

# Dramatic \* Musical

THE passing of Richard Mansfield, fully detailed in yesterday's "News," marks a sorrowful epoch in the American drama. Since the days of Booth and Barrett, no actor of our stage has possessed the attributes of scholar, student and genius to such a degree as Mansfield. Indeed, he had the genius that is half allied to madness, which may account for the thousand stories of his erratic behavior with which the public has been regaled for years past. Mansfield was a marvel in the way of creating new roles, and if the direct cause of his death could be traced, it would be found to be due to the passion he possessed for creating new parts and mounting fresh productions. He has been the dominant figure on the American stage for nearly fifteen years, and is one of the few actors who could dictate his own terms to managers, whether he was playing on Broadway or in any of the theatrical circuits.

His rise dates from the early eighties, when, owing almost to an accident, he was given the part of the Baron Chevalier in A. M. Palmer's production of "The Parisian Romance." The veteran actor, J. H. Stoddard, has often narrated to the writer how, when this play was first taken up by Palmer, that manager gave him the part of the Baron. Stoddard mistrusted his ability to bring out all its points, and he asked Mr. Palmer to excuse him from attempting it. Palmer urged him to change his mind, but he steadily declined, and the role was entrusted to Mansfield, then an almost unknown member of the company. Mansfield saw the possibilities of the part, created the great death scene where the aged role is stricken with paralysis at the banquet table, and next morning he found himself famous. His rendition of that role in Salt Lake is a vivid memory to theatergoers of fifteen or twenty years ago. About the same time he appeared here in "The King," another role which showed his decided versatility. He has visited us many times since, in such productions as "The Scarlet Letter," "Jekyll and Hyde," "Don Quixote," "Monsieur Beaucaire," "Ivan the Terrible," and many others, and every visit only served to accentuate the tremendous hold he had upon our public. His last appearance in Salt Lake was on May 14, 1903, when he gave a one-night presentation of "Ivan the Terrible," the receipts amounting to \$1,782. His last production in New York was "Peer Gynt."

Everyone who remembers the jollity, the merriment and the melody of the "Prince of Pilsen," will be pleased to learn that it is to come back to Salt Lake Friday night. Since it was last done here it has been played in Europe, South Africa, Australia, Dan Macon, the jolly brewer from "Zinzinnati," the songs of "The Message of the Violets," "Heddeburg," and "The Tale of the Sea Shell" are all so well remembered that there is sure to be a regular rush to give them a greeting. In addition to Mr. Mason, the brewer, the company includes Miss Koba Dale, who plays the part of the coquettish widow, while Octavia Broske, a singer of note, has the prima-donna role of Edith, the prince will be played by Mr. Edward Mora, and we are promised the usual aggregation of handsome girls that always marks the visits of Savage's companies. The orchestra will be doubled for the occasion, Savage himself bringing a large number of instrumentalists.

Following the "Prince of Pilsen" the Salt Lake Opera company will present "Robin Hood," the opening performance to take place at a matinee on the afternoon of September 13. The musical work of the local company is now so well in hand that Prof. McClellan feels that he can lay down the baton for a week to go with the Ogden choir to Sacramento, returning Saturday Sept. 7, in time to give the finishing touches to the opera. In the meantime Mr. Spencer is holding daily rehearsals with the principals and chorus and the stage business will be in good shape for Mr. McClellan's return. The Salt Lake Opera company will go to Provo Sept. 13, Ogden Sept. 20.



PEGGY BALLON.

The Most Talked of "Picture Girl" of the "Prince of Pilsen," Salt Lake Theater.

and Logan Sept. 21, and "Robin Hood" will be heard in these three cities for the first time, as the Bostonians never visited either place.

The Orpheum is in the near future present a number of head liners that will surprise Salt Lake people. Among them are Grace Van Stoddard, who comes the week of September 19. She will be remembered as the star of DeKoven's "Red Feather." Sometime later comes Viola Pratt Gillette, and after her the only May Irvin. All three of these stars have been secured for the advanced vaudeville circuit in which the Orpheum is a link.

