



THE year 1909 goes out with things theatrical in a good deal of a state of chaos. There are few departments of business in which the competition is more savage than in that of amusement, but in spite of the sharp object lesson conveyed by the Bungalow, there is still talk of more theaters, which means still more lively warfare. The likelihood is that this momentous season will end with only two or three of the houses showing a balance on the cheerful side of the ledger, while most of the others will have their gains represented by the word experience with a large "E."

The battle between the two first class combinations, the theatrical trust on the one side, and the Shuberts on the other, promises to be the big feature of the year 1910, with a conflict of lesser proportions raging in the vaudeville lists. Whether or not the Shuberts will carry out their intention of building a house that can vie with the Salt Lake theater, only the uncertain future can unfold. As far as the play-going public is concerned, however, the year 1910 is full of dramatic promise, and while we may all sympathize with the managers whose deuces are steadily sunk in the fight for public patronage, there will be no lack of excellent entertainment laid out by the warring houses from which the public may make its choice.

LAUDER AT THE TABERNACLE.

The News has received a number of inquiries regarding the performance to be given by the famous Scotch artist, Harry Lauder, at the tabernacle early in January. Mr. Lauder is noted as a vaudeville artist, but of course his appearance here will not be along the song and dance line, as he has no lack of excellent entertainment laid out by the warring houses from which the public may make its choice.

MR. PYPER GETS "THE TRAVELING SALESMAN."

Mr. Pyper is in semi-mourning because he was unsuccessful in securing "The Traveling Salesman" for a full week, for he felt as confident as he did in the case of Chauncey Olcott that the big New York success could be much longer than the three nights and matinee allotted it. However, the claims of other cities were so strong that the "Traveling Salesman" can only give us that length of time, and will open Thursday evening next. With-out doubt the three nights and the Christmas matinee will go to the full seating capacity of the house.

The star of the organization is Mr. Mark Smith, who has been playing the character in the east. As most people who keep posted on theatricals know, this particular play has been one of the astonishing successes of the year on Broadway, and so well is it said to depict the life of a drummer on the road, that it has been given the endorsement of the United Commercial Travelers of America. It is all about a salesman named Bob Blake, a jovial, good-looking drummer, who is compelled to spend his Christmas Day in a lonely village in the middle of the west. He strikes up an acquaintance with the ticket agent at the depot, with whom he falls in love, and a very natural, sympathetic and humorous story is developed. In fact it is said that few comedies of recent days bring out so many laughs as "The Traveling Salesman."

ORPHEUM'S CHRISTMAS BILL.

A bill of exceptional strength comes to the Orpheum next week. It will be headed by Miss Minnie Seligman and William Bramwell, in a new one act play from the pen of Gerald Villiers Stuart, called "The Drums of Doom." This play deals with stirring events in the life of an American politician. The play was originally produced in London by Mrs. Beerbohm Tree and Lewis Waller.

Miss Edwina Barry, supported by William Richards and company, will present "The Home Breaker," a farce comedy which has for its central figure a domestic named Doty Plum-duff, much given to kissing and the collection of photographs.

The Three Bounding Gordons promise "a remarkable series of springs and jumps." They are said to comprise one of the most interesting and agile troupes in vaudeville.

Jocky McKay is a genuine Scotch comedian, who is making his second appearance in America. Last year he was brought to New York for six weeks and his success was so marked that he was re-engaged by Martin Beck. He appears in kilts and makes changes of costume to suit his songs.

The Bootblack Quartet appear as gamblers of the street and entertain with dancing, singing and wit.

Carletta, "the human dragon," is a contortionist of unusual skill who

Henry Miller Likes England And the Way it Welcomed Him

London Dramatic Letter

(Special Correspondence.)

LONDON, Dec. 4.—As a final legacy to English playgoers, Henry Miller, before sailing for New York, delivered himself of some observations regarding his experiences here. Miller, I should say, has left nothing but pleasant recollections on this side; his courtesy, his geniality, his good nature, have conquered everyone. And although financially his stay at the Adelphi can hardly be spoken of as a success, it has at least served to establish him firmly in the affections of our public.

"I have been received," Miller declares in an interview, "with a kindness I did not expect. Americans who, having spent a week in England, reckoned they knew the country from end to end, told me that I should find the English against me. Consequently I started with my back set hard against the public. And the result? Well, I found that this militant attitude was wholly unnecessary, that I was like a lion at a tea fight. There is one thing I can't understand," continues Miller. "Why are your theaters so dear? In the States the best seats of the best theater are only \$2, and yet the salaries paid over there are bigger. Perhaps the reason is that our audiences pay to go to the theater and half of them don't expect to get in for nothing. Old England is a rare country for dead-heads."

sack, but his faith in it has been shaken considerably and so he has begged the author to give him another year in which to produce it. Probably his next venture will be "Lord Arthur Saville's Crime," a farce founded on Oscar Wilde's story of that name.

