



MANAGER PYPER announces two strong attractions for next week, the first the light musical play, "The Burgomaster," the second a return visit of that standard drama, "The Lion and the Mouse." Farther along we are to see at the theater, the big New York success, "The Red Mill," though whether or not Montgomery and Stone head the company is as yet one of the uncertainties. Sothen's visit, and his production of "Lindbergh," comes in February.

The big home music bill of "Elijah," is set for Wednesday evening, and is fully described elsewhere.

W. P. Cullen has made a big revival of Pixley & Linder's famous musical comedy success, "The Burgomaster," and will present it at the Theater Monday and Tuesday night, with a large cast, headed by Harry Hermesen and Ruth White. These two strolling players are in the roles of the genial old Peter Stuyvesant, burgomaster of New Amsterdam, and Willie, the gay youth who heads the governor around

girl's part of Shirley Rossmore is assumed by Edna Archer Crawford. The visit of the "Lion and the Mouse" is limited to next Thursday, Friday and Saturday, though its previous record of prosperity, would justify a week's stay, if the time could have been secured.

"Does anybody want a blonde?" There will be six of them, both dainty and pretty, at the Orpheum theater next week, in Gus Edwards' "Blonde Typewriters," the title of an act by that clever composer of "School Days." These blondes will sing a song with the above title, and the number is said to be a fetching one. Arthur Conrad, as the office boy, presents an exceptionally clever singing and dancing performance.

Castellane and brother, two daring, skillful cyclist and acrobats, present their novelty on wheels, which has been a sensational feature in New York and the capitals abroad.

Mr. Harry Tate's original London company will present the famous comedy "Motoring," which is a timely skit satirizing the present automobile craze.

Signor Travato, billed as the "Fittipino Virtuoso," is considered a find in New York musical circles. Attention was first called to him by Soliman, the well-known composer, who discovered him during a recent tour abroad. The Ward-Klare company present a comedy "The Twin Flats," which is in Seurl Allen's happiest vein. Mr. and Mrs. Allison give a skit adapted from the comedy, "What Happened to Jones," in which they both appeared in the last four years of its run. Mrs. Allison retains the character of the Swedish servant girl that she has made famous. The world's famous "Komedie" gymnastics, Piquo, will entertain with a

American writers of light music, and the company numbers 40 people, the leading actors being Eddie Redway, Gus Pixley, Gene Ormond, Helen McLeod and several others. The usual matinees will be given Wednesday and Saturday, and the bill will run the full week.

The New Bungalow opens Monday night in big style with Willard Mack, Blanche Douglas and the Mack company in "The Heir to the Hoorah." Arrangements have been made with Manager John Coy for an indefinite stay, and if Mr. Mack can carry his Colonial patrons over to the new house, it ought to enter upon a new era of prosperity. Manager Grant states that the house will be entirely ready Monday night and that the lawsuit planted against the owner of the building, will cut no figure whatever with the entertainments to be offered.

"The Heir to the Hoorah" is well known in Salt Lake as it made a strong hit here on its original production at the Salt Lake Theater. The role of Joe Lacy will fall to Mr. Mack, while Miss Douglas will have a part entirely in her style, in the role of the young wife and mother.

Theodore Loreh and his company will offer a new play of western mining life at the Grand next week, under the title of "A Struggle for Gold." The play was produced in the east sometime ago and is said to have had a big run of good business. All of the scenes are laid in California and are said to be replete with sensation and clean comedy.

Mr. Loreh and his company are reported as well balanced in the parts assigned to them, and the house expects another week of good business.



PAUL EVERTON AND EDNA ARCHER CRAWFORD, in "The Lion and the Mouse," at the Salt Lake Theater Next Thursday.



"CANT DO THAT SUM." From "Babes in Toyland," at the Colonial Theater Next Week.

New York when he is re-incarnated. The company will number 50 people. "The Burgomaster" was the first of the Pixley and Linder pieces to gain popularity, others being "The Prince of Pilsen," "King Dodo," and "The Grand Mogul."

The story of "Lion and the Mouse" is so familiar, that it does not need narrating to Salt Lake theater goers. It is sufficient to say that the coming company is still managed by the proprietor, Henry B. Harris, and that the part of the "Lion," the trust magnate, is still taken by Mr. Paul Everton, who filled the role before. The

number of clever acrobatic stunts, while the kinodrome and the Orpheum orchestra features complete the bill.