Next week, the fourth of the season, will have a high grade bill, Frank C. Moore and Emma Hill will be seen in the "Mix and the Mixer," followed by the popular team of Wood and Kingston, the dancing comedian and singing songstress who made a hit here last year. Then we are to have the Kinsons in the musical oddity entitled "Goint it Blind," a musical turn which is very clever, one of them playing real instruments, while the other imitates everything imaginable. The next on the program are the five Musical Byrons, instrumentalists, the Bell Claires, exponents of physical culture, Prof. Wise, the crayon artist, the Kinnodrome with new pictures and Prof. Weihe and his orchestra with modern selections.

Few melo dramas of the last several seasons have won so great a measure of success as "The Chorus Girl" which will be seen at the Grand Theater four nights and Wednesday matinee next week. The work is said to possess many lasting and pleasing qualities which are bound to insure for the play a long life before the amusement loving public. Miss Della Pringle, who heads the cast in the character of "Twister," the chorus girl, is a finished artist, and her work is of such a high class order that she has firmly established herself in the hearts of the theatergoers. During the action of the play special ties will be introduced by different members of the company, including Miss Della Pringle, Claude Kelley, Ed. Bellville, Fred Stephens and Miss Laura Latta. Commencing Thursday evening, and

continuing the remainder of the week, with a bargain matinee on Saturday afternoon the sensational melo-drama success, "The Light House Robbery," will receive its final local presentation. When taken down, a new box of pedals has been put in, of the radical concave kind, which are much easier and more satisfactory in every way to play, such a change has been made that the instrument will be in splendid shape for a long time to come. The experts say it would be much better were the console located down in front of the pedals, as the organist could hear equally well from all parts of the instrument, which does not obtain with the console as at present placed. But the trustees have taken down the old console and replaced it with the new one, a ventilating apparatus that has never been used in, so no change has been made in the console. However, Prof. Shepherd, the organist, says he is satisfied with the arrangement as it is. The experts remark that the space left for the proposed console would have been in the "swell" or in the "echo." But as the cost of the stop would be \$750, there are some doubts as to its being made in for a long time to come. Prof. Shepherd says another soft reed stop is needed in the "Great." Some stop like the Clarabella would be appropriate, and possibly this may be placed in the vacant space.

Prof. Wetzel has been very busy preparing his music work for the public school, so that at the opening, all will be in readiness for active operations.

Mrs. Ella Cunningham Wetzel will be home from Portland, Or. tonight, or tomorrow, after a pleasant vacation visit with her brother and his family.

Prof. Stephens intends this fall and winter to begin a special singing class for boys under 13 years of age. He hopes to have a regiment of at least 500 of them, and that training is needed, and should be given while the boys are young, have the time to learn to sing well, and are able to form a taste for the class of music that will be a benefit to them in after life. Parents would do well to attend to getting their boys into this class work which will be inexpensive and yet of priceless value to most of them.

## LOCAL MUSIC NOTES.

Conductor Arthur Shepherd of the Symphony orchestra will give special time and attention to the now well known and popular organization the coming season. He has sent east for new and fine music, including such works as Beethoven's Seventh Symphony, his Preludes and Symphonies, and Overture to "Coriolanus," thus guaranteeing the highest order of programs. Rehearsals will begin a week from Sunday next, and will be kept up regularly through the season, with 50 performers, which is as full an instrumentation as is feasible for a city of this size.

The Symphony has made an excellent name for itself in the past, and with the very substantial endorsement given it by public spirited citizens, the orchestra is now firmly on its feet, as a permanent institution. It is in the best of hands both as to its management and its musical leadership, and with the interest taken by the members themselves, there is every incentive and inspiration to successful artistic achievements. The orchestra is surely worthy of popular support.

The special concert that was to have been given tomorrow at Liberty park with an instrumentation of 50 men, by Held's band, has had to be postponed for one week, owing to Manager Zimmar's absence in San Francisco. So tomorrow's band concert will be as usual, and include such popular selections as "Awakening of the Lion," by Di Ekwilist, ballet music from "Faust," Pot-Pouri from "La Davaloy," Scherzetto, "Serenade" for cornet by Mr. Leslie, Overture to "Norma" by Bellini, and others.

Now that Sousa and his fine band will be in Salt Lake again in November, after an absence of two years, his public appearances from now on will be of interest to local music loving people. Philadelphia North American of recent date prints half a page about the "March King," with illustrations, the latter showing that Mr. Sousa has a manner and motions peculiarly his own while directing his band. With his head and body held rigid, he gives his arms full play, and has a swing of his baton, held below the waist line that no other conductor imitates, but which many comedians burlesque.

