



THEATER GOSSIP

Grace George is to make a tour of the Pacific Coast, appearing in "Divorces."

Comedian Max Fisman is coming to the coast to present "The Man on the Box."

Maria Cahill has captivated San Francisco with her songs and fun in "Marrying Mary."

Maxine Elliott will make her first New York appearance in "Under the Greenwood Tree" at the Garrick Theater on Dec. 23.

The San Francisco Alhambra stock company has been making a hit with Augustus Thomas' comedy, "The Education of Mr. Pipp." The leading role is enacted by John Maher.

THE theater will throw open its doors once more Christmas afternoon and night, with the popular actress Miss Isabel Irving, presenting a new play from the pen of Clyde Fitch, "The Girl Who Has Everything." Miss Irving has a high standing in Salt Lake, as she has in other cities of the Union, and in Mr. Fitch's comedy-drama, it is said she has been given an equal proportion of the light and the serious. She is thoroughly at home in both schools, and with a strong New York company, such as Liebler & company always send out with their stars, an enjoyable engagement ought to be insured. The seat sale opens Monday morning for the entire engagement of four nights and two matinees.

Mr. Pyper's attractions following Isabel Irving are George Washington, Jr., by George M. Cohan and "The Man on the Box" with Max Fisman as the Man.

At the Orpheum this week a bill of diversified amusement is offered. It is headed by the famous La Scala Sextet, who render choice selections from the grand operas, for those who wish the higher order of things the La Scala Sextet is far above the average. An American girl, with a rich contralto voice, is a member of the sextet. Selections from "Cavalleria Rusticana," "Il Trovatore," "Pagliacci," "Rigoletto," and "Lucia De Lammermoor," offers fine opportunity. This number is followed by "Silvers" and Singers, comedy pantomimists, direct from Europe. "Silvers" is said to be a real emperor in the realm of folly, he performs a half dozen stunts which won favor and applause in the London and Paris hippodromes. It is claimed for his partner, Chas. Stegert, that he is the world's greatest clown. Then there is George Wilson, who has for years been a prime favorite on the minstrel stage of America; he has been making people laugh for years, and is a top notcher at the game. He merely talks, and when he stops, the audience still wants more.

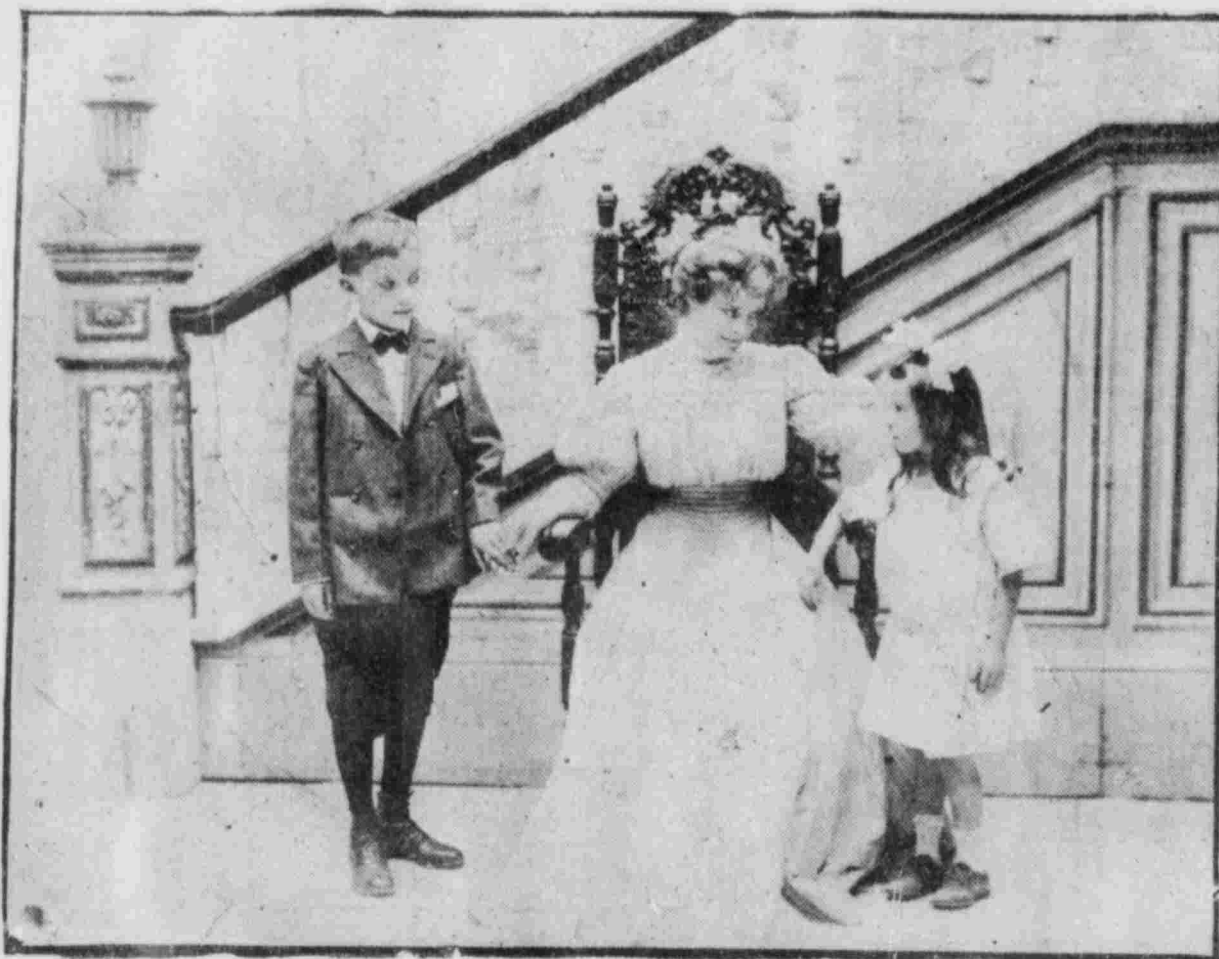
Eva Mudge is a little American comedienne who has captured Europe with a series of rapid changes which she has arranged into song and story. "America's Greatest Sharpshooters" is the title given the "Two Vivians" their work is said to be of a highly sensational order and has won popular approval all over the Orpheum circuit. These numbers will be closed with new pictures on the Kinetoscope, and Prof. Walthe promises more of his excellent magic for Christmas patrons.