Following the example of so many novelists, Barrie, Conan Doyle, Maugham, Hornung and Anthony hope to mention only a few. H. G. Wells has at last turned his attention to playwriting. His works of fiction are, doubtless, as well-known and as popular in America as they are here. He has also made for himself a very considerable reputation as a writer on sociological subjects. Personally he is a delightful man, as unassuming as he is clever. The piece he is now putting the finishing touches to is specially designed for Tree, who is looking forward to its perusal with the liveliest interest. Wells describes the work to me as a "serious and imaginative" description. The use of the second adjective is justified by the fact that the action of the story takes place 300 years hence! What wonderful discoveries, what marvelous new inventions, have been made by then it remains for Wells to show. Perhaps in him there may be forthcoming another Barrie. As a matter of fact Wells is a much more fertile writer than the author of "The Little Minister," whose flood of inspiration seems to have run rather dry of late. Apropos, here is a little circumstance known only to a very limited circle. "What Every Woman Knows" has everywhere been regarded as the latest emanation of Barrie's brain. In reality, the original idea was conceived some seven or eight years ago. If not more, and two acts of the play were then actually written. But beyond that point Barrie could not

MARK SMITH AS BOB BLAKE,

In "The Traveling Salesman," at the Salt Lake Theater Thursday Next.

heightens the interest of his act by the use of electrical effects.

The Swiss Quartet are natives of Switzerland who appear in peasant costume and sing the songs of that land.

An excellent musical program and new motion pictures will complete the Salt Lake theater.

"SWEET INNISFALLEN" AT THE COLONIAL.

Mr. Bernard Daly is the bright particular star in the new Irish play, "Sweet Innisfallen," next week's Colonial attraction. Mr. Daly's characters are all said to be from life, the "real thing," merely transplanted from "ould sod" to America, with the same wit and wisdom, fun and fight, as when they tramped the city streets or rural lanes, hills and dales of Ireland. The Irish are natural mimics and story tellers, and Mr. Daly is most gifted in this national trait. Nature gave him a soft tenor voice which he, as soon as he is old enough to appreciate its value, placed under the training of some of the best and most noted voice teachers in Boston. For several years he studied and today he has a voice of exquisite sweetness, which he uses in his vocal selections in "Sweet Innisfallen." He has five new songs—ballads of old Ireland—and that old familiar melody that will never die, "The Weaving of the Green."

Mr. Daly will give the usual Wednesday and Saturday matinees.

Rose Melville, now in the eleventh year of her career as Sis Hopkins, will appear at the Colonial the week after Christmas.

CHARLES CHERRY AT THE SHUBERT.

Charles Cherry in Clyde Fitch's comedy, "The Bachelor," will be presented here for the first time at the Shubert theater Friday night.

The story of the play is that of a confirmed bachelor, very much opposed to matrimony, and who while advancing arguments against this blissful state, is unconsciously falling in love with his pretty stenographer. It so happens that the typist comes of a distinguished family, the mother, daughter and brother living in New York under an assumed name as the result of reduced circumstances. The "kid" brother, having learned that the bachelor has taken his sister to the theater once or twice, calls at his sister's employer with a victim on the altar of matrimony. Very much satisfied with his work, the brother informs his sister of what he has done. That evening when the bachelor pays his first call to her home she breaks off the engagement. The author, however, manages to bring the lovers together before the final curtain. Mr. Cherry of course is the star, but the support is made up of such notable players as Ruth Maycliffe, the pretty ingenue of "Gris," Lillian Paige and Alice Riker, who plays Hilda, the Swedish servant.

THE MACK CO. IN "MAVOURNEEN."

The Mack-Leon stock company at the Grand next week will present the beautiful Irish romantic drama, "Mavourneen," (sweetheart). The scenes are laid in Ireland in 1789, and a particular

ly pleasing feature of this old time play is that it is free from the usual dodge—podge of landlords, evictions, Irish turncoats, etc. It is just a sweet simple, love story of an Irish lad and lassie and the vicissitudes they encounter ere they wed. Maude Leone, whose charming personality has already made her a big favorite in Salt Lake, will be seen as the Irish peasant girl, while Willard Mack will do the hero, who goes through so much for the girl. Frederick Allen will play Father Cassidy, and Mr. Booth "Billy." The scenery, tableaux, and accessories are most difficult but will be put on in the usual Mack way, which means the best. There will be matinees on Wednesday and Saturday.

COMING BILLS AT THE MISSION.

The Mission Theater, with its cozy attractiveness, its strong program, and its innovation of a matinee every afternoon at 2:30 and two shows each night at 7:30 and 9:15 is pleasing the public and steadily "making good." This week's bill is fully up to the high standard set at the opening week. In Howard Meslin's "Mister Stranger" the management presents "a real actor in a real play," while McLannan & Carson in "The Awakening of the Toys," are other features. Meslin's "Bunch of Kids," Barney Williams, Edith Hane, and Killian and Moore are favorites.

