morris in New York yesterday afternoon was the performance of the second act of "Lady Windermere's Fan," cast including Misses Virginia Harrod, Frances Starr, Elsie Janis, Dorothy Tennant, Elita Proctor Otis, Messrs. R. M. Holland, Edwin Arden, Robert Vardale, Laurence O'Grady and Edgar Norton.

William Collier reached the end of his long engagement at the Lyric theater, New York, recently. For nearly six months he has played "The Patriot" to a succession of crowded houses. Now he will proceed to as-



CHINKO.

The Juggling Marvel from the Palace, London, at the Orpheum Next Week.

names draw good box office receipts. Consequently, rather than adopt a new piece—however well it may be written—they get some one to re-write the Bible, or Homer, and it draws big crowds. I am not saying a word against the playwrights, mind you," he added apologetically, "but against this system which condemns to oblivion much good work."

AFTERNOON THYOUTS.

"Our idea in starting the afternoon theater scheme was not only to give authors a chance to get their work produced, but to get a lot of managers together who could consider these plays as actually staged, and save themselves the trouble of reading manuscripts. I will let you into a little secret in this connection," continued by informant. "There are hundreds of really fine plays pigeon-holed in the offices of various managers who are afraid to produce them. Most of these are written by obscure authors. Under our scheme, managers can bring these plays out into the light of day and have them acted before audiences. We present a double advantage. We show the plays to the managers and to the public at the same time. If a play takes well and makes a hit with both public and management, there is every chance of its being regularly produced. Berthold Tree has been most enthusiastic over the scheme, and has put at the disposal of our association the Majestic theater at practically nominal rent. It gives Tree the opportunity of seeing the plays and even making an offer on them before they are produced. In this way are not permitted to have any kind of a run as that is not what we are in for. We might be called a sort of theatrical club who takes plays for the public. We hope in time to make the afternoon theater a national institution."

TO HELP THE OBSCURE.

Another organization of a similar character is the Society of United Dramatic Authors, which, after its first



HARRY HERMSEN.

In "The Burgomaster," Colonial Theater, All Next Week.

England at last. He has waited a long time, and ought to have it.

ERLANGER MAKES TRADE.

A. L. Erlanger of the Klav & Erlanger combination, excited considerable interest in London recently during his flying visit for the purpose of making arrangements for introducing "Little Nemo" to British audiences. In England, especially during the Christmas holidays and for three months after, there is a great run on what are called pantomimes—very old-fashioned productions which are supposed to have come to England with William the Conqueror's crowd of merry filibusters. The success of pantomimes has recently been outstripped by J. M. Barrie's "Peter Pan," for the reason that the latter is entirely for children. Curiously enough, Erlanger will introduce the American Peter Pan—"Little Nemo"—into England, and at the same time take back with him to the United States the British pantomime, "Dick Whittington," which has been running at the Drury Lane. The introduction of "Little Nemo" will not, however, be the only form of the coming American dramatic invasion of England. On the first of May Zeitfeld will ask the British public to sit up and listen to "Miss Ingham," which will be produced by his wife, Anna Held, and a company composed entirely of Americans. This play will be followed by the "Palace of Ice."

England certainly seems ripe for a systematic invasion by American artists. Various American artists have for years been extremely popular with the music-hall audiences of the big English towns. Everywhere you go you see American "turns" which are usually the best things on the program. Up to this time, no concerted effort has



EVERETT SCOTT.

As the "Teddy Bear" at the Orpheum Next Week.