A man's hasty action in driving his young wife from home for fancied indiscretions, and thus exposing her to real, instead of imaginary temptations, is the ground work of the sensational drama, "A Wife's Secret," which will be seen at the Grand Theater all next week. It tells a story teeming with real heart-interest and tender emotion, with quaint humor and comedy relief. The leading role of the wronged girl-wife, Mona Madison, is said to be one of the most sympathetic characters ever seen in a play of this kind and according to the critics of other cities, it is well portrayed by Grace Bayley, the young emotional actress. The production of scenery and effects is on a most elaborate scale, it is said, and nothing has been left undone that would make the presentation, this season, a peer of its three former years on the stage. This attraction is under the direction of Spencer and Aborn, and the cast includes Ernest Evers, Amy Chase, W. H. Cavanaugh, Tommy Toner, Claire Elliott, Loma Evans, Grace Bayley and others.

"Foul Play," is the title of the five act sensational melodrama that will be the attraction at the Lyric, commencing with today's matinee. The Moore stock company is gaining favor with the Lyric patrons and each member is doing good work. The story is taken from Charles Reade's famous novel and the dramatization is complete. The scenes are laid in England and the islands of the tropics. A young Englishman of good birth is guilty of the crime of forgery but circumstantial evidence convinces his tutor, who has cashed the check, not knowing it to be a forgery. His punishment is exile for life in Australia, but with the help of the daughter of an English baronet, he manages to get aboard a ship. Exciting adventures follow however, for the ill-fated ship is scuttled by the mate, who at the expense of one guilty of forgery, has substituted boxes of copper for a shipment of gold. The passengers, including the escaped tutor and the baronet's daughter, are put adrift in a boat. They effect a landing on one of the tropical islands and are later found and rescued. Upon returning to England with the aid of a detective, the tutor proves his innocence and the guilty one, to escape punishment commits suicide. The bill runs until Friday night with the usual matinee Saturday and a special two matinee Christmas day.



SCENE FROM "A WIFE'S SECRET" Grand Theater, All Next Week.



ISABEL IRVING.

In "The Girl Who Has Everything" At the Salt Lake Theater Christmas Afternoon and Evening.

In a letter to the New York newspapers Henry Mudge has taken as much blame for the production of "The Lancers." He said he had placed too great faith in the impressions of his early youth.

N. C. Goodwin will produce George Broadhurst's new play, "The Easterner," shortly after the holidays, with the intention of making it the feature of his New York engagement.

Henry Woodruff will begin an engagement at the Mason Opera House, Los Angeles, in "Brown of Harvard," a college play in which he has starred for many months. It is to be hoped

least another week. Mabel Brownell, who has been playing Miss Illington's role with much success.

