



"SOTHERN and Marlowe tickets \$2.00," the legend that hung upon a card in front of the box office window, seemed to have no terror for the crowd that wanted the first choice of seats. Treasurer Dyer has been kept busy two days accommodating the demand, and the outlook is that both "Much Ado About Nothing" and "Romeo and Juliet" will go before immense audiences.

There are of course some who grumble at the stiff advance in price, but to all such the answer is cheerfully returned, "If Salt Lake wants what other cities get, she must pay what other cities pay." Besides, it should be remembered that we packed the house at \$2.50 to see Mansfield, and surely Sothern plus Marlowe is worth another 50 cents more than was the erratic Richard alone.

The partnership of Sothern and Marlowe is said to have been one of Charles Frohman's strokes of genius. Sothern, always an ambitious producer of his own plays, is said to have made but little money—that is considering

of the play has been compared to some of the rich old comedies of Sheridan and Goldsmith.

All theater goers remember the impression that the Polard Juvenile Opera company created at the Theater a few years ago. The organization is now touring the continent under the name of the "Polard Lilliputian Opera company," and playing in the popular priced houses. It opens at the Grand Monday night for a season of five performances. The repertoire to be given here will be as follows: Monday and Tuesday, "The Belle of New York," Wednesday matinee "Pinafore," Wednesday and Thursday night "The Runaway Girl," Friday matinee "An American Millionaire," Friday night, "The Daisy Girl." The particular state of the organization this year is Master Teddie MacNamara, said to be one of the cleverest youngsters on the stage, and little Daphne Pollard, a seven-year-old squibette. The company embraces a full register of singers, dancers and chorus.

The announcement in the "News" Minneapolis letter last Saturday that Mrs. Fiske proposed to stop off at Salt Lake even though she was barred out of both the Theater and the Grand, to give a lecture for charity, created a

automobile accident in France two years ago.

Daniel J. Dan writes that there is not a word of truth in the report that Mrs. Modjeska ever made any critical remarks about the vaudeville stage, or ever said that she had refused \$1,750 a week to play there because it would make her feel as if she were in a circus. Mrs. Modjeska declares that she was misquoted in the interview.

Victory Bateman, who was severely injured a few weeks ago, and whose life was despaired of, is recovering slowly at the home of a friend, 2221 Franklin avenue, St. Louis. An actor who recently visited Miss Bateman states that she would be delighted to hear from any of her old friends, as she feels that letters will help to cheer her during her convalescence.

Charles D. Dillingham's star, Maxine Elliott, came, and the Britons saw her in Her Own Way, and she sang, writes Will A. McConnell from London, "and it is a case of capably every night at the Lyric theater. Miss Elliott was only booked for four weeks, but they are making strenuous efforts now to get another theater and continue the run."

Once more Miss Maude Adams is to



MARGARET DALE, WITH JOHN DREW AT THE THEATER NEXT THURSDAY.

garet Anglin and Hall McAllister, the latter in a box, who warned the audience of the dangers of a panic and implored them

Leander Richardson's Letter

Special Correspondence.

NEW YORK, May 15.—The signing of a contract under which Margaret Anglin is to become a "legitimate" star for the next five years under the direction of William Hammerstein, brings to light some facts which are not alone interesting but heretofore unknown excepting to a very few individuals. When two years ago Miss McKinley (who in private life is the wife of a physician named Baer) entered the vaudeville field, there was a somewhat widespread impression that the step she was taking was unnecessary and to an extent in the line of trading upon the name of her distinguished uncle. Insinuations to this effect were treated with dignified silence and it now transpires that a distinct injustice was done to the young woman. Her father, the late Abner McKinley, was commonly supposed to have died a wealthy man as the result of the contracts which fell to his hands at the outbreak of the Spanish-American war. Such, however, was not in reality the case, mainly for the reason that Abner advanced money to others to carry out the contracts and not alone failed to receive his share of the profits but in most instances was forced to pay the expenses of the same. Thus when it came to settling the estate it was actually necessary for Miss McKinley to borrow a sum of money in order to buy the family homestead, which sold for \$15,000. This money, it is understood, was provided by the present vice president, Fairbanks, and it has been repaid out of Miss McKinley's earnings on the vaudeville stage, where during her first season she received \$1,000 a week and later in some of the theaters in which she appeared she received \$2,000 a week. Illustrating Miss McKinley's delicacy of feeling it may be said that she always refused to appear in Buffalo, where her uncle, President McKinley, was assassinated, although she has had offers of as high as \$1,800 to sing there for a single week. Her agreement with Mr. Hammerstein, however, was made on the understanding that she would appear in Buffalo, where her uncle was assassinated, although she has had offers of as high as \$1,800 to sing there for a single week. Her agreement with Mr. Hammerstein, however, was made on the understanding that she would appear in Buffalo, where her uncle was assassinated, although she has had offers of as high as \$1,800 to sing there for a single week.

to remain quiet as there was no danger. The audience was quieted, though the second act of the play was entirely spoiled.

