



The theatrical season of 1901-2 still has several months to run, but it has progressed far enough to enable the Salt Lake theater to know that it will be one of the most prosperous in its history, if not actually the most prosperous. Notable as it has been, however, the indications are that it must take a second place to the season of 1902-3. In the past week Manager Pyper has made a number of bookings which in importance rival those of any that the house has made for years. They do not include the bookings of Maude Adams and Sir Henry Irving who, despite all reports to the contrary, are not yet certain of coming west. If they do, Mr. Pyper has the assurance of Mr. Al Hayman that they will play in Salt Lake.

First in the list of the bookings is J. H. Stoddard's "Bonnie Brier Bush" company for October next. This is the company with which Bob Easton is now singing and the expectation is that his engagement will go over into next year, in which event Salt Lake will have the double pleasure of welcoming him along with the famous old actor, Mr. Stoddard. Next comes William H. Gillette in his play of "Sherlock Holmes," over which London and half a dozen continental cities are now in a frenzy of enthusiasm. This will occur in March, 1903. Following him comes Crane in "David Harum," one of the biggest of last year's successes. The next attraction booked is Nat Goodwin, in April. Though nothing is said about it, the supposition is that his beautiful wife, Maxine Elliott, will accompany him.

John Drew is down for three nights in June, and last, but not least, comes the great and only Mansfield in May. He will be none the less royally welcomed, though he declared on his last visit that he would never appear in western towns again.

Mr. Pyper is receiving advice of other bookings almost daily from Mr. Hayman's office in New York, but if he had no other "head lines" than the above, they would be sufficient to ensure the success of his next season.

Professor Stephens has been carrying on a lively correspondence by letter and wire with the manager of Nordica over the question of her appearance in this city. The great singer is now in San Francisco and as Professor Stephens has by this time arrived there on his choir business, the dispute will probably be settled. The trouble has arisen over a guarantee of \$400 cash which Mr. Stephens insisted on being deposited here before he undertook the work of advertising Nordica's coming and arranging for excursions from outside towns. He has been disappointed so many times in the past by noted

singers who changed their minds or were taken ill at the last moment that he has put his foot down and decided to take no more chances.

Nordica's manager protested that the money deposit was needless, as both he and his star would give their word that the Salt Lake concert should come off. This was not sufficient for Mr. Stephens and he refused to modify his decision. That his ground was well taken is evinced by the fact that the dispatches now state that Nordica is still suffering from the effects of the railroad accident she sustained last month, and that two of her San Francisco concerts have had to be postponed.

The fourth performance of "Martha" by the Salt Lake Opera company—the third in this city—drew a handsome

audience at the theatre last night. The opera was greeted with the usual favor, Miss Ferrin's solo, "The Last Rose of Summer," and Miss Clark's beautiful aria being greeted with hearty encores, and the work of the other principals and fine chorus being greatly applauded. The final presentations here will be given this afternoon and evening. The matinee is already nearly sold out and the night house will be a good one.

The season winds up in Logan Monday night, a special excursion train leaving the O. & L. depot at 4 p. m. and returning after the opera. Quite a number of the company and excursionists will remain till the tickets expire on Wednesday, the 12th.

The news contained in our New York letter tonight to the effect that Emma Lucy Gates had sung before Clara Louise Kellogg Strakosch will be read with a feeling of surprise by many old-timers, who thought that the once noted star had long since passed over the great divide. Kellogg was one of the names that could be counted with in the operatic world twenty years ago. She stood almost at the head of American prima donnas, and the noted concert which she once gave in our theatre assisted by the famous contralto, Annie Louise Cary, created a profound sensation at the time. Miss Gates could have received the opinion of no more capable a judge than Mrs. Strakosch.

Florizel Reuter, the boy violinist, who is traveling with Miss Emma Lucy Gates, was "discovered" about three years ago. In April, 1899, the Savage

club, of Chicago, gave a banquet to Yaaye, Marteau, and Gerardy, on which occasion Florizel played and fairly electrified this aggregation of violin virtuosos by his beautiful tone, the clearness of his harmonies, the perfection of his technique, and his absolute exactness and shading. Yaaye pronounced him the greatest wonder of the age, and predicted for him a brilliant career, stating that he had never known a pupil, old or young, who played with a better position of the body and with more graceful bowing. He frankly admitted to Mr. Bendix the thorough foundation and general excellence of his preparation, declaring that had he charge of Florizel he would put him immediately to the study of Bach's works.