After starring for a dozen or more years as the heroine in "Way Down East," Miss Phoebe Davies is to have a new play. It will be written for her by Philip Verrill Nichols, a California writer. The new play will depict life of today in the foothills of California.

"In my opinion," says Joseph R. Grimmer, long identified as actor and manager, with Pacific Coast theatricals, and the husband of Phoebe Davies, "the real play of California is yet to be written. Brady and I hope that Nichols may write it."

IN LONDON THEATERS.

Special Correspondence.

LONDON, Dec. 11.—Of all the new productions that are promised in the near future, perhaps the one that is arousing most anticipation among Londoners is "The Dream Waltz," Oscar Strauss' piece on the lines of "The Merry Widow," which seems to be almost, if not quite, as big a hit in Vienna as was Weber's now famous opera. "The Dream Waltz" will be produced by George Edwardes and Charles Frohman in conjunction on both sides of the Atlantic, but London is to have it first, and Edwardes is now in Vienna arranging for the production of the play here. Incidentally he is negotiating for the exclusive rights in English of "Peter and Paul in Dreamland," the new piece by the author of "The Merry Widow," which deals with a child's Utopia, and which the Austrian critics describe as "delightfully fanciful," though none of them seems to think it likely to prove another international craze.

"The Dream Waltz," however, appears fairly certain to be such, for the dance melody which is its leit motif is said to run through the "Widow" very close. The idea of the latter piece, moreover, is not less ingenious than that of the earlier one, though some of the situations will need "editing" for Anglo-Saxon audiences. In the first act we have a certain archduchess engaged to a prince, and the scene, which is laid in an ante-room, shows the couple as their wedding eve, surrounded by their friends, rejoicing in the new union. Suddenly, however, the prince is seized. Tempted by a lively companion, he has slipped off to a big fete.

There he is bewitched by the strains of the "dream waltz," which is being played by a fascinating member of the ladies' orchestra, and the prince pursues his new charmer. He is sought high and low by his friends, but in the final act he returns to his bride, their happiness being brought about by the fair musician herself, who manages to convince him that the waltz which captivated him was played by his own fiancée. In Vienna they have named it "Balsamum II." It has made the conquest of Germany and Italy already, and to mention the country of its origin, as like enough we all shall be humming it before long.

It is fairly safe to prophesy that the revival of an American play at the London "Comedy" Theatre is the revival of "The Truth," in which Marie Tempest scored as perhaps she never scored before, and which had not only won its popularity when it was withdrawn, a couple of months ago, to enable the star to appear in Bulwer's latest, "The Mariner." Unfortunately, the latter piece justified its name by keeping people out of the theater, and "ran" only for about a month.

er finish. It was adapted from the French by the actress's husband, George Gordon Lennox, who also has been playing in indifferent luck of late, his version of "Miquette," which Frohman tried at the Duke of York's recently, having run just a week. Almost anyone, too, you would think, could have told its producers that "Angela" would not do.

In French was called "Dix Minutes d'Arrêt" (Ten Minutes for Refreshments), and in French it probably was quite "pretty" and believable, too. But in England country folk do not hold their wedding suppers in railway dining rooms and so what must have been a delightful act has become wholly unconvincing.

The situation is this: The hero and heroine have met in a train (quite in the "Baroness of New York" fashion) and repair to the diningroom of a wayside railway station for a bite during the "ten minutes stop." But a cattle-train runs into theirs and a wait of several hours is necessitated. In the next room a wedding supper is going on, with a very young bride and groom, and other swains and their lassies. Cupid reigns supreme—there are kisses in every corner, as the heroine remarks, and this general amorousness proves so infectious that before the curtain falls we have the hero and heroine billing and cooing likewise.

But it isn't a bit real in English. All the rustic types, who are supposed to be in Yorkshire, and as the first act of "Angela" is occupied in leading up to the diningroom episode, and the last is devoted to its consequences, the failure of this scene to convince us settles the fate of the piece. Marie Tempest, pliant as ever, did wonders. Her scant material, Allen Ayneworth, as her lover, was badly handicapped by lines written for delivery by a Frenchman. (His bevy Englishmen do not talk about "my little which flutters over your fingers like a butterfly.") Everyone else worked hard to little purpose. So, unless Charles Frohman is under contract to "present" Miss Tempest in some other new play, I think Clyde Fitch won't count on further English royalties quite shortly.

George Bernard Shaw says that if it can be proved that he is carrying on what is commonly known as a "hitman," he will be delighted. He makes this characteristic assertion in replying to a paper by Dr. C. W. Salsbery on the subject of the country of its origin, which hinted that the private life of a certain well-known marriage reformer would not bear inspection. Shaw says that the reference to him and he involves himself in a proof of it at his earliest convenience.