Prof. Charles Kent and some of his pupils will give a song service Sunday evening at Waterloo ward chapel, commencing at 6:30. Following is the program:

Anthem ..... Ward Choir  
"I'm a Pilgrim" ..... Marston  
Edna Morris.  
"My Shepherd" ..... Koschat  
Prof. Kent's Male Chorus.  
"Beyond the Shadow" ..... C. A. White  
Pot-Pouri from "La Davaloy" ..... Parker.  
"O Love Divine" ..... Nevin  
Alvin Keddington.  
"The Children's Friend" ..... Adams  
Nella Davison.  
"Where is My Boy Tonight" ..... Sankey  
Chas. Crofton.  
"Rock of Ages" ..... Benick  
Edna Morris.  
"Cavaliery" ..... Rodney  
Alvin Keddington.  
Duet, "Refuge" ..... Wesley  
Miss Edna Morris and Prof. Kent.  
"Content" ..... Parks  
Prof. Kent's Male Chorus.

In the First Methodist church tomorrow morning the choir will sing Shellen's anthem, "When Power Divine," and Miss Claudia Holt will sing Sullivan's "Light of the World." Mr. Douglas has returned from his vacation, and is once more in charge of the choir, which consists of Miss Edna Evans, Miss Claudia Holt, James Nevins and H. W. Douglas.

The Daynes-Romney Music company is no more, with the withdrawal of Harold Daynes but its place is taken by the Daynes Music company just in the Daynes music company. It is reported among the stockholders being R. W. Daynes, H. L. Nelson, L. S. Hills, Edgar Hills, Lewis Hills, Rodney Badger, George W. Morgan, Dr. Fred Stauffer, J. Benches, W. M. Rich and others. Mr. Rich is the manager and is now in charge. The capitalization is \$50,000, at \$1 per share, paid up. The officers of the new company are: President R. W. Daynes; vice president, James Ingelbrecht; secretary, H. L. Nelson; treasurer, W. M. Rich. Harold Daynes and family will leave next week for Ocean Grove, Cal., to reside.

When Held's band had finished serenading in front of the Wilson hotel the other evening, one of the selections given, "Would You Care?" so pleased one of the lady guests of the hotel that she threw out \$5 in small change among the musicians. The way the boys tucked their instruments under one arm and went after the coin was something interesting.

Prof. McClellan has the orchestral score of the Symphonie Poem written for organ and orchestra by Gullmunt, the great French organist and composer. If it had been scored also for hand and organ, it would be given next November in the tabernacle when Sousa comes. But, as it is, there is no reason why the duo should not be played at the annual festival next spring with the Chicago Symphony orchestra, particularly as the conductor says he is ready to play it with the tabernacle organ.

The First Congregational church organ will not be back in place for another 30 days, so that the congregation will have to occupy the Sunday school auditorium for the time being. It was found there was more to be done to the instrument than was anticipated, as it was in pretty "rocky" condition. The Boston experts at work on it say that while the material was of the best, the construction was very poor, and no credit to the men who put it up, in fact they claim the various parts of the organ were thrown together. More than 400 pipes were discovered merely hanging together, ready to fall from their positions, and the connections of the mechanisms were more or less disjointed, warped and twisted. The experts say that but for the constant care and watchfulness of Prof. Radcliffe, the organ would have been in even far worse condition than it is when taken down. A new box of pedals has been put in, of the radical concave kind, which are much easier and more satisfactory in every way to play, such a change has been made that the instrument will be in splendid shape for a long time to come. The experts say it would be much better were the console located down in front of the pedals, as the organist could hear equally well from all parts of the instrument, which does not obtain with the console as at present placed. But the trustees have taken down the old console and replaced it with the new one, a ventilating apparatus that has never been used in, so no change has been made in the console. However, Prof. Shepherd, the organist, says he is satisfied with the arrangement as it is. The experts remark that the space left for the proposed console would have been in the "swell" or in the "echo." But as the cost of the stop would be \$750, there are some doubts as to its being made in for a long time to come. Prof. Shepherd says another soft reed stop is needed in the "Great." Some stop like the Clarabella would be appropriate, and possibly this may be placed in the vacant space.

