



FLORENCE ROBERTS comes back to us next week, bearing the Broadway stamp. Even before her New York success, she was a strong favorite here, and her play, "The Strength of the Weak," was cordially accepted here before she ventured to present it in the east. If her supporting company is as strong as that with which she rendered this play before, there can be no doubt as to the heartiness of her reception.

Her visit next week will be equally interesting, because it witnesses the production of a new play entitled "Maria Rosa." It has only been done once before—in Seattle last week. As it comes from the pen of the same author who gave us "Marta of the Lowlands," strong things are expected of it. Miss Roberts will be seen in the character of a peasant girl from whom the play takes its name, and in the part she is said to have some rare opportunities for the display of her emotional powers. The engagement opens Monday and will run the greater part of the week with a matinee Wednesday.

Manager Pyper is counting heavily upon a general awakening of the public interest in two of his near by attractions. First is the engagement of Wm. H. Crane and Ellis Jeffreys in a revival of "She Stoops to Conquer." These two stars are sent out by Chas. Frohman and Lebler & Company, and will be supported by a strong company of New York players. Hardly second in importance is the revival of the "Virginian," with Dustin Farnum in the title role. The character of Molly Wood, the Puritan school mistress, is assumed this year by Miss Mable Wright.

The "News" is asked to furnish the date of the death of Sir Henry Irving. It occurred October 13, 1905.

It is predicted that next week's bill at the Orpheum will be a winner from headliner to kindred. The big attraction will be the Four Lukens, whose aerial act is claimed to be one of the most breath-taking stunts presented. Alfred Kelcy and company will present the farcical comedy, "Sister Mary From Tipperary." Mr. Kelcy is remembered here for his clever work last season in "The Tale of a Turkey," and "My Uncle from India." His latest offering is said to be a similar scream. Georgiana Clark, the Scottish nightingale, who first took the stage with Wilson Barrett in the original production of "The Sign of the Cross," will sing some of the old favorites. "The Tail Tale Teller" has a monologue turn, which includes a number of telling burlesque imitations. Belle Gordon, the athletic girl, makes a specialty of bag-punching and other physical culture stunts. Robich and Childress, in an operatic comedy, "The Bogus Tutor," have just returned from a three-years absence in Europe. Then, of course, there will be the kindred one with some good motion picture drama.

The Grand next week will present two widely varying plays, in "Railroad Jack," and "The Man of Mystery." The first named occupies the boards the forepart of the week, with the usual matinee, Wednesday. It tells an interesting and humorous story of the hero who is known as "Railroad Jack," and its moral is said to be of the uplifting kind. It is interspersed with laughable humor, and much of its emotion is said to be of the melting sort. We are promised that the cast will be evenly balanced, and the management feels confident of scoring a heavy hit.

"A Man of Mystery," which will be the bill at the Grand the latter half of next week, is to be presented by the Wolfe Stock company for three nights and the usual Saturday matinee. The author of "The Man of Mystery" is Mr. Mark E. Swan, and Mr. Wolfe has a company that will give a strong presentation of Mr. Swan's play. The Wolfe company also claim that they deal only in metropolitan successes, and they are confident that their new production will tend to uphold their reputation.

One of the handsomest holiday papers which has reached the desk of the dramatic editor of the "News" is the Christmas edition of the Dramatic Mirror. The paper is crowded with beautiful and entertaining articles and engravings from the first cover to the last. A special feature of interest is the pictures of the molders of dramatic



FLORENCE ROBERTS,  
At the Salt Lake Theater Monday Night.

opinion in the United States. A group of the leading critics of the country is presented, the dramatic writers of the "News" and the Herald of this city, enjoying the distinction of being included in the number.

The Lyric theater has another big bill outlined for next week, when the company will produce the sensational drama, entitled "The Yankee Detective." The play is in four acts and deals with the adventures of a detective and the many hairbreadth escapes which he goes through; there are several strong comedy parts in the play, and it will no doubt prove to be a strong drawing card for the week. The usual souvenir matinee on Wednesday and Saturday, and Saturday matinee, will be given.