Granville Barker was to have gone to the United States this autumn to "copy out the land" and see what the prospect was of its being worth while for him to accept the offer to go over and manage the so-called "millionaire" theater on a big salary. His engagements here, however, are going to make it impossible for him to leave before next spring. The plan is by no

means dead, in spite of the outside of Charles Barnard, who was one of its moving spirits. Barker's own play, "Waste," which was suppressed by the censor and produced privately by the stage society, may be seen in America after all, for Barker, who at first vowed

Is Our Artistic Conscience Dead

THE famous author and manager, David Belasco, says some rather startling, but very true things in a recent interview with the New York Herald.

"What is your advice to the girl who wishes to go on the stage?" asked the reporter.

"My advice is Don't!" said Mr. Belasco. "Of course that makes her my enemy for life, but never mind. No one but the few realize the cruel heartlessness of it, the years of toil, slavery and then the result which is often failure."

"Do you realize," he continued, "that of 50,000 stage struck persons only about one ever achieve success? Think of the awful chances—50,000 to 1. What hard-earned gambler would accept them and play on such a basis? And yet there are women and men without number who not only accept these fearful odds, but stake everything upon them—home, comfort, even human life. It is this which convinces me that the

that not a line of it should be cut, is now considered the unanimous advice of his critics, and he is likely to consent to take out some of the political discussion that would make portions of the play tedious to American hearers.

CURTIS BROWN.

because there is no school today in which to rear our theatrical young ones; there is no one to teach the young idea how to shoot dramatically, no one to show them the way to legitimate artistic success. There is left in this country no reverence for and no teacher of tradition. In the old days, when actors were rarer but better, if the manager of a theater did not have the requisite knowledge of his craft he turned his artistic affairs over to one who did know them and who strove to infuse into the rising actors the traditional ideas of dramatic right and wrong. So the artistic end of the theater was kept apart from the box office end, and the result was that the men and women who trod the boards and were fired with real enthusiasm for their work, were able to learn from one who knew and who could teach them.

"It was even so in the days of Augustin Daly and Lester Wallack," continued Mr. Belasco. "Then an actor or an actress would attend to the duties of the profession as one who attends the school of life. They knew that from these men there were things to be learned, and they learned them willingly and enthusiastically. If another manager made them an offer they would usually scorn the bid, convinced that the schooling under these great men was worth infinitely more than the flattering offers from other theatrical managers, for from Daly and Wallack they were getting what money could not buy. So they spurned the offers and loved their master and their work."

MONEY, NOT ART, RULES THE STAGE.

"But now," continued Mr. Belasco, "depressingly, 'that is a vision of the past.' Money rules the stage today. There is no reverence for tradition or for teaching. The manager who offers the greatest salary gets the greatest artists. Art has given way to money."

"What encouragement is there in my discovering new stars and training them when I know that the morning after one of my artists has made a success, he or she would be approached by other managers who will offer life-long contracts and treble the amount of any sum I possibly can pay? I tell you it is money and not art that rules the American stage today."

"Then you regard the possibility of such things as a national theater and a national drama as improbable at present?" asked the reporter.

"Absolutely hopeless," declared Mr. Belasco. "How can there be such a thing as a national theater when the only possible way of keeping together a company of good actors is by paying them more than any other rival management is willing to pay them? If money rules, and so long as it rules, you may depend upon it that art will go begging and will keep in hiding. Money will buy an artist's service, but it will not lure from him the best that he has to give. There must be something better and deeper to bring this out—you can appeal to his brains by way of your purse, but you cannot appeal to his heart by the same route, and unless you appeal to an artist's heart and draw from it the message which he has to deliver to his world of audiences—unless you do that, I say, you do not get the artistic best from him. You can play with nature and you may look at it, but you cannot defy it and still enjoy the sunshine of life. So it is with an actor. He must be in love with his art. And I consider the art of acting the most difficult of all arts—also he is trying to win with his public, and great art does not lie along those paths."

WITHOUT ARTISTIC CONSCIENCE.

"Then what do you consider the root of the evil of the present situation in matters pertaining to the stage of this country?"

"The absolute lack of artistic conscience," retorted Mr. Belasco, frankly, and the answer came like a stone shot by a catapult. "The manager has no artistic conscience, the actor is lacking in it and the public is also without it. I venture to say that this nation is without it. And so long as it remains without it you may be sure that the stage will hope for a national theater or for a national drama."

MAN HAS FAILED THROUGH RICH

When he is coarse in his manner and brutal in his instincts.