He insists that every requirement of the law has been absolutely fulfilled. Meanwhile no less than three attractions of importance have applied for spring and summer time at the Lew Fields theater and Mr. Hammerstein has been obliged to refuse owing to the attitude of the municipal government. If he can establish his contention that the edifice referred to is entitled to a license and he is very sure there is no doubt at all on this score, Oscar will have a suit for damages that will be likely to prove an expensive matter for the city. He was really disappointed when the building and police departments didn't put him to fight in his proceedings to enjoin them from interfering with the opening of the Victoria, and now that he finds himself in a civil action he is fairly sufficed with ecstasy.

The opening of the new Alhambra vaudeville theater in Harlem one of the really important amusement structures on Manhattan Island, gives much to think of to the vaudeville manager. It is an amusement purveyor in Greater New York. Williams first began to attract attention some years ago as the proprietor of the Orpheum in Brooklyn, where the receipts were constantly close to the capacity of the building. Then the manager extended his operations to the Circle theater in Manhattan, and afterward to the Colonial, only two or three blocks away. Meanwhile he had gathered in the Gotham theater in Williamsburg and a music hall at one of the nearby shore resorts. The final acquisition of the Alhambra is perhaps the most important step of all. This establishment was undertaken several seasons back by a corporation in which Nelson Roberts was the guiding spirit. It has a very large seating capacity and several sources of income, such as ball rooms and lecture rooms, so that the actual rental is not great. Mr. Williams begins his tenancy with a bill of headliners conservatively estimated at costing not less than \$2,000 for the week. The performances include Henry Miller, Albert Chevalier, George Evans, the mysterious Lida, the Imperial Japanese Dancers and a large number of other specialties of high standing. The really big hit of the spring season on Broadway is undoubtedly Sam Hornard in the rollicking girl act, "The Trilby" revival at the New Amsterdam theater, under the direction of William A. Brady, has drawn great crowds to the downstairs portion of that spacious play house, and the upper floors are comfortably filled, though not densely so. Frank Daniels is

Oscar Hammerstein is riding his lions for further battle with the city authorities, who, it will be remembered, turned down his applications for licenses for the Victoria and Lew Fields theaters. The manager had no difficulty in compelling the issuance of the Victoria license but that of his other playhouse is still held back, although

drawing good houses to the Knickerbocker, where the end of his stay is not as yet announced. Warfield's houses at the Bijou, packed from the very outset, show no signs of shrinking. "The Hair to the Floor" at the Hudson theater thrives unceasingly, and the sale of seats for four weeks in advance is still announced. George Cohan's fourth return engagement in "Little Johnny Jones" flourishes bravely at the New York. Marie Tempest is having a capital season of it at the Empire, and all told, the theaters remaining open are in a quite satisfactory condition financially.

Naturally enough the Hippodrome continues to be the center of amusement interest in New York City proper. The takings of this establishment have thus far averaged more than \$4,000 a week and nobody knows how much more the public has paid to the voracious speculators who are the bane of Thompson and Dundy's managerial existence. This scheme has been possible to accomplish very much toward getting rid of this predatory band, although the management has enjoyed some little amusement at the expense of the scalpers. These men boldly approach passers by with requests to buy a number of tickets for them at the box office, hand them a ten or twenty-dollar bill with which to make the purchase. On a number of occasions the house detectives have "spotted" these buyers, and when once inside the lobby have induced them to clear out through one of the rear entrances of the building, appropriating to their own use the money of the speculators. This scheme has been a source of profit and keen delight, especially to quite a number of messenger boys who have "legged" it out of the Hippodrome with far greater speed and enthusiasm than at any time in the pursuit of their regular business.