McIntyre and Heath, with the great company of players, singers and dancers that surround them in Klaw and Erlanger's elaborate production of "The Ham Tree," will be the attraction at the Salt Lake theater next Friday and Saturday, and Saturday matinee. This piece is the comic sensation which attracted so much public attention when first staged in New York last season, and again this season during its long run at the New York theater. It was highly praised whenever seen last season, and is now making its second tour, with the entire original organization, with but one exception, Miss Jeanne Townow playing the role of "Mrs. Nicklebacker."

McIntyre and Heath are generally acknowledged to be the two most legitimate humorous men on the stage in the delineation of southern negro types. In "The Ham Tree," they have a vehicle of exceptional merit, which not only gives to them, but every player in it, opportunities to display his or her ability.



MINTYRE AND HEATH,

In "The Ham Tree," Next Friday and Saturday at the Salt Lake Theater.

productions: W. L. Abington, Nell Moran, Miss Helen Robertson and Miss Hattie Russell. The play will be produced on Jan. 21.

An eating place in New York is stated to have a sandwich man parading the streets with an announcement to the effect that "Leslie Carter never would have married had David Belasco taken her to dine at their restaurant."

"Christopher's Brilliant Idea," a three-act farce-comedy, by Cosmo Hamilton, is to be given an early production in London by Charles Frohman. That manager will also produce a serious drama from the pen of Mr. Hamilton within the near future.

It has been the current report in London that Beerholm Tree had secured the English rights to "The Girl of the Golden West," and that he would give it an early production in the British capital. Mr. Tree, however, has denied that he has any such intention.

Kyrle Bellew, whose first starring venture this season, Conan Doyle's "Brigadier Gerard," proved to be a failure, will assume the principal role in Hartley Manner's new play, "A Marriage of Reason." The play deals with the rather familiar theme of a nobleman marrying for money and a rich girl for a title. Eventually this marriage of reason develops into one of love, and all ends happily.

Possibly the superstition about whistling in a theater grew out of the fact that there is not much difference between a whistle and a hiss, but to whistle there, either on or off the stage, is generally believed to entail extremely bad luck—not to the individual offender alone, but to every one from manager to callboy. Whistling is against the rules in many theaters and to be met with a fine.

Wagenhals & Kemper's inability to obtain another theater for Blanche Walsh's New York engagement in "The Straight Road," has compelled Henry B. Harris to withdraw "The Daughters of Men" in the height of its New York success. So on Jan. 7 Charles Klein's latest triumph will begin a brief tour of the principal cities, returning to New York later in the season for an extended run.

According to the London Daily Mail, the results of the dramatic season in New York are making it clear that English companies in English plays can no longer look to America for a rich harvest of dollars. "The history of five years of mutual exchange of companies between the two countries is one of heavy losses to those who took risks, and the present season is going to add considerably to the total."

The success of the New theater, opened several months ago in Chicago for the purpose of bringing out the artistic things in modern drama, has not been what the promoters calculated it would be. Hence the theater has been leased by outsiders. B. D. Whitney being the head of the new tenants. The theater is to be made a producing house, and Whitney expects to keep it filled with his own attractions. He will assume charge on Feb. 1, and will open the theater under his regime with a comic opera, "Captain Careless," written by Clifton Crawford.

Richard Mansfield is considering a proposition made to him recently by J. M. Campbell, who has guided many



HERBERT DOBBINS,  
"A Man of Mystery," at the Grand Theater, Thursday, Jan. 10.

large theatrical enterprises in the southern hemisphere, for 13 appearances in the principal cities of Mexico and Cuba. He offered a cash guarantee for nine nights in Mexico City and one night each in the five other principal theaters of the southwestern republic. The plans as formed call for Mr. Mansfield to sail from Vera Cruz for Havana for his first engagement. The contract offered calls for the presentation of a repertoire.

