



MAUDE FEALY, an American girl who won distinction, first in her own land by supporting William Gillette, second in England, where she was chosen by Sir Henry Irving to play youthful leads, visits us next Monday and Tuesday evenings with a Christmas matinee. Her Salt Lake bill is the new play called "The Illusion of Beatrice," a modern society drama written by the well known dramatist, Martha Morton. Miss Fealy is probably the youngest star on the American stage and her success has been very decided.

"The play is a modern one, revolving about the studio of an artist in Paris who has adopted a waif found in his apartment 'curled up like a kitten.' The growth, education and love story of that waif form the theme of the story. It is pleasant to note that the supporting cast contains some strong names, among them Mr. Harrington Reynolds and Blanche Douglas, both well remembered in this city.

The dramatic critic acknowledges with deep pleasure the receipt of a souvenir program of the great Barnabee-MacDonald testimonial, from Mrs. Ada Dwyer Russell. The event took place at the Broadway theater, New York, on the afternoon of Dec. 11, and as the New York letter and the dramatic columns of the Saturday "News" indicate, it was an occasion long to be remembered. Mrs. Russell herself, as our New York letter shows, was no inconsiderable feature of the affair. She received a personal letter of thanks from Robert Hillard, chairman of the benefit fund.

"Buster Brown," his friends Tige, and all the other characters that cluster about the two, will be seen for three nights and two matinees next week, beginning Wednesday. Master Heison, who has been given the name of the finest comedian on the stage, has the role of Buster, while the part of his arch conspirator, Tige, the dog, is still being played by Alf Geady. The tramp is assumed by Edgar Hixley, who originated the role.

The matinee, which are sure to be highly popular with the children, as they occur during holiday time, will be given on Thursday and Friday.

This season's tour of "The Virginian" will embrace all of the leading cities of this country, extending from the Atlantic to the Pacific coast and south to the Gulf of Mexico. This will include its own stamping ground, the west and northwest. In no part of the country is this play so cordially received and so thoroughly enjoyed as in that section from which its scenes and characters were taken—convincing proof of the true-to-life story of the play. Farnum and Campanelli lead the cast.

The Grand has much confidence in its bill next week that it will make no mid-week change as usual, but the new play of "At Cripple Creek" will run up till Saturday night. The play is one of E. J. Carpenter's biggest successes, and the special holiday matinee will be given Christmas afternoon. The play of course is laid in the well known mining camp, and the story deals with life in the early nineties. While there is any amount of sensation in it, the management promises a big scenic production, some mountain acts being especially fine, while the comedy is said to be of the most laughable sort.

"At Cripple Creek" will be presented by a strong traveling cast and the management are confident will please Holiday tastes to the fullest extent.

Although the bill of modern vaudeville which crowded the Orpheum this week has been pronounced a good one, the management has promised to present for Christmas week one which will run over it in many particulars. The stage attraction is a European ventriloquist, Trovillo, who leaves the heaviest track for comedians. His offering will be a s.e. "The House of the Future," a comedy sketch from other cities proving him to be among the best. Ollie Young and Brother, the second liners, will appeal to all lovers of a little bit of a laugh and of some of dexterity. They have a hoop-rolling act, Knight Brothers and Sawtelle are due to deliver a twentieth century dancing novelty. Their act is a drowsy one, in fact it calls for several changes. While Holt Wakefield's song readings are among the vaudeville acts that make for "higher things" in the high varieties. They are quasi-religious to a piano accompaniment, a combination, when well done, that is exceedingly entertaining. Fox and Foxie Circus is a turn that ought to appeal to children anywhere where between 2 and 60. It is said to be the smallest show on earth, carrying as it does two performers and two animals, a dog and a cat. Black and Jones, a colored man of dance, have the reputation of being about the most limber pair of Ethiopians on the vaudeville stage. The kinodrome will fall in line with a motion picture drama, "The Frolic of St. John."

The management of the Orpheum announces that for Christmas day matinee, as is the custom elsewhere on the circuit, evening prices will prevail.

On Wednesday, Dec. 20, the corner-stone of David Belasco's new theater on Forty-fourth street, New York, the Stuyvesant was laid in the presence of a large number of Mr. Belasco's friends and admirers and members of his executive staff. A notable address on the drama and Mr. Belasco's prominence as

factor in the dramatic history of the day was delivered by Mr. Bronson Howard, and the cornerstone was laid by Blanche Bates, assisted by Miss Frances Starr and Mr. Belasco's two daughters. Mr. David Warfield, who is playing in Philadelphia, was unable to be present. Miss Bates came all the way from Boston to officiate at the ceremony. A great assortment of good-luck pieces was deposited in the cornerstone, and at the close of the ceremonies all present gave three cheers for Belasco.

