



Maugham Carries Off the Honors

London Dramatic Letter

Special Correspondence.

LONDON, Jan. 6.—In the year that has just drawn to a close one playwright has stood head and shoulders above all others in England, judged by the success of their

theme, was universally commended, and the banning of which by the censor brought to a head the general and growing feeling of dissatisfaction with the interference of that official in matters theatrical. Like the house of lords, however, the censor is a British institution which exemplifies the old saying,

playgoers was "A White Man," by Ed- with Milton Royce, which served Lewis Walker for many weeks at the Lyric theater. "Told in Full" was highly praised by practically every critic in London, but ran only a few nights; "Way Down East" was withdrawn after even a shorter period; while "The College Widow," after running for four weeks to indifferent business, suffered the same fate. It was said that English audiences could not appreciate "Way Down East," could not understand the peculiar language of "The College Widow," and could not approve of a play without a star as was the case with "Told in Full," as it was cast at the Aldwych theater.

CURTIS BROWN.

the dramatic organs, like all other creative, for anything that presents necessarily as frequently shows the irritate the lining of the stomach. Salt? Yes, most decidedly. The most effective chloride of sodium, the table salt, which is a mineral, is F. J. Hill Drug Co. (The Never Substituted.)

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The tidings that Alice Nielsen had made her debut in the bankruptcy court, came over the wires at about the same time as the news that her manager would reintroduce her in a revival of the glorious old opera, "The Bohemian Girl." If Miss Nielsen is really in financial straits, she could not hit on a better plan to recuperate her fortunes than by galvanizing into life again "The Bohemian Girl." Like "The Bells of Corneville," this opera is good for triumphant revival every five or ten years, each time that a new generation of theater-goers springs up. It has made a fortune for any number of sopranos, tenors and managers, and no doubt history will repeat itself in the case of Alice Nielsen. In the part of Arline, she will have a role that ought to fit her like a glove, and if her manager is liberal enough to give her a great gypsy chorus, a magnetic tenor for Thaddeus, a good contralto for the queen and a capable singing comedian for Devils hoof, the rest will be easy.

Manager Pyper presents two widely varying attractions next week: first the well known actress, Miss Rose Melville in "Sis Hopkins," the second is "Fifty Miles from Boston," one of the newer Cohan creations.

"Sis Hopkins" has been seen in Salt Lake before, and everyone remembers the very large business it did. It is one of the rural tales of simple life with comedy as the leading motif, but with a number of sensational episodes strung through it. Miss Melville has won considerable reputation in this particular part.

"Fifty Miles from Boston," is of course by the only Geo. M. Cohan. The company will be headed by Jos. M. Sparks, formerly leading comedian with May Irvin, while Hazel Lowry will assume the role of the village post-mistress, Miss Susanne Westwood, who, by the way, is a sister of Lillian Russell, assumes the part of the village gossip. Other players in the company are W. Douglas Stevenson, Charles Willard, Ella Sothorn and Mae Helton.

Mr. Cohan is said to have done some very clever work in "Fifty Miles from Boston," and, of course, the usual crowd of lively dancers and singers will be furnished in proper Cohanesque style.

Next week's Orpheum bill will be topped by Mr. George Primrose, the well known minstrel. That he will receive an ovation goes without saying, as nowhere during his long association has he a greater following than in the west. His capture for vaudeville by Martin Beck is a distinct achievement, and his engagement is limited to fifteen weeks.

"Wireless," as the title implies, is a modern playlet woven around the apparatus used today for transmitting serial messages at sea. It is presented by Leander de Cordova and a splendid company, and it is said to be thrilling and realistic. The story has to do with the attempt of a desperate gambler to intercept telegraphic reports of races and with the information thus obtained to make a lot of money very quickly. The operator at a wireless station is persuaded to leave his post on information that his home is afire, and he entrusts the office to another operator, who is concerned in the plan "to do" the racing people.