The first Sunday at Coney Island was intensely gloomy, but it did not serve to keep away a great crowd of men and women with whom participation in this event amounts almost to a religious observance. Automobile parties almost by the hundred dashed down the Boulevard to the seaside resort and the trolley and railway cars were packed all day long. Great changes have been made both in Luna Park and Dreamland, where in other respects the conditions of last year find a very shrewd and striking place somewhat lacking in special attractions, while Luna Park radiantly bountiful in its new dress, presents a series of altogether startling novelties in the matter of entertainment that keep the visitor closely occupied from morning until night with enough left over to invite a second trip. It is this system of abundant provision that has enabled Luna Park to pay enormous dividends ever since its establishment—a condition that has not extended to similar enterprises up to the present time.

Mr. Brady's Reef war spectacle at Brighton Beach will not be ready until Decoration day, for which occasion the military aspects of the show will be peculiarly appropriate. This exhibition will be conducted upon a considerably larger scale than characterized it at the St. Louis exposition, and Mr. Brady confidently expects it to attract great attention not only here but throughout the country.

At the Victoria theater during the week of May 22 we are to have the not very elevating spectacle of May Yoh and her husband, "Puss," who, in a vaudeville sketch. The exhibition young Mr. Strong is making of himself in playing second fiddle to his wife and transposing her act, is a comedy, is scarcely edifying. It may, however,

draw some money, and that is one thing.

E. S. Willard, who closes his American tour at the Harlem Opera House with the finish of the current week, has quite materially extended his plans for the future so far as this country is concerned with the various stage works in the leading cities of the United States and Canada for the next two years, and the members of his supporting organization have been engaged for that full period. By degrees, Mr. Willard has become beyond a doubt the most popular foreign star who visits this continent.

John E. Henshaw and May Ten Brock have been re-engaged by Henry W. Savage, for next season's tour of "The Sho Gun," which closed its journeying for the present last Saturday evening. Mr. Henshaw has made a distinctive success in the principal male role of George Ade's musical comedy of Korean life.

Ben Teal, under whose stage direction "The Rollover Girl" was produced at the Herald Square theater, sailed on Wednesday for London to join Charles Frohman and familiarize himself with the various stage works in the preparation of which in America Mr. Teal will be assigned. He expects to return to New York early in August.

Some comment in New York was occasioned last week by the fact that the Shubert theaters were not closed on the night of Sam Shubert's death from the injuries received in the horrifying railroad wreck at Harrisburg. Nobody is really to blame for the oversight, for the shock occasioned by the tragic event completely upset the entire staff, producing a condition of complete chaos in the offices of the concern.

Frank McKee, manager of the Savoy theater, will spend the summer months with his family at Sea Gate, where he owns a large residence. McKee is not bothered very much about next season, owing to the fact that James K. Hackett has contracted to furnish all the attractions required for the Savoy.

A CARD OF THANKS.

With no ordinary feelings of respect and gratitude, I take this opportunity to tender my warmest thanks to Mr. Leander Richardson, Manager George D. Pyper, and my distinguished patrons and friends, who did so much to make the theatrical season at the Salt Lake Theater last, in every way a gratifying success—my profound and heartfelt thanks. Also to the press of Salt Lake city and to one and all who participated in the entertainment, whether vocal, musical, dramatic or otherwise. I extend my hearty and sincere acknowledgments for the great consideration.

PHIL MARGRETT.

EXCURSIONS EAST.

In May and June one fare plus \$2.00 Round Trip. Enquire at Ticket Office, 77 W. 2nd St., for information and scenic books. The Midland Route.

Excursion to Ogden Sunday, May 21st, via Ogden Short Line, to Round Trip only \$1.00. Take any train up to 1:40 p. m. inclusive.

SPECIAL BELL SALE.

1,000 Elegant Silk Belts, worth from 75c to \$2.00 each. Choice this week, 35c. R. K. Thomas Dry Goods Co.

SALT LAKE THEATRE, GEO. D. PYPER, Manager.

Monday and Tuesday, May 22nd and 23rd

Curtain Rises at 7:45 Sharp.
CHARLES FROHMAN PRESENTS

E. H. SOTHERN and JULIA MARLOWE

And Special Comedy in the Following Shakespearean Plays:

"MUCH ADO ABOUT NOTHING."
Benedick..... E. H. Sothern. Beatrice..... Julia Marlowe

TUESDAY EVENING.

"ROMEO AND JULIET."
Romeo..... E. H. Sothern. Juliet..... Julia Marlowe

PRICES—25c to \$3.00. SEATS NOW SELLING.

Salt Lake Theatre, Geo. D. Pyper, Manager.

THURSDAY, FRIDAY AND SATURDAY and SATURDAY MATINEE.