Work on the new theater is rapidly progressing, and it is expected that the building will be under roof in March. The announcement that George Ade's "Sultan of Sulu" comes to the Salt Theater next Saturday afternoon and evening should prove a pleasant stimulant to those who enjoy that form of amusement. "The Sultan of Sulu" with its long record at Wallack's Theater, New York, is well and favorably known here. George Ade, the author, needs no second introduction to the reading public. He has long been established as a humorous writer of power and popularity.

The drama to be presented by the Lyric Stock company next week is, the

which Charles Cartwright is starring under the management of the Shuberts, has been changed from "Kee-gan's Pal" to "The Eastman Case."

Clothilde Graves has written a three-act comedy for the Keadals which is said to contain some powerful situations. These popular actors also have a new play from Herbert Swens.

Clyde Fitch's new play for Blanche Walsh was officially named recently. It is to be called "The Straight Road." Miss Walsh will be seen in the play for the first time at the Astor Theater early in the new year.

Daniel V. Arthur, manager of Marie Cahill, will terminate Digby Bell's starring tour in "The Education of Mr. Pipp" after Christmas, and place him in a new comedy especially written by Augustus Thomas.

Orrin Johnson, who has scored a great success in the leading role of "The Daughters of Men," will appear with Grace Ellison in the revival of Robert Browning's poetic drama, "Colombe's Birthday," which will shortly be presented for a series of



SCENE FROM "THE ILLUSION OF BEATRICE."

At the Salt Lake Theater Monday and Tuesday Evenings and Tuesday Matinee, Dec. 21 and 23.

manager claims, one of the strongest hits ever produced in a popular priced stock house; the comedy is new and bright. It has all the blarney and wit that belongs to the Irish nature, the situations and climaxes are strong and the whole story of the play is of such a nature as to hold the interest of the spectator, while he alternately laughs at the snarl of dialogue or the cleverness of those who delineate the characters in the drama.

A special Christmas matinee will be given Tuesday, the usual souvenir matinee Wednesday, and the candy matinee for children Saturday.

matinees at the Hudson Theater, New York.

Big time doesn't make an actor, but much study and application often does. Some actors are so busy thinking about their three-sheets, or where their name is on it, that they somehow fail to make good.

E. H. Sothern is a great student of the science of electricity and says there is only one man in the world whom he envies, namely, Mr. Edison, at whose workshop in Orange, N. J., he is a frequent visitor.

J. Pierpont Morgan, J. G. Phelps Stokes, Sanford Gomers and Andrew Carnegie attended a recent performance at the Astor Theater, New York, of Charles Klein's new play, "The Daughters of Men," which deals with the question of capital and labor.

William A. Brady has arranged for the formation of two road companies to play "The Man of the Hour," the new drama by George H. Broadhurst, now running at the Savoy Theater, New York. The new companies will open in Boston and Chicago in January.

A London dispatch reports that Sir Charles Wyndham, presiding at the annual dinner of the Actors' Benevolent fund, announced his early retirement from the stage. "It is in the very nature of things," he said, "that a short time hence will see my withdrawal from the career to which I have devoted so many happy years."

The American dramatist has at last come into his own, and in great part through the assistance of the independent managers. The five really important dramatic successes of New York are "The Great Divide," "The Three of Us," "The Love Route," "The Girl of the Golden West" and "The New York Idea"—all by American playwrights, and all under independent management.

Joseph Jefferson, the actor, once told this story to a friend: "I was coming down in the elevator of the stock exchange building, and at one of the intermediate floors a man whose face I knew as well as I know yours got in. He greeted me very warmly at once, said it was a number of years since we had met, and was very gracious and friendly. But I couldn't place him for the life of me. I asked him as a sort of apology why he had not recalled my name. He looked at me for a moment, and then he said, very quietly, that his name was U. S. Grant." "What did you do, then?" his friend asked. "Do?" he replied with a characteristic smile. "Why, I got out at the next floor, for fear I'd ask him if he had ever been in the war!"

Resolved! THAT WE WILL ALWAYS LEAVE EM LAUGHING WHEN WE SAY GOOD BYE BUSTER BROWN

BUSTER AND TIGE.

At the Salt Lake Theater Three Nights and Two Matinees, Beginning Wednesday Evening, Dec. 20.

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, Dec. 17.—The approach of Christmas in this city is indicated in the appearance of hundreds of newspapers, fire-trees, and throngs of shoppers, and in the disappearance, temporarily, of the thing called "first nights." We aren't having any new plays just now, and nobody pays much attention to the old ones. If theatrical managers were poets they might paraphrase a certain living verse in this:

"Twas the week before Christmas, and all over town
Receipts and the mercury kept going down.
The anteholiday season isn't a happy one in the amusement world, and the 25th of December means less to the actor than does election day. Generally, he is away from home, and always he celebrates by giving an extra matinee. I've spent a Christmas or two "on the road" myself, and I know the delights of chilly hotel rooms and slices of turkey that look as though they had been cut with a plane.