Harry Linton and Anita Laurence present a light comedy sketch called "Married Now," with just enough plot to hold together a charming dancing and singing arrangement. Miss Anita Laurence (Mrs. Linton) was born and reared in Salt Lake. Her proper name is Adelaide Jeanette Kimball, and she is a great-granddaughter of President Heber C. Kimball. She has appeared here once before when she played the subterfuge role in Hoyt's "A Milk White Flag."

"Happy" Jack Gardner, singing comedian and clever musician, is coming to drive dull care away. His parodies are refreshing and his wit is bright, while the melodious interpolations add a distinct touch of novelty.

The sisters De Faye, "The Banjo Girls," are two attractive musicians who come here direct from London where they enjoyed a notable success. "From Society to the Bowery" is the title of an act by two chic girls, Ida Russell and Grace Eloise Church.

The Imperial quartet, a local team, will be heard in classical and popular selections.

Music will be furnished by the augmented orchestra and two new subjects will be shown by the kinodrome.

Mr. Willard Mack and his new lead-



THEODORE LORCH, In "The Lieutenant and the Cowboy," At the Grand Next Week.

ing lady Miss Blanche Douglas, will appear in another strong bill at the Colonial next week. Mr. Mack has already won the reputation of being a generous producer, and in spite of the heavy patronage of the "Girl of the Golden West" this week, the net earnings to him will not be as large as they ought to be, because the royalty and scenery are so expensive.

Next week's bill will be "Prison Karl," one of the masterpieces of the late Richard Mansfield, and besides, Miss Douglas, who has renewed the hold she had on her friends here some years ago, the leading members of this week's bill will all have responsible parts.

Theodore Lorch, who has established himself as a favorite in this city, comes back for a week's engagement at the Grand next week in a production of "The Lieutenant and the Cowboy." Mr. Lorch presented this play here about a year ago, since which time he has been touring the principal cities of the middle west and west with it. As Mr. Lorch's old admirers know, the "Lieutenant and the Cowboy" is a western drama with a strong plot, and just enough comedy in each scene to keep the audience in good humor. But there is no killing, no red fire, and no burning of powder, as the play depends on the good acting of the company for its success.

THEATER GOSSIP

F. Marion Crawford's play, "The White Sister," will be produced in New York about Jan. 25, with Miss Viola Allen in the leading role.

Israel Zangwill's new play, "The Melting Pot," is one of the big successes of the current season. It is the property of the Liebler company, who also have another hit in Wilton Lackaye's production of "The Battle."

E. H. Sothorn, is bringing two leading women with him to the coast. They are Gladys Hanson and Virginia Ham-



MISS BLANCHE DOUGLASS As Mrs. Florence Lowell, Supporting Willard Mack in "Prince Karl."

mond. Miss Hansen is a southern girl of rare beauty and unusual dramatic force. Her home is in Atlanta, Ga., where until her adoption of a stage career she was a leader in social circles.

Is it only a coincidence or is it a sign of the times that the prices at the principal theaters from the beginning of the season have much oftener followed the scale that rises to \$1.50 than the scale that amounts to \$2.75. In New York, at least, where the higher scale usually prevails, the managers are once more having many doubts of the wisdom of it.—The Boston Transcript.

Upton Sinclair, whose book "The Jungle," created a sensation, has been in attendance at every rehearsal of his new play, "Prince Hagen," which will receive its initial production in San Francisco. His suggestions are said to have been very valuable, and the various members of the company have been securing from the author his ideas as to how the character should be interpreted and costumed.

Mrs. Madge Carr Cook, who has been playing in "Mrs. Wiggs of the Cabbage Patch" for almost two years in England, has returned to this country.

"We played in all the bigger cities of Great Britain," said the American actress, "and when the company closed for the Christmas holidays, I caught the first steamship for home. I had a delightful time over there. I enjoyed being successful, and the English treated us delightfully. There were only a few points they didn't catch in the play. I believe the reason why some American plays have been unsuccessful over there is that types portrayed are too local."

Mrs. Cook expects now to play in the United States.

A bill has been introduced into the house of commons which proposes to do away with the present stage censorship of the lord chamberlain's office. An introductory memorandum says:

to the London county council as the local authority the power of licensing and controlling theaters exercised by the lord chamberlain in the central parts of the metropolis. As to the censorship of plays, it is proposed to make theatrical performance subject to the same control as performances in music halls."