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## SHARPS AND FLATS

Kubelik opens his American season under the management of Daniel Frohman at the New York Hippodrome on Nov. 10. He goes thence to Chicago, and his tour will include all the principal American cities and a visit to Mexico and Cuba.

Ethel Jackson, who will sing the title role in "The Merry Widow" at the New Amsterdam theater, has arrived in New York. The supporting cast will include Willie Saville, from the Imperial Opera, and Estelle Bloomfield, one of the prima donnas in "Madam Butterfly" last season; R. E. Graham and Frances Cameron.

One does not hear much of Christine Nilsson nowadays, observes a London paper. It is over 40 years since she made her first appearance in England as "Aida." The Swedish soprano was married in Westminster Abbey by Dean Stanley, and on the death of her husband she remained a widow for some years until her marriage with the Count de Miranda in Paris. Her wedding was followed by her retirement from the opera and concert platform. Since then she has lived most of the time in France and Spain.

The last obstacle to the engagement of Gustav Mahler as conductor of the Metropolitan Opera House appears to have been removed by the appointment of his successor at the Imperial Opera House at Vienna, Felix Weingartner, who is now with the New York Philharmonic society two years ago. Arrangements between Herr Conrad and Herr Mahler have now been concluded. Several new acquisitions are announced for the company, Rita Le Fornia, who as Rita Neumann, formerly sang in mezzo-soprano roles with Henry W. Savage, will sing light soprano parts at the Metropolitan, and another singer engaged is Riccardo Martin, an American tenor who appeared last year at Nice. He will not come here until the last of the season.

De Pachmann and Goldmark, the famous opera composer, met in front of the latter's Vienna house a short time ago. Goldmark is an estimable old gentleman and a writer of exceptionally brilliant and melodious music, but is somewhat conceited, and that which gives his friends occasion for merriment at his expense. As De Pachmann and Goldmark walked away from the composition, the pianist pointed backward over his shoulder and said: "That modest little edifice will be signally distinguished some day after you are dead." "Indeed," murmured the composer, blushing with pleasure.



WINZELL KINGSTON.

The Singing Soubrette, Who Comes to The Orpheum Next Week.

"Yes," continued De Pachmann; "they will decorate it with a tablet." "And pray, what do you suppose they will say on the tablet after I am dead?" "To let," was De Pachmann's reply.

Boston is to have what it has looked for the past eight years—all the year-round opera presented at popular prices, by a popular company. It has just been announced by the management of the Castle Square theater that the company which has been presenting a series of light and grand operas there for the past summer, strengthened in principals and chorus, will be maintained throughout the coming fall and winter season. This announcement comes as a surprise to those who had thought that, as has been its custom, the theater would resume the presentation of well known plays with a carefully selected dramatic stock company, indeed, it is understood that a number of contracts with players already had been made. But the conviction of the Castle Square Theater is sufficient numbers in greater Boston to warrant the maintenance of a permanent musical stock company has influenced those who control the destinies of the Castle Square Theater in changing plans. The outcome will be welcomed, it is felt, by all who appreciate past efforts to present classic and modern opera in capable, satisfying fashion.

## THEATER GOSSIP

Ethel Barrymore is spending the summer at John Drew's home, East Hampton, L. I.

Julia Dean has arrived in New York from Siasconset, Mass., where she had been spending the summer, at the "Pleasure hour" for rehearsals for "The Round Up."

Henry Miller returned from Europe August 13, on a pleasure trip. While in London he established relations with Vedrenne & Barker of the Court theater, for an exchange of plays. Mr. Miller will begin his season in "The Great Divide" at Daly's theater on Aug. 31.

Florence Roberts has been added to

the list of stars under the direction of Henry B. Harris, and will open under the new management in "The Struggle Everlasting" at Providence, R. I., on Oct. 21. An engagement at the Colonial theater, Boston, will follow and then the piece will be brought to New York.

Mr. Savage was the first theatrical manager to successfully rout the ticket hucksters, on the occasion of the immensely successful New York run of "The College Widow," at the Garden theater, and he has served notice on them to quit trading in tickets for "Yankee Tourist." Beginning next Monday he will adopt the same determined methods that drove them away from the Garden theater and caused them to lose the money they had invested in seats for "The College Widow."

