

DRAMATIC

to be placed under the stage to accommodate the public.

Lena Ashwell has signed a contract with Hartley Manners by which she has acquired the English rights to "The Winding of the Eye."

A new sacred play, by Miss Buckton, "Kings in Babylon," is to have a trial at a special matinee in the London Haymarket Theater.

Bertha Gallatin has been compelled by ill health to sever her connection with the Belasco forces, and will retire for the balance of the season.

Virginia Earl and Aubrey Boucicault have secured vaudeville sketches from Will M. Cressy, who has been uncommonly busy with his pen this season.

Mary Mannerling (Mrs. James K. Hackett) has been spending the week in Chicago with Mr. Hackett. Their daughter, aged 2, also came on for the holiday shopping.

Theodore Roberts, considered one of the best character actors on the American stage, is this season again the leading man with William Faversham in "The Squaw Man."

Ezra Kendall, next season, will put on a comedy called "If I Were You."

being brought prominently to the front.

Salt Lake will be interested in the announcement that Herbert Johnson Kildings, manager of "The Heir to the Throne" company, and Miss Agnes Helene Lackaye, a prominent member of that organization, were married in Oakland last Monday. The bride is a sister of Wilton Lackaye, the famous character actor.

Dramatic rights to Mrs. Deland's novel, "The Awakening of Helena Ritchie," have been acquired for the use of Margaret Anglin. This is announced as the next play in which Miss Anglin will appear, but owing to the great success of the Moody drama, "The Great Divide," it is likely that Mrs. Deland's play will have to rest in abeyance until late next season.

Guy Standing has retired from "The Love Route" and has joined the company of Lena Ashwell. He will take the part of Robert Waring, the Englishman, in "The Shulamite," and will appear as Sir Daniel Cartwright in "Mrs. Dane's Defense," which the English actress will present during the remainder of her American tour.

Mrs. Leslie Carter, the actress, who married William Lewis Payne suddenly last summer, has sued her former chum, Norma L. Munro, for \$41,750.

GEORGE ADE'S always merry and popular musical play, "The Sultan of Sulu," appears at the Theater this afternoon and evening. It is a familiar work in Salt Lake and has always been a heavy money maker here. Ordinarily it would be good for an engagement of three or four nights, but as it was booked late, and as only this afternoon and evening were obtainable, the company had to take this date or none. The organization comes from the east and we are promised that it is a capable one.

A delightful actress and a delightful play are due next week. In Salt Lake Albert Gallatin and "Dorothy Vernon of Haddon Hall." This play is from the pen of the author of "When Knighthood Was in Flower," and is said to have been equally successful both in book and stage form. The time of the story is during Elizabeth's reign in England, and the episode figures around the fate of her unfortunate cousin, Mary Queen of Scots. Miss Gallatin, who has been seen before in Salt Lake, brings her own company, and with her popularity and the fame of the book, she ought to do handsome business Monday and Tuesday evenings and Tuesday afternoon.

One of the newest stars to rise in the theatrical horizon and take her place in the galaxy of musical comedy lights is the Countess Olga von Hatzfeldt, who comes to the Salt Lake Theater for a three nights' engagement next Thursday, Friday and Saturday, heading a big musical comedy organization in "The Little Duchess," in which she succeeded Anna Held in the stellar role. Though Countess Olga has never been seen here, she is very familiar to our neighbors on the coast, where she met with great success in the leading feminine roles in "The Storcks" and "The Burgomaster." In speaking of her last appearance there, the Portland (Or.) Daily News said: "Countess von Hatzfeldt is the Willy van Astorville. Don't know what her salary is, but she is worth it. She is graceful, bewitchingly pretty, and her voice has unusual quality, while lacking great strength. She is a little bit more like Della Fox than anyone we have seen in late years."

The Grand Theater will return to the double bill plan next week, presenting first "As Told in the Hills," and second "Nettie, The Newsgirl." The first named play tells the story of Pamena, the daughter of an Indian chief, who was adopted by an emigrant and reared as his own child. The character is a strong one, and presents something new in stage literature in depicting the life of an Indian girl reared by white people and given an advanced education. A New Year's matinee will be given at 3 p. m. Tuesday.

"Nettie, The Newsgirl" opens at the Grand on Thursday and will run out the week with a Saturday matinee. The title role is in the hands of Miss Isabelle Lowe, who is said to be a dainty actress and one well fitted for the delineation of parts of this special type. She brings her company from the east and promises a strong scenic production. The play is an exciting one and is said to contain a strong moral and to be crowded with comedy work of a hilarious class.