If it were not that their time is so fully occupied no doubt actors as well as authors would aspire more frequently to political honors. In England Sheridan is probably the only example of a dramatist who became a member of parliament. Just now, however, George Alexander, a player who is regarded as a "darling" by the female theatergoers of London, has announced his intention of becoming a candidate for the London county council next March. In the English colonies there have been several actors who have aspired to be also members of parliament.

Luscombe Searle is busily negotiating for the London production of "Mizpah," and it may be due course been either at Drury Lane or the Adelphi. Mr. Searle has made an offer for a spring season at Drury Lane—a theater which is peculiarly suitable for the staging of big spectacular plays—and the matter is now under consideration. It is understood that certain vital alterations must be made in the manuscript of "Mizpah" if it is to pass the London censor of plays, who is particularly severe on Biblical plays.

Should actresses marry? Although it is not the "silly season," that is the question which has been addressed to a number of people in Paris who are supposed to have authoritative knowledge of the subject. Sardou replied: "It all depends upon the actress, the husband, and the sort of marriage." Sarah Bernhardt holds that every girl, whether actress or not, must live her life according to her tastes, but adds that a perfect union is as rare among her own profession as in any other. Mr. Francois Coppée answers: "That is her own business, and nobody else's." The sum of most of the replies is: "Why not?"—especially in these divorcing days.

H. H. Irving, son of the late Henry Irving, has republished certain lectures and articles under the title "Occasional Papers, Dramatic and Historical." Mr. Irving defends his art from the many charges that have been made against it, and made usually by people having neither real acquaintance nor accurate knowledge. "If the value of an art," he writes, "is to be decided by the impression it makes in its more perfected form, on the highest intellect of the time—and it is perhaps difficult to find a more satisfactory criterion for ordinary men—then the art of acting comes out abundantly in the respect of genius, confined to our care by illustrious men as a product of the imagination and intellect of mankind that is to be encouraged and esteemed, not belittled and derided."



ALFRED KELCY,  
Who Appears at the Orpheum Next Week in a New Farce.

## IN LONDON THEATERS.

Special Correspondence.

LONDON, Dec. 22.—By this time, Pauline Chase must know quite a lot about fairies. Most believe in them, too, and possibly has a shrewd idea that two or three of the particularly beneficent kind were in attendance on her when first she came from America to this country, a little over five years ago.

And one must admit that this American girl has pretty good reason to believe in fairies, with whom, by the way, she has become acquainted through her friend J. M. Barrie, who is the most prominent authority on these little folk and their ways. His play "Peter Pan" is simply full of them, and by now Pauline Chase must be gloriously familiar with this piece, for after appearing in London during two holiday seasons as one of the children therein, she is now playing the part of Peter himself as the Duke of York's, and as Americans may already have heard, giving an uncommonly charming performance of "the boy who wouldn't grow up."

It may be stated, too, that the appearance of "Polly Chase," as I heard her referred to by Ellen Terry last night, in the star part of "Peter Pan," is by the express wish of Mr. Barrie himself, and has the hearty approval of Charles Frohman, who has just produced the piece for the third time as a Christmas offering. So with three such distinguished backers and believers as the most famous of English actresses, the most prominent of American managers and one of the most famous of living British authors, there can be no question that Pauline Chase is a fortunate girl and has reason to thank her good fairies, or her lucky stars, or whatever agency is responsible for her quite remarkable success.

It is just possible, by the way, that that success is due to nothing but good, hard work in addition to a particularly charming personality, for when first Pauline Chase came over here she was practically unknown and the subject of no special "boomings," in spite of the fact that she already had made a little hit at home as the "Pink Pajama Girl" of the "Liberty Bells."