When he is constantly reminding others that the brute still lingers in him.

When there is evidence of mental poverty in his conversation.

When he is a moral pauper.

When he does not carry a higher wealth in his character than in his pocketbook.

When he is narrow and bigoted in his opinions.

When he is leading a mean and stingy life so far as his charities are concerned.

When he has fed others on hopes instead of on adequate salaries or just dues.

When he does not in his prosperity help those who helped him in his adversity.

When he goes on the principle of getting all he can and giving as little as possible.

When he carries about his business a vinegary face instead of a sunny one.

When he has not enriched the lives of others and made the world a little better for his living in it.

When he has not helped to push civilization a little higher.

When he overemphasizes dress and pleasure, as them his first thought his best time.

When his wealth has left others poorer.

When he has robbed another of opportunity when in unmaking his wealth he has cramped, dwarfed or mutilated another's chance.

When he has piled up books, writings and statuary with his hands, but is a stranger among them—knows nothing of their meaning.

When his career has not an upward trend.

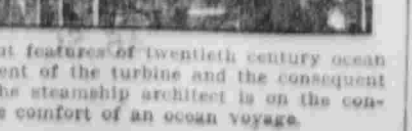
When he has a cough or cold do not ask anyone what is good for it, as there is danger in taking some unknown preparation. Foley's Honey and Tar cures coughs, colds and prevents pneumonia. The genuine is in a yellow package. Beware of substitutes. For sale by F. J. Hill Drug Co. The "never substitutes."

They are illustrated and comprise many dainty stories.

DESERET NEWS BOOK STORE, 6 Main Street.

Learn to dance, waltz and two-step in two lessons. Prof. Kennedy, 98 Market street.

LUXURY OF MODERN OCEAN TRAVELING.



The cut shows one of the latest recent features of twentieth century ocean travel—the veranda cafe. With the advent of the turbine and the consequent modification of the distressing motion the steamship architect is on the constant lookout for means of adding to the comfort of an ocean voyage.

MISS ETHEL JACKSON.
Creator of a New Role, "The Merry Widow."

Miss Ethel Jackson is the "Merry Widow" in the charming opera of that name now playing in New York. She has the distinction of having created the first "Merry Widow" in America. When this season will have finished there will be at least six "Merry Widows" companies playing in different sections of this country.

And, as this young woman is a model for all the "Merry Widows," she is likely to gain some distinction as a creator of a role that will make every interpreter of the same a future comic opera star.

CHRISTMAS AT DAYNES.

Big sale of Holiday gifts, Diamonds, Jewelry, Watches, Silverware, Daynes & Sons, 26 Main street.

LYRIC THEATRE
Direction: Sullivan & Considine
TONIGHT and ALL THIS WEEK
A dramatization of Charles Read's famous novel
FOUL PLAY!
One show nightly, 8:15.
Matinee Wednesday and Saturday 2:30.
Prices 10c, 20c, 30c.
Next Week—"A Cowboy's Honor."

AUDITORIUM
RICHARDS' STREET.
If you would be graceful learn to roller skate, at Salt Lake's big rink, Ladies taught FREE at all sessions.
General Admission 10c.
Held's Brass Band afterwards and evenings.

CLAYTON MUSIC COMPANY
Utah's Leading Music House
109-11-13 MAIN STREET.

SALT LAKE THEATRE
Geo. D. Pyper Manager.
Four Nights and Two Matinees, Beginning CHRISTMAS DAY
MATINEE
ISABEL IRVING
AND AN EXCEPTIONAL SUPPORTING COMPANY
IN THE NEW PLAY BY CLYDE FITCH
THE GIRL WHO HAS EVERYTHING
DIRECTION OF LIEBLER & CO.
Priced:
Boxes, Stalls, Parquette and 2 rows Dress Circle \$1.50
Last four rows Dress Circle 1.00
First two rows First Circle75
Last two rows First Circle50
First row Family Circle25
Balance Family Circle20
Gallery15
Sale Begins Monday.

GRAND THEATRE
Matinees, Wednesday and Saturday, 2:30 P. M.
DIRECTION FELTON & SMUTZER, C. W. ANDERSON, Res. Mgr.
The Big Success ENTIRE WEEK commencing
of the last
two seasons
DECEMBER 22
Splendid Cast, and a sumptuous scenic equipment
Spencer & Aborn's Great Emotional Drama,
A WIFE'S SECRET!
A Beautiful Story told in Powerful Melo-Dramatic Style, with Laughter and Tears cleverly blended
MATINEES CHRISTMAS DAY and SATURDAY, 2:30 P. M.