The week now closing saw the entry of the Orpheum as a factor in Salt Lake amusements upon its second year. Since the house opened it has presented 312 separate and different vaudeville turns. Opening as it did late in the season a year ago it was not always possible to get the best of the attractions on the circuit, some of which were booked 18 months in advance. This season, however, the vaudeville acts have been of a distinctly higher class, with the promise of the management that there is a good string of top-liners yet to be heard from.

Next week there will be a diversified bill, embracing music, both vocal and instrumental, dancing, acrobatic work, wire walking and motion pictures. At the head comes Charles F. Semon, "the narrow fellow," who has been bringing joy to the Los Angeles audiences for two weeks past; he has a pair of comedy legs, like pipe stems, that are a great asset. The Musical Avolos, who are modestly billed as "Premier Xylophonists of Europe and America," come second, singing from Los Angeles notes they have some claim to their title. Dillon Brothers are comedians who "sing," dance and sing songs and about parodies of their own composition. Miss Singshot, a Russian dramatic soprano, is another feature on the bill. Then there are Palfrey and Hoeftler who make a bid for merriment by inducing the audience to break some bones by falling off bicycles in the approved comedy-acrobatic fashion. Miss Lina Pantzer, on a bounding wire, assisted by "Tommy," has a turn that is devised to create thrills in combination with some fun. The kindred one with some good motion pictures will complete the bill.

The attraction for next week at the Little Theater will be the thrilling melodrama entitled "A Fight for a Fortune," presented by the capable company of players that has made such a success of the management's policy in offering its patrons the very best in the line of popular priced stock productions.

Several scenes of the drama depict the luxurious life of the inhabitants of Central America and from the use of the curtain to the "tag," it bristles with thrills.

There will be the usual souvenir matinee on Wednesday and the candy "sold-out" Saturday.

THEATRE GOSSIP

W. L. Abington has been engaged as leading man for Mrs. Leslie Carter in "Cleopatra."

Henry Miller has amazed all New York with the beauty and completeness of his productions.

Edgar L. Davenport is said to be seriously considering a temporary plunge into vaudeville in a dramatic sketch.

Dorothy Tennant, who first played the title role with "The College Widow," has been re-engaged for the part.

Blanche Bates made a tremendous hit in Boston in Belasco's California play, "The Girl of the Golden West." After the first night the orchestra had



COUNTRESS OLGA VON HATZFELDT.

With "The Little Duchess," at the Salt Lake Theater, Three Nights Next Week. Starting Thursday, Jan. 3, With a Matinee Saturday.

The scenes are laid in Kansas, and the story is that of a country printer, poor but philosophic.

Robert Mantell is going to thoroughly investigate whether Shakespeare pays or not. He has added "Julius Caesar," which he repertory of plays by the great bard.

Ellen Terry will begin her American tour in New York on Jan. 23. She will be seen in plays from her repertoire and probably will open in Bernard Shaw's "Capt. Brassbound's Conversion."

The Edwin Forrest Theater in Philadelphia, the corner stone of which was recently laid by Mme. Fritzi Schell, will be without stairways, even to the top gallery. Elevators and inclined planes will take their places.

Aubrey Boucicault has secured a playlet from Will M. Cressy, who has been called the Finero of vaudeville. His vaudeville bookings begin within a few weeks.

Following the remarkable success achieved by Rose Stahl in "The Chorus Lady," which is now in its fifth month in New York, James Forbes, the author of the comedy, is engaged in novelizing his play.

Josephine Sabel, who is now playing in Germany, has made such a hit that she has been booked solid for one year. She will go to Monte Carlo, Nice and Marseilles, and in February she sails for South Africa.

Ferdinand Gottechalk, the little actor who has characterized so many unique roles, is knocking at the vaudeville door, with a sketch built around a character similar to one played by him in "The Climbers."

Charles Dillingham has signed a five-years' contract with Arnold Daly. Daly is to appear in "The Boys of Company B," by Rida Johnson Young, and later is to head a theater conducted after the pattern of the Theater Antoine of Paris.

Nance O'Neill and McKee Rankin are among the latest vaudeville recruits, and Fritz Williams is threatening to join the throng. William Courtleigh, just now playing with Marie Cahill, confesses to a pleasant excursion into vaudeville.

Having launched successfully Charles Klein's latest play, "The Daughters of Men," Henry B. Harris is now engaged in the preparation of the production of "The Struggle Everlasting," by Edwin Milton Royle, which is to be offered for the first time in February.