Next Wednesday a new program will be presented, and among other features will be "The Great Markham Divorce Case," in the very near future, there will be presented a remarkable troupe of 10 Russians in their native songs and dances. The attendance thus far at the Mission has been very satisfactory and as it is on the increase it is evident that Salt Lake playgoers appreciate a low priced house with high class acts. Everything is now running smoothly. There are no tedious waits and everything moves along like clock-work.

THEATER GOSSIP

Miss Marie Doro is to play the interesting young woman of "The Climax" in London.

Vienna has gone as crazy over "The Count of Luxembourg" as London's latest opera, as it did over "The Merry Widow."

Charles Hopper has returned to the cast of "The Boy and the Lasso" at the Whitney, after a 19 days' absence on account of illness.

Maxim Gorky is about to take up the duties of stage manager, he having written a play which he intends to bring out himself in Russia.

The Playgoers' club in London, during the several years of its life, has taken 100,000 poor children to the Christmas pantomime, and has also given them a Christmas dinner.

"Have you any ideas for a comic opera?"

"Not one."

"You're just the man I'm looking for. I haven't any, either, and together we ought to be able to write a winner."

The St. Louis Star.

John Mason, having played in "The Witching Hour" for two years, is soon to give up the part of the hypnotic gambler to rehearse a new drama, in which he will star under the management of the good ones, Shubert and Harrison Grey Fiske.

Charles Frohman has arranged his booking for the present season so that nearly every one of his most prominent stars will be seen at the new Columbia theater in San Francisco by next July. John Drew, Maude Adams, Hattie Williams and William H. Crane are among those to come.

It is known definitely that N. C. Goodwin and William A. Brady have completed their plans for a starring tour of the comedian to begin early next spring. Mr. Goodwin, who, accompanied by his beautiful wife, known professionally as Edna Goodrich, left a few days ago for his handsome home at Ocean Park, Cal., is very much elated over the prospect of appearing under the Brady banner. There is not the slightest doubt that the combination is a good one. Mr. Brady has the most profound admiration for and faith in Mr. Goodwin as a star, and the actor knows that his new manager is resourceful, energetic and successful.



MISS MINNIE SELIGMAN,

Who Will Appear at the Orpheum All Next Week in "The Drums of Doom."

The last remark is, unfortunately, only too true. In America, if a piece is a first night failure, it is whipped off at once in order to make room for something more likely to catch the public taste. Here, however, many managers are victims of the mistaken idea that if one can keep a piece running for a time playgoers will be lulled into the belief that it is really a financial success. So they fill the house with paper and keep on sending out to the newspaper paragraphs, that nobody ever thinks of publishing, of a description which Ananias himself would blush to put his name to.

Paul Arthur, who is now more English than the English themselves, tells me that, in conjunction with George Edwards, he has just acquired the rights for this country in "Is Matrimony a Failure?" by Leo Dietrichstein, a farce which, I understand, has been doing splendid business at the Belasco, New York, during the past two months. Nothing as yet has been decided as to the theater at which the piece will be produced, but there ought to be no great difficulty in obtaining one. This week, indeed, the slump in business has been most pronounced and every-thing is suffering. Nor is there much prospect of an improvement until the Christmas holidays set in and even then the rush will be mainly for pantomimes and entertainments of a light kind. The outlook for H. B. Irving's new play, "The House Opposite," produced at the Queen's this week, is, consequently, not very rosy. Even at the best of times the piece, which is lacking in real dramatic fiber, would have but a slender chance, presented at such a moment as this with a general election in the near distance disaster seems assured. Irving, unfortunately, is but indifferently well supplied with plays. He has, of course, Justin Huntly McCarthy's "Caesar Borgia" in his knap-

see his way clearly, and, accordingly, the manuscript was put aside, to be taken from his pigeon-hole later and finished in order to satisfy Charles Frohman's demand for a new comedy from his pen.

Paul Rubens's latest effort "Dear Little Denmark," has only turned out a half-hearted success at the Prince of Wales's. So thin in plot and devoid of incident is it that I, personally, am just a little surprised that it should have proved even that. It ends its run a week hence, and Curzon has arranged to transfer Charles Hawtrey and "The Little Denmark" from Wyndham's to that theater immediately afterwards. To the former come on Jan. 8, Seymour Hicks and Ellaline Terriss in a new musical piece, "Captain Kidd," written by Hicks, composed by Leslie Stuart and founded on Richard Harding Davis's farce-comedy "The Dictator," in which William Collier was starred some time ago. Curzon, for the moment, finds himself unprovided with a novelty for the Prince of Wales's, but he has summoned hastily Frederick Lonsdale, author of "The King of Castoria," to his side, placed him in touch with Paul Rubens and bidden the two set their brains to work with the object of producing the desired material within a few weeks. Rubens will be responsible for the music. As a matter of fact if he could only be convinced that he is much more of a composer than a dramatist his successes would be far more numerous than they actually are.