It is now definitely settled that Maude Adams is to abandon "Peter Pan," the time being at least, along about the holidays, and then will be seen in "Les Bouffons," a fantasy from the French, in which Mme. Sarah Bernhardt has won new triumphs in Paris, says the Chicago Tribune. However, Miss Adams' abandonment of Peter cannot be considered in the light of a permanent "No" for the boy who would not grow up" has become so closely identified and associated with the personality of the actress that American audiences will continue to demand presentations of the play as long as Miss Adams remains on the stage. In this regard Mr. Frohman himself has been credited with saying that while Miss Adams remains under his management just as long as she can be kept, he will keep her around "Peter Pan" be revived for the holiday season at least, regardless of where or what his favorite star may be playing at the time.

## JUVENILE SINGERS.

Members of Prof. Stephens' children's classes are notified that rehearsals will begin at 12 o'clock on a pleasure trip. While in London he established relations with Vedrenne & Barker of the Court theater, for an exchange of plays. Mr. Miller will begin his season in "The Great Divide" at Daly's theater on Aug. 31.

EVAN STEPHENS.

## IN LONDON THEATERS.

Special Correspondence.

OXFORD, Aug. 21.—Granville Barker, the young actor-manager to whom George Bernard Shaw largely owes his vogue in London, and who may be snapped up for America next season, has taught other London managers various things in the past two years. One of his innovations was the presentation of certain new plays at matinees only and his policy, which Barker means to continue when he takes over the Savoy Theater next month, appears likely to be imitated rather widely. Already it has been adopted at the Garrick by Arthur Boucherier, and Otto Sturt has just announced that several of the new pieces which he holds for the Court, the playhouse which became famous under Granville Barker's management, and which the latter has just quitted, will be given at afternoon performances only. Cyril Maude also followed Barker's lead, last season, by giving Yachelt's "Her Son," a series of matinees in "The Playhouse," and Maude tells me that he will take the same course with two new pieces which he has just accepted, and will produce shortly. Both by the way, are adaptations from the French, and rather exceptionally interesting. In Maude's case, however, these matinee productions are largely a matter of necessity—that is, provided he wants to create new parts himself, for the American "Earl of Pawtucket," which forms his evening bill, and which at first looked like another well developed into the biggest kind of a success, and promises to run as long as "Teddies" did. This king saw it just before he left for Marston, and he immediately and promptly accepted it, and, of course, this royal cachet settles the business.

Early in his coming matinee season Maude will produce an English version of Brion's "Les Hannonets." This adaptation was done by Laurence Irving, the younger son of Sir Henry Irving, and made a real fortune when given in a single performance by the Stage society, not long ago. Probably it will be seen in the United States later on—unless American managers should deem it too strong meat—but in any case its successor at the playhouse will be tried across the Atlantic. The latter piece, which was called "Médor" in Paris, will be known in English as "Pido." Written by Henri Main, its theme is really rather novel and winning, and Maude tells me he expects it to duplicate here the immense success which it had at the Paris Gymnase when produced there with Huguette and Galipaux in the two dominating male roles. The first of these, which Maude will take over, is that of a kind, kindly-natured soul of limited means, who divides his time between a suburban villa and a government department. In his youth this mild-mannered "duffer" was favored

with the friendship of his exact antithesis—a big, blustering boy who used him as "Pido" and general factotum. At the opening of the play the two meet, and quite naturally fall into their former relations. The friend is invited to the suburban villa and there he plays the tyrant quite in the old way. As you see, it is a homely, and decidedly un-French theme, but Parisians liked it none the less. All things considered, Maude is to be envied, like some American actor who is chosen for the part of the bullied wight, only nominally master in his own house. Look out for "Pido!" It will be very funny.

One of the most interesting developments of the English stage this season is the organization of "The Playgoers' Theater company," in Manchester, under the management of B. Iden Payne, with the co-operation of Miss A. E. Horniman. It is much as if Philadelphia or Pittsburgh should set out to reform the American stage with a theater privately subscribed by a wealthy connoisseur of the drama, in which really good American plays should be produced even though their authors had not yet won fame, or had been so unattractive as to write something thoughtless.

The English provincial stage has been going from bad to worse in the last few years, many a company touring the English cities with "stagnant" drawing \$50 a week—value received—say 15 weeks in the year. The result has been that the good folk in the provinces—i. e. anywhere in the United Kingdom except London—have become disgusted with the theater, and keep away except on the rare occasions when a crack London company can be seen "on tour."