Richard Harding Davis has reached a point in his career where he can write a splendid play with the same facility that marks his work in the field of literature. His most recent contribution to the stage is "The Gallies," in which Raymond Hitchcock is starring.

George Broadhurst's new play, "The Man of the Hour," produced in New York a week ago by Wm. A. Brady and Joseph R. Grier, promises to be one of the big dramatic successes of the season. The play tells a powerful story of political life in the metropolis. Tammany officials

alleged debts which the actress says were contracted between July 1, 1905, and July 11, 1906. She secured an attachment for the amount in New York the other day, which was handed a deputy sheriff to levy on any property of Miss Munro that he may be able to find.

The Berlin correspondent of a London paper describes Mr. Sudermann's latest play, "The Flower Boat," in these terms: "Its main characters are disgustingly immoral. Teaching it has none, save the banality that vice does not pay in the long run. There is an impossible mother, who debauches her daughters, a foolish count, a disreputable roue, the daughters themselves, steeped in vice, an honest merchant, and a moralizing clown. The play is laid in the aristocratic quarter of Berlin, but there are scenes in the vicious haunts of Berlin bohemians. The story does not lend itself to reproduction in the columns of a newspaper. There is bright dialogue scattered through it, but this poorly attests for its general nauseousness and its atmosphere of sickly eroticism."



CHARLES F. SEMON
"The Narrow Fellow" at the Orpheum Next Week.

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, Dec. 24.—In these days nobody ever reads "Les Misérables"—more the pity! It stands modestly on corner library shelves, side by side with "The Cloister and the Hearth," "The New-comer," "Don Quixote" and other works which required a lifetime for the writing and require almost a lifetime for the reading. No novel of which this may be said can be put on the stage satisfactorily, and it is rather unfortunate that Wilton Lackaye didn't realize this before he began the adaptation of Victor Hugo's masterpiece, which, under the title of "The Law and the Man," he presented just before Christmas at the Manhattan theater.

Mr. Lackaye made this dramatization years ago, but, as he used to say: "Find a manager to produce it! I can't even find a manager to pronounce it!" The volunteer at last was William A. Brady, and the piece was given before an enthusiastic audience that included most of the Lambs' club. "The Law and the Man," however, is not a good play; it isn't a play at all—merely a procession of incidents, a series of scenes, each of which is a self-contained story, and which, taken together, make a play out of a book containing more than a hundred thousand words. There is far too much in a novel like that to be compressed into two hours and a half. "The Law and the Man" just skims "Les Misérables," and even then the rapidity of action is somewhat terrifying. The second scene of the prologue lasts only 12 minutes, and in that time Jean Valjean explains his condition to Bishop Welome, eats dinner, goes to bed, falls asleep, has a nightmare, wakes, steals the silver, goes to the highway, is arrested, brought back, vindicated by the bishop, and saved by God. The sort of strenuousness that ought to appeal to our

"The Law and the Man" covers a period of 13 years. It has nine scenes, each treating of some separate part of the book. As a result, the play is fragmentary, disconnected, episodic. It has no more construction than one of those cinematograph pictures that jumps from place to place. Mr. Lackaye selected for use the incidents of Valjean's suffering in the streets of Dijon after his release from prison, of his salvation in the home of Bishop Welome, of his accession to the position of mayor of Montfermeil, of his confession of identity to save the falsely-accused wheelwright, of his rescue of Cosette from the wicked Thénardiers, of his escape from their grasp in the Rue d'Hostall, and finally of death just after the marriage of Cosette and Marius. As is inevitable, there are thrilling and vital moments in the melodrama, but instead of striking the bolts are like birdshot.

Valjean is a monologue rather than a role, but Mr. Lackaye prevents this by bringing to bear upon it all his fine qualities of versatility and characterization. Most of the supporting company is unsatisfactory, though the good work must be given to Melbourne MacDowell, John D. O'Hara, F. Pollard, Jeffreys Lewis and Josephine Sherwood. The scenery is excellent.

There isn't anything in the world more trying than a "first night" at the Fourteenth-Street theater, where now and again some new melodrama seems sufficiently deserving of attention to draw regular critics into the region of penny arcades and dime museums. Thirty years ago the fashion and culture of the city drove to the doors of this house to see Charles Fletcher and Clara Morris, but last week, when Beulah Dwyer appeared there in her own dramatization of Mary J. Holmes' novel, "Lena Rivers," fashion and culture were conspicuous by their absence. Alan Dale sat two rows behind me, and between us was a large lady whose enjoyment of her evening was both emotional and gastronomic. During the enactment of quiet scenes she made queer noises, whether proceeding from her or from the munching of chewing gum I was not quite able to make out. The orchestra of the theater was filled with people like her, and from over the railing of the gallery appeared a frieze of heads that would have put to shame the designer of "At the Circus."