Charles Frohman presents

JOHN DREW

Positively Mr. Drew's only appearance here in this, the best role of his career, prior to his tour of the entire country.

In his greatest triumph,

The Duke of Killicrankie

As given for over four months at the Empire Theatre, New York.

SEATS ON SALE TUESDAY—25c to \$1.50.

R. Stenzel Fur Co.

Elaborate facilities for storing and preserving furs during the summer months. Highest prices paid for raw furs and live wild animals.

Manufacturer and dealer in all kinds of furs.

70 East 3rd South, Corner of State.



E. H. SOTHERN AND JULIA MARLOWE. Who Appear as Joint Stars Next Week at the Theater.

his outlay, and the immense labor entailed. Last summer he made a casual call on Charles Frohman, and spoke somewhat gleefully of the enormous cost of his productions, wherefore Frohman turned to Sothern and practically said this: "Let me make you a proposition. You are fond of Shakespeare, and you would like to have some really brilliant actors to perform with you. There's Julia Marlowe. She, too, has the artistic temperament and is really a great player. You two would make a magnificent combination. Now I'll tell you what I do, Mr. Sothern. I will take you and Miss Marlowe, provide you with a capable company, present you in the three of Shakespeare's plays you both love, send you out for 40 weeks; the coming season, and give you each \$100,000 for your work. You will take all the risk, and you will double your income. Of course this is a chance I take, but I think I can do it, and as Mr. Shakespeare asks no royalties, there is no great expense in the matter of the play."

Sothern accepted on the spot. Rumor says that Frohman pays him and Marlowe \$2,500 each per week for 40 weeks, and that after having done that, he will himself clear up \$100,000.

Five lines in the Associated Press the other day told with almost courtly brevity that Kyrle Lashelle, the theatrical manager, had died from diabetes. A man who could carve out for himself a place among the world's theatrical notables as Lashelle did is surely deserving of more than passing notice. Lashelle was among the younger class of American managers who were just planting their feet on the ground of their ambitions. He might be said to be no longer among the "coming" but to have actually arrived. It is only about 15 years since he was dramatic editor on a Chicago paper at a modest salary. Later he went on the road in advance of "The Bostonians" and came to Salt Lake in that capacity. Not long after that we find him launching into the theatrical world on his own account, since then his name has been allied with a long string of successful productions, many of them brilliant successes. At the moment of his death such productions as "The Virginian," "The Bonnie Blue Bunch" and "The Hair of the Horrors" were bringing heavy sums into his treasury box, and he had a longer string of productions also quite profitable.

In all his productions Mr. Lashelle was generous and sometimes lavish. It was his faith in old man Richard that made the success of "The Bonnie Blue Bunch" and kept it going in the face of discouragements, and it was his foresight and his money that made "The Virginian" into a play and cast fortune in its leading part.

His loss will be sincerely mourned, not only in the profession, but by his public, which had grown to feel that his name on any production was a guarantee of a first class standard.

Goodwin, Sothern and Marlowe and John Drew form notable wind-ups to the season, and it is to be hoped that the town will show its appreciation of the managerial enterprise that sends us such a list of headliners.

Drew, the last of the list to be due at the Theater on Thursday, Friday and Saturday next, in his play of "The Duke of Killicrankie," one of the big New York successes of the past season. Accompanying Mr. Drew are such well known artists as Margaret Dale, Fannie Brown and Ferdinand Gottschalk. Well remembered players in Salt Lake. The Duke is said to be one of the happiest characters which Mr. Drew has had for a long time, and the dialogue

breeds of interest in amusement circles. Mrs. Fiske is said to handle the theatrical syndicate without gloves, and to be as clever on the lecture platform as she is before the footlights. It is understood that the local press club have the Salt Lake lecture in charge, but what hall will be engaged for the event is as yet undecided.

The engagement of N. C. Goodwin at the Theater ends this afternoon with a performance of "The Emperor," and tonight with a production of "A Gilded Fool." The chance of seeing not only Mr. Goodwin, but his accomplished company, including the delightful actress, Miss Mackey, at one that ought not to be allowed to pass.

Speaking of Miss Mackey, she is somewhat reminiscent of Mr. Goodwin's former partner, Maxine Elliott, and has also been compared to Margaret Anglin and Mrs. Kennedy. She has many of the gifts of two of these actresses, and the good looks of the other. Mrs. Goodwin, by the way, is at the present moment basking in the sunshine of a royal London reception, as a paragraph on this page indicates. She has been "commanded" to appear in the royal box, and while some of the critics have been severe on the play "Her Own Way," all of them have protested themselves before Mrs. Goodwin's beauty and artistic gifts. The Salt Lake admirers of Mr. Goodwin and his gifted spouse, all feel to congratulate him and bid her on her success across the water.