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ROSE MELVILLE, As "Sis Hopkins" at the Salt Lake Theater Next Week.

SCENE FROM GEO. M. COHAN'S RURAL MUSICAL PLAY, "50 MILES FROM BOSTON," SALT LAKE THEATRE NEXT THURSDAY AND FRIDAY.

"The object of this bill is to abolish the censorship of plays exercised in Great Britain under the authority of the lord chamberlain, and to transfer

productions, Somerset Maugham has probably made more money than any other playwright on record in their first year of success, and if signs hold good—they seldom do—he will within a short time be assailing the enviable position now held by Clyde Fitch, who, suppose, makes more money than any other member of his calling.

To pick and choose between the three successes which have been recorded in Maugham's favor during the past year would be a difficult job. His plays are of the light, inconsequent order that depend so much upon the personal viewpoint of the audience. Then the situation is further complicated by the fact that the success of each of his three plays is bound up with the personality of a leading actress or actor whose individual triumph in the part has been as great or almost as great as that of the author. For instance, although "Lady Frederick" was an extremely clever play the majority of playgoers will tell you that Ethel Irving was even cleverer still. For the part of "Mrs. Dot," Maugham was fortunate enough to secure Marie Tempest who, it is generally agreed, is the best light comedy actress in England at the present time. And, for the part of "Jack Straw," Maugham would find it hard, if not impossible, to better Charles Hawtree, who enacted the role for nine months.

No one will deny that the assistance of such players as these constitutes a first mortgage on success but with everything considered Maugham has demonstrated quite exceptional talent as a dramatist.

The year has been remarkable for the pre-eminence of the younger school of playwrights. Besides Maugham, "Waste," despite its disagreement

"Threatened men live long." John Massfield's "Nay" was another noteworthy production, inasmuch as it gave promise of better things to come from its author. Roy Horniman gave us "Belshazzar's Feast," in which, Charles Wyndham made a "so-so" success and which probably would have run longer had it been better cast. Horniman is also in a measure responsible for "Idols," an undoubted success, since he dramatized it from William J. Locke's novel of the same name.

Although most of the older men have given us works from their pens, it is impossible to say that they have added anything to their reputations. "The Thunderbolt," by Pinero, had a short life at the St. James; "Getting Married," by George Bernard Shaw, would, in my opinion, never have been produced if written by any other man; Suture's "Builder of Bridges" is still running, but has failed to produce any clearly defined impression of worth on anybody; while "Dolly Reforming Herself" is far, far removed from being the best thing that Henry Arthur Jones has given us.

Barrie forms the one exception to this general "marking time" of the older dramatists. His "What Every Woman Knows," is characteristically charming and delightful, and must be a source of satisfaction to the Scotch author in view of the fact that his play which immediately preceded it, was such a flat failure.

Of the women, Cicely Hamilton literally runs away with the first prize. Her "Dianna of Dobson's" is easily the best thing as well as the most successful that has come from the pen of the gentler sex for many months.

I would like to give a long, glowing account of the enormous success of American-born drama in England during the past year, but am afraid I cannot do so with any regard for the truth. The play which undoubtedly made the greatest impression upon the English

SULPHUR AND SALT.

A dispatch from Washington announces that Dr. Harvey W. Wiley, chief of the bureau of chemistry, has been informed unofficially that another protest has been filed against him with the president, by fruit and molasses men, who object to his utterances and writings against the use of sulphur in preserving fruit. He says he would not be surprised if the report were true, as the dried fruit and molasses manufacturers have been trying to get his official scalp for some time.

Dr. Wiley alleged that experiments of sulphur fumes applied to fruit bring about diseases of the stomach, intestines and kidneys, and produce an endless amount of headache.

As frequently stated here, Dr. Wiley is, in this case, undoubtedly right. No amount of commercialism can possibly influence the everlasting truth, as it affects the wholesomeness or otherwise of food products. Even the small amount of sulphur used in drying fruits must inevitably be more or less injurious to

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