"Lena Rivers" proved a wake without steamboat wrecks, automobile races or other mechanical features. It is just the kind of play that ought to please old people who maintain that nobody has ever written a drama to equal "The Banker's Daughter." I say "ought to please," but it wouldn't, for, if the piece were revived today, these old people would find "The Banker's Daughter" just as stilted and silly as I found "Lena Rivers." All the heroes and heroines and assistant heroes and heroines in Miss Dwyer's play were much too good for this world, and all the villains and assistant villains growled and howled in a manner that would have betrayed them instantly to anybody less obtuse than a horse. Lena's sweetheart, Duwart Belmont, whose name sounds like that of a Scotch whisky, but isn't, suspected that Lena was having an intrigue with a gentleman who really was her father, so he accused her of being "that man's mistress," which is an awful thing to say on Fourteenth street. Lena retaliated by hitting him in the eye with a baby blue glove, giving him the mitten, as 'twere, in most literal fashion. Afterward, Mr. Dale told us, Duwart and Lena were married, but I missed this. About the time that it happened I was eating a frankfurter

should jump 25 points. That will give you a profit of \$375,000. Horrigan—What! \$375,000 for me, and you will make millions! I thought I was a better friend of yours than that!

Wainwright—You did? Horrigan—Yes, I gave my friendship at 25,000 shares at the present price. Then, if the stock advances as you say it will, I shall make a little over \$600,000.

Some time afterward, Horrigan advises one of his aids, who is afraid of the possibility of scandal. "You'll have the money when that's all blown over," he says. "Then they won't ask how you got it or where you got it, but how much of it you've got." Of the honest mayor whom he has put in office, and who subsequently refuses to do his bidding, he inquires: "Who elected you?" "The people did!" replies the mayor. "The hell they did!" rejoins Horrigan. "It's straight-from-the-shoulder talk, and a succession of plays like 'The Man of the Hour' is certain to have an influence for clean administration of municipal affairs."

Robert Browning's unplayable play, "Colombe's Birthday," was presented by Grace Ellison at a special matinee last Monday at the Hudson. Miss Ellison has been giving a most unsatisfactory performance in "The Lion and the Mouse," and just why she should attempt Browning nobody could guess. The production itself shed no light on the problem. Henry E. Dixey has come back to the Lincoln-Square with "The Man in the Box," and there have been one or two other revivals, but, except for these and the hearings already noted, the week before Christmas proved rather uneventful.

MUSIC TEACHERS' PROGRAM IN OGDEN.

Following is the program for the music section of the Utah State Teachers' association, in the First Presbyterian church at Ogden, Thursday, Jan. 3, at 9:30 a. m.:

President's Address. "What can the University do to encourage music schools?"

Paper. "Is Music Instruction in the Public Schools of Advantage to the Study Teacher of Music?"

Discussion of paper. "When do children have an accurate working knowledge of the tonality of the scale?" In the discussion of this topic a class of children will be used.

Paper. "What incentive shall we offer children to study music?"

Discussion of paper. "The school choir, and the school orchestra."

Round Table Discussions: A uniform course in music instruction for ungraded schools; A course of study for music supervisors; Music institutes.

Business: Reports of committees; new business; election of officers, etc.

Music. Adjournment.

The meeting of the association will be held in Ogden, Jan. 2, 3 and 4, 1907. WILLIAM A. WETZEL, President Music Section.

SALT LAKE THEATRE GEO. D. PYPER. MANAGER. CURTAIN 8.15.

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With Anna Held's Original New York Casino Production and a Select-Company Including

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W. F. Mann Presents a Play You Cannot Afford to Miss.

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"A Southern Romance of Today." Splendid Cast. Beautiful Scenery and Effects.

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MATINEE SATURDAY 2.30 P. M. Gould & Free. Present the Big Melodramatic Novelty,

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With a Cast of 15 Players Headed by MISS ISABELLE LOWE. Scenic Investiture Unsurpassed.

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New Year's Eve. First Methodist Church Reserved Seats \$2.00. General Admission \$1.00. Doors open at 7.45. Concert 8.30.

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Premier Xylophonists of Europe and America.

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Comedians Who Sing Their Own Songs

MME. SLAPOFFSKI

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PALFREY & HOEFLER

Comedy Acrobatic Cyclists.

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