And now she is the favorite protégée of the great Barrie and has Ellen Terry as her ardent admirer. How has she done it? I confess I don't know, but so far as Barrie is concerned, there have been proofs enough of the esteem in which he holds the fair-haired little American girl. He first noticed her when she was chosen to play a very small part in the original production of "Peter Pan," and the next thing one knew he had chosen her for the part of Columbine in his curtain raiser "Pantaloon," which was done before "Alice Sit-By-the-Fire." She did this well, too, so it was no surprise to find her playing one of the principal boys in "Peter Pan" last year, but she was few people expected to see her entrusted, a year later, with the part that Maude Adams is now playing in America, and which has previously been filled in London by Cecilia Loftus and clever Nina Boucault.

But Mr. Barrie's faith is more than justified, and if the stage announcement was untrue, the other night, when he was "in the house," he must have been mightily pleased with his charming little protégée's triumph.

As for Ellen Terry's delight over the same event, I can speak from personal observation, for I had the luck to sit just behind her at the first night of "Peter Pan," and no one could have been more pleased than this great actress appeared over the success of her little friend, "Polly," as she frequently called her. Miss Terry, by the way, was accompanied by her new American leading man, James Carew, while she was at Pauline Chase's acting was W. S. Gilbert, who sat near at hand and

who may have wished that the American girl was appearing at the Savoy, where his famous operas are now being revived.

I suppose that Miss Chase became known to Ellen Terry while a member of the Duke of York's company during the run of "Alice Sit-By-the-Fire," and for some time the veteran actress has been known as the younger one's second heartiest well-wisher—the first, of course, being J. M. Barrie. Evidently, however, there is no jealousy between these powerful friends of the little American girl, for not long ago they respectively stood her god-father and god-mother on the occasion of her christening at a London church. Why this apparently belated ceremony was necessary was not made public—per-

haps it was just a whim of Barrie's—but it was none the less significant for a pretty American girl who had not yet precisely "arrived" in the world of distinguished god-parents.

But that Pauline Chase has "arrived" now there is no question, and that she had previously won the hearts of British playgoers was evident from the ovation she received when first she flew in at the window as "Peter Pan" in search of his shadow. She looked Peter, moreover, as perhaps no other actress but Maude Adams has done, and acted so well that the house was in raptures. So quite evidently Pauline is "made" and if Mr. Barrie hasn't already started work on a new play especially for her, he may be counseled to do it forthwith, for she can be depended upon to give a good account of herself.

Meanwhile Charles Frohman declares that he believed in Miss Chase from the first and had a lot of flattering things to say about her in a talk with an interviewer on other day. It may be mentioned, however, that when the head of the trust first brought the Pink Pajama Girl over to appear in "The Girl From Up There," he allotted to her only a very small part, and this again when he produced "The School Girl" and included her in the cast. So evidently "Polly Chase," as Ellen Terry calls her, is Mr. Barrie's own discovery, though her manager is likely to push her as fast as possible, now that he knows what she can do. Mr. Frohman, by the way, says that when he asked Miss Chase, recently, if she would like to return to America, she replied in the negative, and gave as her reason that the English roads were better for motoring! Automobiles, in fact, is this little actress' pet hobby. She possesses two cars of her own and was, in fact, recently reported engaged to a rich man who manufactures them. Apparently, then, it will be some time before the new "Peter Pan" is again seen in her native land, and this is hardly surprising, considering the influential friends she has made in this country. With J. M. Barrie, Ellen Terry and Charles Frohman all pulling in one direction, who can tell what may happen to the former "Pink Pajama Girl?"

### CURED LUMBAGO.

A. B. Cushman, Chicago, writes March 4, 1907: "Having been troubled with lumbago, at different times and tried one physician after another, then different ointments and liniments, and all together, so I tried once more, and got a bottle of Ballard's Snow Liniment, which gave me almost instant relief. I can cheerfully recommend it, and will add my name to your list of sufferers." Sold by Z. C. M. Drug Dept., 112 and 114 South Main Street.

### THOMPSON BOXING MATCH.

Ogden, January 8th.

Excursion via Oregon Short Line. Round trip \$1.00. Special train at 7:30 p. m., returning after the match. Cy clone Thompson vs Maurice Thompson. Tickets on sale at Stickney's cigar store.

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