In the autumn of 1899 Florizel went to Europe. For some time he studied with Saurat in London, then took lessons with Thompson and in 1900 entered the Conservatory of Music in Geneva, Switzerland. Henri Marteau, at the head of the violin department, has since been his master.

It is just a year since "Way Down East" had its wonderful run of a full week at the Salt Lake theater. That run was only a duplicate of others which the play enjoyed in the western cities, and Joe Grismer and W. A. Brady, proprietors of the play, feeling sure that it has not yet worn out its welcome, have sent it out over the same route again. Another solid week will be filed in this city opening Monday.

The cast of the play is said to have been strengthened since its last production here. It is being advertised in Salt Lake and all its suburbs, as a circus would be, and that it will have a notable opening Monday night there is scarcely any doubt. After that it will depend upon how the players impress our audiences.

That patron saint of all gallery boys, Lincoln J. Carter, sends us another of his idyllic studies next week. "The Eleventh Hour" has been thrilling the small boys of the community from every hill and dale and dead wall in town all the past week. The opening Monday evening, therefore, will be a crammer. It runs three nights and a Wednesday matinee. The company is said to be a strong one and ought to be above the average, as it is headed by the favorite German dialect comedian and singer, Karl Gardner.

Walter Perkins' standard success, "The Man From Mexico," furnishes the bill at the Grand the last three nights of the week. The play is so well known in Salt Lake that it almost needs no describing. It has been one of the comedy successes of the past three or four seasons and has always done good business in Salt Lake. Mr. Perkins is also a strong favorite here, and his friends will do doubt turn out in force to greet him.

THEATER GOSSIP.

James K. Hackett is about to appear in a dramatization of "The Crisis."

Viola Allen has taken San Francisco by storm in "In the Palace of the King."

Bronson Howard, the dramatist, who has been ill of an affection of the nerves, is trying the rest cure at Nice.

William Gillette and the entire "Sherlock Holmes" company in London were handsomely entertained by Dr. Conan Doyle at his home Christmas day.

The favorite English actor, Mr. E. S. Willard, is one of the nearby attractions at the Salt Lake Theater. It is to be hoped that he will present his successful play of "Tom Pinch."

The "News" is in receipt of a handsome souvenir depicting scenes in Honolulu. It comes with the compliments of the Neill company, which is now



THE FAMILY SUPPER SCENE IN "WAY DOWN EAST."

playing an engagement in the Sandwich Islands.

Maxine Elliott may go starring at the head of her own company next season. It is said that she and her husband, Nat C. Goodwin, have difficulty in finding plays with equally strong characters for both.

"Jim the Penman" is the bill at the Grand opera house, San Francisco this week with Laura Nelson Hall in the part of Mrs. Halston, Edwin Arden, the visiting star, plays Holland's old role of Captain Redwood, the detective.

Mrs. Campbell made only half in jest the following observation: "It took London ten years to discover me. It took Chicago ten days. I thought that it ought to take New York about ten minutes, and I have been mistaken."

Mrs. Pat Campbell has been the talk of New York lately and has made a most unquestionable personal success. But the man will be a great guesser who can find out after reading all the criticisms what kind of an actress she is.

Mrs. Fluke was surprised last week by the receipt of news that one of the latest oil "gushers" in the Beaumont, Tex., district had been named "Becky Sharp" in her honor. A firm of Houston capitalists interested in the enterprise sent Mrs. Fluke a block of the stock with a laudatory letter.

A private letter from Miss Nellie Boyer in New York states that she has had to give up her engagement through illness and that she has been quite sick

for the past four or five weeks with typhoid fever. The doctor advises her, however, that she will soon be able to resume her place in the profession.

As played now by the N. C. Goodwins, "When We Were Twenty-one" has the boudoir of the siren for the scene of the third act instead of a supper club. During the term of the piece in America the view of vice was regarded as incongruous in an otherwise agreeable comedy, so the change has been better made late than never.

If Augustus Thomas, the playwright, lives long enough, he may have dignified each state in the Union with a play, dealing with its own people, customs and peculiarities. Following his "Alabama" came that excellent drama "In Mizouza," which was played by Nat Goodwin, and now is announced for a near approaching production in this city, his greatest work, "Arizona." The story of "Arizona" is, of course, laid among the alkali plains and chalk hills of the picturesque southwestern territory whose name he has borrowed. Mr. Thomas has just produced a new play which he has named "Colorado," and has just completed the manuscript of another which is named "Wisconsin."