Maurice Maeterlinck, the Belgian poet-dramatist, has just arrived in London in order to attend the final rehearsals of his fantastic play, "The Blue Bird," to be produced next week at the Haymarket. I hear that he is not wholly satisfied with the way in which the pieces are being done there, as the impression at that theater seems to be that the author of a piece is the least important person concerned in its production. That idea is all too common in this country and it is surprising that dramatists have not in their own inter-

ests combined long ere this to assert themselves and to uphold the position to which they are rightly entitled. I remember having a chat on the point many years ago with Isaac Henderson, who wrote "Agatha" and "The Mummy and the Humming Bird."

"In New York," he said, "I am the proprietor of a powerful newspaper and when anyone enters my office he takes off his hat and addresses me in cour-

teous terms. How different has been my experience in London! Instead of being ushered into the office of a manager I am kept kicking my heels at the stage door, an illiterate and singularly impolite person informs me that I must wait my turn—although in reality there is no one in front of me—and weeks, nay months, pass before I can even penetrate into the august presence of the English actor-manager."

Salt Lake Theatre

Geo. D. Pyper
Manager

3 Nights & Xmas Mat. Begins Thur., Dec. 23

"This Comedy will make the whole land laugh."—Sat. Eve. Post, Phila.

HENRY B. HARRIS, Announces

The Traveling Salesman

A Comedy by JAMES FORBES

Author of

"THE CHORUS LADY."

SEATS GO ON SALE TUESDAY.

SHUBERT THEATRE

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XMAS WEEK.

Direction of Sam S. and Lee Shubert Inc.

Present the Accomplished English Actor,

Mr. Charles Cherry.

And the Original Cast Direct From the Maxine Elliott Theatre, New York.

"The Bachelor"

A Delightful Comedy in three Acts by Clyde Fitch.

The BIGGEST HIT of any COMEDY seen on the COAST in YEARS—and what the PAPERS say:

SEATTLE—Times—"The best cast and Comedy ever seen in Seattle."

PORTLAND—Oregonian—"Great cast and delightful Comedy."

SAN FRANCISCO—Examiner—"The Bachelor has a sparkling humor and a fine cast."

BULLETIN—Chas. Cherry and good company give a delightful performance.

EVENING POST—Shuberts send all star company in the Bachelor.

CITRONIC—The Bachelor charmed and captured San Francisco theater-goers.

CAL—Fitch's new play, clever and witty, with extraordinary strong cast.

LOS ANGELES—Examiner—"Everybody go and see the Bachelor."

Times—"Fragile and clever—two great stars—Charles Cherry and Ruth Maycliffe."

Record—"Delightful Comedy, cleverly presented."

Express—"Charles Cherry in The Bachelor, is charming. The Cast Includes:

Ruth Maycliffe, F. Percival Stevens, Lillian Paige, Ralph Morgan, Alice Ricker, Charles Latte.

Light as a feather and clean as a Quaker Household. The play staged and produced by the author.

SPECIAL MATINEE WEDNESDAY AT 2:15.

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PRICES—Matinee, 25c. to \$1.00. Nights, 25c. to \$1.50.

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THE BRILLIANT YOUNG IRISH COMEDIAN.

BERNARD DALY IN SWEET INNISFALLEN

EAGLES' BENEFIT TUESDAY, DEC. 21.

NEXT WEEK—ROSE MELVILLE IN SIS HOPKINS.

THE GRAND Salt Lake's Most Popular Playhouse

All Next Week

Willard Mack & Maude Leone

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Present Their Beautiful Irish Story.

Mavourneen

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Complete new and appropriate Scenic and Electrical Production up to the Usual Mack Standard. Regular Grand Prices: Every Evening, 25c, 50c, 75c. Matinees Wednesday and Saturday, 25c, 50c.

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WILL ROSSITER'S BUNCH OF KIDS—A real juvenile act. A miniature musical comedy. Beautiful girls. Special scenery. Catchy songs.

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McLALLAN & CARSON In their gorgeous scenic novelty.

Note these prices—THEY NEVER CHANGE:

"Lest you forget"—We give two full performances each evening, 7:30 and 9:15, and matinee, daily, 2:30.

Seats reserved to first evening performance and to matinees.

"The Awakening of the Toys" Scenery by Lash of New York. Costumes by Zanie of Paris.

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Mission Symphony Orchestra. Evening—8c, 10c, 20c, 50c. Matinees—10c, 20c, 50c.