The manager gets even in the two weeks that hold Christmas and New-year's day. Every season there is a greater inclination on the part of the public to rejoice by attending places of amusement, and few of the successes in New York will play to less than \$20,000 in the fortnight beginning next Monday. In the course of that time we are promised more than a dozen premieres, some of them interesting and important. Last year seven new comedies were revealed to Broadway on Christmas afternoon and evening.

The biggest money-maker along Main street just now is Anna Held in "A Parisian Model." This seems to prove that Gotham likes a little tobacco on its oysters, and I suppose that if the Reverend Madison Peters learns the awful truth he will be more than ever heartening for the reformer to find "A Parisian Model" packing the theater to the doors, while up the street a way "The Light Eternal" is illuminating serried ranks of vacant chairs.

There is an extraordinary number of successes in town at the present time, the list being headed, of course, by "The Lion and the Mouse" now on its second year at the Lyceum. Montgomery and Stone in "The Red Mill," Margaret Anglin and Henry Miller in "The Great Divide," Rose Stahl in "The Chorus Lady," Eleanor Robson in repertoire, Charlotte Nilsson in "The Three of Us," Sam Bernard in "The Rich Man, Hossengheimer," and Frances Starr in "The Rose of the Rancho" may stay out of the present season. In addition, there are such unqualified hits as Mrs. Fiske in "The New York Idea," John Drew in "His House in Order," and "The Hypocrites."

Our two seasons of grand opera are keeping us fairly busy. This week the Metropolitan has produced "La Boheme," "Lohengrin," "Aida," "The Damnation of Faust," and Lucia di Lammermoor, while the Manhattan has given us "Don Giovanni," "Aida," "Luci de Lammermoor," "Faust," and "Carmen." The opera last mentioned was substituted for "Aida" at today's matinee because of the enormous audience it drew last Saturday. When all is said and done, most of our music lovers like "tunes," and "Carmen," "Faust," "Cavalleria Rusticana," and other works of the Italian school will always enjoy a large measure of popularity than the heavier and more complicated products of the Germans.

It has always seemed to me too bad that burlesque shows remain on the dead level of mediocrity, and I have insisted that any manager of this kind of entertainment who tried to break away from tradition would make his fortune. There has been a startling demonstration of the correctness of this prophecy at the Circle Theater, which books attractions for week engagements, and which has been joggling along to fair business since the opening of the season. Recently, a burlesque called "Wine, Women and Song" opened there, and proved a most superior attraction of its kind. As a result, it probably will remain in town throughout the entire season, having created a veritable furore among people who ordinarily do not care for that sort of bill. Alas! Dainty and other critics have reviewed the performance, and every night carriages and automobiles line the street in front of the Circle. Seats are not to be had except four or five weeks in advance. Of course, this state of affairs has interested managers of legitimate attractions, and Sam S. and

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Lee Shubert have already captured the principal members of the "Wine, Women and Song" company, a Hebrew comedian named Alexander Carr.

New York, which boasts 60 play-houses, has at least two theaters more in process of construction. One is the Stuyvesant, being built for David Belasco in Forty-fifth street, and the other is the New theater, at sixty-second street and Central Park West, on which \$2,000,000 is to be expended. This place is to be endowed by several wealthy men, with the fallacious idea that better plays can be better given by a manager who produces for love than by a manager who produces for money. Heinrich Conried, a German, will be the first director of this American national theater, and American dramatists will be asked to compete for the honor of supplying the play that will open the house. Yet to hear of a good play that has been selected in this way, and my experience is that professional actors, who work for profit, put a great deal more of their heart and soul into the labor than do amateurs, who work for glory. However, the New theater will be an interesting experiment, and it may turn out unexpectedly well.

Henry Miller, who staged "The Light Eternal," is authority for a funny story concerning his associate, Lee Shubert, of the firm of Sam S. & Lee Shubert. This manager is particularly noted for his ability in producing musical comedies. He attended the dress rehearsal of "The Light Eternal," and seemed well pleased with the religious drama. "Have you anything to suggest?" asked Mr. Miller.

"No," replied Mr. Shubert. "But," Mr. Miller declares, "10 minutes later I found him on the stage actively engaged with the Roman mob. He was putting the ugly girls in the back row. Talk about the ruling passion strong in death!"

Between Heinrich Conried and Oscar Hammerstein, the opera, like the poor, we have with us always. There is a change of bill nearly every night, and I can imagine the musical critics, with Mercutio, exclaiming: "A plague on both your houses." A week ago, Manhattan had "Don Giovanni" and "Carmen," while the Metropolitan forces sang "Romeo at Juliet," "Ferdinand and Isabella," and "The Merry Wives of Windsor." There is keen rivalry and some personal feeling between the impresari, though Mr. Hammerstein seems utterly indifferent to the financial success or failure of his enterprise. "I have done my share," he told me the other night. "I have built a magnificent opera house, and in it I have given fine renderings of the best operas. For the rest, I am not responsible. The place is here; the public can come or stay away, as it sees fit." Rather remarkable talk from a man whose personal investment is something like two million.

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