Next week the Colonial stage will again be occupied by a foreign attraction, the merry New York success entitled, "Babes in Toyland," forming the bill. Manager Grant feels confident the bill has made a "ten strike" in securing the first appearance in Salt Lake, of this noted eastern production. It is staged by the famous Julian Mitchell, who claims that he has brought together one of the strongest ladies choruses of his career. The music is by Victor Herbert, the foremost of

What New York Managers Think of the "New" Theater.

A recent banquet of the theatrical managers of New York, A. L. Erlanger, of Klaw & Erlanger, generally regarded as the heads of the Theatrical Trust, spoke as follows:

"Probably a new theatrical era is about to dawn upon us. The millionaires having tired of ping pong and the Horse Show is now taking up the management of grand opera and the theater as a hobby. These millionaires form a stock company, limit their responsibility, take all the boxes, and give New York a season of grand opera for art's sake. Then they send their company on tour for revenue only—for the same purpose that you gentlemen send your companies on tour. Now are these stockholders limited in their responsibility, entitled to the credit of an Oscar Hammerstein, who builds his own opera house, engages his own company, takes all the risk himself, and sells his boxes to the public? If grand opera lives in this city it will be through the Oscar Hammersteins who own their own properties individually and must protect them, not through a body of men who use it as a hobby."

"THE MILLIONAIRE ANGEL." "We are going to have a New theater in New York operated by the same men and for the same reason. It is up town, on sixty-third street. Its location is admirable. Away from the amusement center the patrons of the New theater will not have to wait so long for their autos and carriages. And what is going to be done there? Create new stars? No; they are going to offer positions to the stars that were made through your energy, experience and capital. They are going to take the fruits of your labor and use them as their latest hobby horses and give them back to you as soon as they tire of them. They certainly do not want us to think that the New theater is intended as a place of amusement for the people."

"Many hundreds of millions of dollars are invested in theaters throughout this country, all of which seem acquired before the millionaires took up theater management as a pastime. The successful stars in which I referred all made their reputation and pleased the theatregoers before the millionaire angel appeared on the scene. The first time that is played in the New theater ought to be:

I want to be an angel
And with the angels stand.
For a crown upon my forehead
I have a checkbook in my hand.
If these men were really sincere and wanted to advance what they call the

art of the stage, why not make the New theater an educational institution and do for it what John D. Rockefeller has done for the University. What Peter Cooper did for the Institute that bears his name and what Andrew Carnegie is doing by giving education, the greatest gift of any country or institution, within the reach of everybody? Let them take 100 or more people with a talent for the stage who are denied the advantages of early education, engage competent stage instructors, equip these people for a stage career and give the country some real actors instead of a mere building. We have plenty of theatrical buildings and can erect more when occasion demands.

"For such an institution, I venture to say, there is not a theatrical manager in the United States who would not give the management of the New theater the advantage of all his experience, the resources of everything at his command, and be a contributor as well. Such an institution might inspire some of the young millionaires themselves with a nobler ambition, and instead of passing their time driving prize horses at the horse shows and becoming chauffers, they might become actors. And who knows that amongst them we might not discover a William Gillette or a George M. Cohan? I am told that there is among them the possession of a Dutch dialect that would make Lew Fields, Joe Cawthorn and Max Rogers green with envy."

"The prosperity of the theaters throughout this country is a convincing proof that we are no more in need of the assistance of outsiders in the operation of our business than they are in need of our assistance in the conduct of their banks or their railroads. Just so the same private agent can make a reputation for a theatrical manager in spite of the manager's incompetency, just so long will the outside angel be taken in (I say 'taken in' advisedly).

"I am but speaking as a disappointed manager. I am resenting for you the accusation made by those outsiders that the theatrical managers of this country are not giving the public the best attractions obtainable. The American people not only get the theatrical product of this country, but of the world. The men who make these charges may be great in their own business, but when they discuss our business they make themselves silly and ridiculous. I see that the Metropolitan Opera House have called in dramatic physicians. I hope Drs. Dillingham and Latham will be able to relieve the financial pain, but take it from me, gentlemen, when they call for first aid to the injured at the New theater it will be surgeons that they will require, and not veterinaries at that. So get out of the way when you hear the ambulance bell."

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

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Parker—The Consul (Emma Booth Tucker).
Tarkington and Wilson—Man Proff Hone.

FICTION.

Bain—Immigration of the Snow.
Conrad—Point of Honor.
Kewea—I and My True Love.
Long—Felles.
Warner—The Panther.

CHILDREN'S BOOKS.

Bacon—English Voyages of Adventure and Discovery.
Barbour—Tom, Dick and Harriet.
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