In Manchester reformers hope to bring about a change. They are setting the best plays money can buy and brains can find, without much regard for whether the authors are famous or unknown, and intend to open in Manchester early in the autumn with actors worthy of the West End of London, and then to go on tour.

Apparently the next purchase of these earnest Manchester folk was a reprint of comedy entitled "David Ballard" by Charles McEvoy, a promising young friend and protégé of Bernard Shaw. The play was given recently at a special performance by one of the various London societies of amateur supporters of new blood in the drama, and attracted a good deal of serious critical attention by virtue of being a realistic study of the throttling of a young man's literary taste and ambition by his sordid, grubby, illiterate family. Bernard Shaw's "Widower's House" is also to be produced.

## Orpheum THEATRE

Advanced Vaudeville.

ALL NEXT WEEK!

Frank Seymour & Hill  
The Mix and the Mixer

World & Kingston  
The Dancing Comedian and the Singing Soubrette

The Kinsons  
A Musical Oddity

5—MUSICAL BYRONS—5  
Instrumentalists

Bellclaire Bros.  
Exponents of Physical Culture

Prof. Wise  
Crayon Artist

Kinnodrome  
Motion Pictures

Every Evening (except Sunday),  
7:30, 8:30, 9:30, 10:30, 11:30  
Matinees, Daily (except Sunday  
and Monday), 2:30, 4:30, 6:30, 8:30, 10:30, 11:30

## LYRIC THEATRE

Direction: Sullivan & Considine

Bert C. Donnellan, Mgr. and Treas.  
GRAND REOPENING, SATURDAY,  
MATINEE, AUG. 31.

INTERNATIONAL VAUDEVILLE.  
LUTZ BROS.

Introducing The Armless Wonder,  
Rink Experts and Astounding Novelty  
Entertainers:

TOM GILLEN.  
Singer and Story Teller.

GAVIN, PLATT & PEACHES.  
Present "The Stolen Kid."

CORA SIMPSON.  
Monologue and Singing.

JOHN & MAY BURKE.  
Present Their Original Comedy.

BABy DOROTHY,  
In Illustrated Songs.

LYRICSCOPE.  
Improved Motion Comedy.

Matinees except Sunday—two shows  
evenings 7:30 and 9:30.

## FAMILY THEATRE

West Temple St.  
Between 1st and 2nd South.

Week Commencing Sept. 1st.

A Grand New Programme  
of Advanced Amusement

Improved Motion Pictures; Sweet  
Songs, Illustrated Beautifully.

Children 5c, Adults 10c.  
PERFORMANCES CONTINUOUS.

## SALT LAKE THEATRE

Geo. D. Pyper  
Manager.

"Was you ever in Zinzinnati?"  
FRIDAY & SATURDAY, SEPT. 6 & 7.

SATURDAY MATINEE.

Henry W. Savage Offers the Biggest Comic Opera Success Ever Produced.

## THE PRINCE OF PILSEN!

With a Superb Cast and a Big Chorus. New Costumes, New Scenery,  
a Host of Pretty Girls and an Augmented Orchestra.

PRICES—Evening, 50c to \$2.00. Matinee 25c to \$1.50.  
40c Seats at \$1.50. Sale Begins Wednesday Morning.

Next attraction: Salt Lake Opera Co. in "ROBIN HOOD."

## Grand Theatre

A. M. COX  
Manager

FOUR NIGHTS STARTING SEPTEMBER 1—Wednesday Matinee

## JOLLY DELLA PRINGLE

And Her Splendid Company  
In the Musical Melodrama—  
Pleasant Specialties—Thrilling Situations—Sensational Climaxes.

Same Old Evening Prices, 25, 50 and 75 cents. Matinees, 15 and 25 cents.  
Starting Thursday—"THE LIGHT HOUSE ROBBERY."



BILLIE BURKE COMES TO AMERICA.

Miss Billie Burke, who has achieved distinction on the London stage, was born in Washington, D. C. She has been engaged by Charles Frohman for the coming season to support John Drew in "My Wife." She is a very beautiful blonde still in her twenties, and a most charming and capable actress. She made a great hit in London as Charles Hawtrey's leading support in "Mr. George."