The bit of good fortune which befell Ada Rehan when, through the good offices of an old friend, she made a profit of over \$20,000 on a little real estate transaction, will be hailed with delight by all her old friends and admirers. Nearly all of the large fortune which Miss Rehan has earned was lost in the later ventures of the Augustin Daly company, and after twenty years of hard work, such work as few women on

the stage have undergone, Miss Rehan was finally left with comparatively little money. Consequently this little windfall will be the more appreciated. Miss Rehan intends to return to England shortly and unless some play should turn up which would give her an unusually strong role, she has no intention of returning to the stage.

MUSIC NOTES.

The Pollard Juvenile Opera company which comes week after next to the Theater, is made up of fifty children whose ages range from 7 to 14 years. They come from Australia by way of Manila, Honolulu, and San Francisco, and everywhere they have stopped they have created a sensation. Their bill in this city will be "The Gaiety."

Miss Alice Neilson, who appeared at the Shaftesbury in "The Fortune Teller," has arranged with Robert Newman of Queen's hall, London, for a period of one year, to sing at his symphony orchestra concerts. At a grand orchestral Alice Neilson concert on Feb. 11 she will make her first appearance before a London public as a concert singer.

Mr. Fred Eustis, musical director of the Frank Daniels' company, tells of a rehearsal of the orchestra in a small town. He tried hard to bring the musicians into line and succeeded fairly well except with the man who played the flute. Finally Mr. Eustis became desperate and exclaimed: "Look here, my friend, you stay out of this. You're no good, and you can't play." The flute man calmly looked up and made reply: "If I don't play, you don't."

All Of Next Week
Beginning Monday Night.

SALT LAKE THEATRE.

Matinees Wednesday and Saturday

NOTE - To accommodate Students and Scholars, the Wednesday Matinee will not begin until 3 o'clock.

Return Engagement of the Only Standard Attraction That Has Ever Played a Successful Entire Week in Salt Lake City.

The Play that has been seen by more people than any other play of its time. Over 5,000,000 men, women and children have seen it since its first production.

William A. Brady's

PRODUCTION OF THE BEAUTIFUL PASTORAL PLAY,

FACTS IN ITS FAVOR: It is pure and wholesome; it is helpful and truthful; it combines pathos and humor; it teaches a lesson without preaching a sermon. It is a play for all mankind.

Written by

LOTTIE BLAIR PARKER.

'WAY DOWN EAST

Elaborated by

JOSEPH R. GRISMER.

What the Salt Lake Critics Said of the Play Last Season.

THE NEWS.

"It is as true to rural life as that kind of existence is to honor and sterling manhood and womanhood."
"It preaches a sermon with a moral that is easily and almost unconsciously absorbed."
"High church officials were seen in every section of the Theater."
"Never before did the Salt Lake Theater have quite such an audience."

THE TRIBUNE.

"An appetite for such a play is as natural as a love of fresh or cool pure air or pure cool water."
"Everyone in the audience was in laughter or tears most of the evening."
"It takes pretty nearly everyone back to childhood and its scenes are so realistic that one has to move about to assure himself that some good fairy has not taken a score or so of years off his head."
"Its beauty is that it isn't overdrawn—that every county village has just the same sort of characters."

THE HERALD.

"Every person should see Way Down East."
"Way Down East is a stronger play than the 'Old Homestead.'"
"Everyone who saw the play was amused, pleased and delighted."
"The play has one great beauty—its moral is not hung up like a sign-board."
"If at the end of the week the Brady experiment—that of presenting the same piece for eight consecutive performances, at high prices—has not proved a great success, inviting repetition, Salt Lake will have forfeited its right to demand the superior."



THEY ARE ALL
COMING BACK
AGAIN.

STERN SQUIRE BARTLETT and his warm hearted wife.
ANNA MOORE, the persecuted heroine.
DAVID BARTLETT, the manly son of the squire.
HI HOLLER, the chore boy with the laugh.
PRETTY KATE BREWSTER, the squire's niece.
LENNOX SANDERSON, the villainous city chap.
Martha Perkins, the village gossip.
SETH HOLCOMB and his long life bit-ters.
PROFESSOR STERLING, who chases butterflies.
RUBE WHIPPLE, the quaint town constable.
The village choir and the cherry pick-ers.

"ALL BOUND 'ROUND WITH A WOOLEN STRING."

Last Season's Cast
Greatly Strengthened.

THE SAME COMPLETE
PRODUCTION.

SEATS NOW SELLING.

PRICES:

NIGHT—25 cts., 50 cts., 75 cts., \$1.00, \$1.50.
MATINEE—25 cts., 50 cts., 75 cts., and \$1.00.