THEATRE GOSSIP

Nance O'Neil is praised in New York for her powerful portrayal of the title role of "Elizabeth," which Giacommetti wrote for Rialto.

The comedy George Ade is writing for Charles Frohman is to be called "Just Out of College." The comedy Mr. Ade is writing for Henry W. Savage has not yet been named.

Miss Mabel McKinley has signed a five years' contract with W. H. Nankerville to appear under his management as a star in the new comedy-drama, "The Minister's Wife."

E. M. Holland sailed for Europe to join his family, which has been abroad for a month. He will return to New York in September to resume his tour with Kyrle Lashelle in "Raffles."

Maria Cahill declares she has never in her career been the recipient of a stage kiss. Her objection to it has been termed by some of the debonair type of actor as "unladylike." Miss Cahill calls it "hygiene."

The problem of having Americans marry Indians has been a troublesome one in this country ever since Pocahontas became a bride. The production of "Strongheart" has added new fuel to the flames, and there are discussions every day in Boston.

Frank L. Perley has commissioned Charles Henry Mettler to make a play for Margaret Anglin. It will be founded on a German drama. Mr. Mettler is the author of "The First Dishes of Marlborough," produced by Mrs. La Motte, and of "Hollon the Student," which Mr. Mansfield played.

Frederick Fair, who impersonates King Edward of England in "His Majesty Nurdling," is a second cousin of Mrs. W. K. Vanderbilt, Jr., and Mrs. Hermann Goerich, and inherited a portion of the estate of his late father, Charles Fair, who was killed in air

appear in a boy's role. It has been decided by Charles Frohman that she shall appear next season in the new play, "Peter Pan." This whimsical comedy, which is said to be half fantasy, half nightmare, and wholly a fanciful creation of the Nether Nether Land, will in all probability open the season at this Empire next year.

Mrs. Brown-Potter is on the verge of divorcing her husband, the closing of Du Barry at the Savoy Saturday night marks also the close of her career as actress-manageress. This venture proved terribly disastrous. It cost practically every penny Mrs. Potter possessed. Her loss is estimated at \$200,000. It is now said that in order to obtain all this money Mrs. Potter mortgaged her beautiful home on the Thames at Maidenhead. Adversity has brought this brilliant actress to the verge of neurasthenia. She is absolutely discouraged.

Mme. Modjeska is no believer in the movement for the creation of a national theater in this country. London, says Mme. Modjeska, wrote the first article that appeared urging the foundation of a national theater here. She was interested to hear of the present efforts in that direction. "I know the United States better now than I did then," she said, "and I would never urge such a thing. I have no illusions that exist here would make a national theater impossible. And I don't believe that it will ever come to pass."

From all the cable accounts, it would appear that Willie Collier has scored a genuine success in London in "The Dictator." The notices ought to please the play's author, Richard Harding Davis, particularly in view of the fact that the London critics gave Clyde Fitch's "Her Own Way," Mr. Collier and the members of his company all came in for praise for their clever performances. "The Dictator" was announced for only four weeks, but if it proves to be one of those few American plays which win real success in London, it will run in all probability be extended.

Mme. Duse, according to the Paris correspondents, is weary of her old repertoire. In reply to a question whether, during her forthcoming engagement there, she would appear in "Cavalleria Rusticana," she said that when she impersonated Santuzza the role was like an echo from her own life, but that now she no longer feels in touch with the play. "And 'The Dolls House' was the next question. 'I have done with that,' said Mme. Duse, "and 'Cleopatra.' "It has also passed out of my life."

In other words the actress has abandoned these roles because she can no longer feel in touch with them, and the critics are asking what the Italian actress will attempt next and if her future performances will depict those same sensations she is experiencing at the moment.

During a recent matinee performance of "Puss" at the Victoria theater, San Francisco, the large audience, composed principally of women, became frightened at the presence of a faint odor, particularly in view of the fact that the ladies' dressing room just off the foyer. A rustle of excitement swept over the audience, and many left or made arrangements to leave the theater hastily. A second wave of excitement caused by the ringing of a bell nearby caused a stampede which would have resulted in much danger had it not been for the coolness of Miss Ma-

Dophne Pollard at the Grand Theatre All Next Week.