



THE season beginning in the fall of 1907, and ending in the spring of 1908, will probably go on record as the most prosperous of any in the history of the Salt Lake Theater, this is, if the part yet to come holds its own with that which is past. Perhaps this is hardly to be expected in view of the financial disturbances, but a glance over Manager Pyper's coming attractions noted below, indicates that if anything in the theatrical line can draw the business, those in his list will surely do so.

Since Jan. 1, Salt Lake has been entertained by some of the headliners of the world. A review of the number will bring back some delightful memories and the list is reproduced herewith, together with that of the attractions yet to come:

JANUARY.

1. Alberta Gullitt; 2, 3, 4, 5, The Little Duchess; 6, 7, 8, 9, Florence Roberts; 10, 11, McIntyre & Heath; 12, 13, The Red Feather; 14, 15, 16, Under Southern Skies; 17, 18, 19, Wm. H. Crane; 20, 21, James O'Neill in "Monte Cristo"; 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

FEBRUARY.

1-4-5 Minutes From Broadway; 6, 7, Paul Gilmore; 8, 9, The Virginian; week 10th, Olga Nethersole; 18, 19, 20, Creston Clarke; 21, 22, 23, Susan in Search of a Husband; week 25th, James O'Neill.

MARCH.

4-5-Primrose Minstrels; 12, 13, The Tenderfoot; 19, 20, Madame Hatterly; 21, 22, The Umpire; week 25th, The Bonnie Briar Bush.

APRIL.

1-2-3-Allice Sit by the Fire; 12, 13, Lillian Russell; 14, 15, Nordica; 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Blanche Walsh; 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Henrietta Crossman; week 25th, Duff O'Connell.

MAY.

6-7-8-Mrs. Leslie Carter; 9, 10, 11, Mrs. Wiggs of the Cabbage Patch; 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Viola Allen.

JUNE.

1-Viola Allen; 2 to 7, Maude Adams; 8, Rose Coghlan.

JULY.

16-17-Earn Kendall.

AUGUST.

1-2-3-Cyril Scott in The Prince Charming; 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

SEPTEMBER.

6-7-The Prince of Posen; 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

OCTOBER.

Week of 7th-The Alaskan; 14, 15, 16, The Yankee Regent; 17, 18, 19, Maude Adams; 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

NOVEMBER.

1-2-The Time, the Place and the Girl; 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

DECEMBER.

2-3-4-Florence Roberts in Ziegfeld's Salt Lake Symphony Orchestra.

COMING ATTRACTIONS.

Dec. 25, 26, 27, 28, 29, 30, 31, Under Southern Skies.

JANUARY.

1-2-3-George Washington, Jr.; 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

FEBRUARY.

1-Salt Lake Mandolin Club; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

MARCH.

6-7-Brewster's Millions; 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

APRIL.

1-The Virginian; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

MAY.

1-2-John Deew; 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

JUNE.

1-Mr. Wiggs of the Cabbage Patch; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

JULY.

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AUGUST.

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SEPTEMBER.

1-Mr. Wiggs of the Cabbage Patch; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, The Bonnie Briar Bush.

OCTOBER.

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MADGE CARR COOKE.

Now Playing "Mrs. Wiggs" in London. She sends greeting to Salt Lake through the Christmas News.

Mrs. Cooke's letter came too late to be inserted with that of the other Theatians, who send salutations through the Christmas "News."

London, November—Late as it is, I feel it a pleasure to write to the Christmas "News," as well as to feel that interest in me and my wanderings has not quite died out in Salt Lake.

How fresh in my mind is the opening of "The Noel & Gullitt" stock company at the New Grand on Christmas eve, '95—or was it '94? I hate to say, but a reception we had! I had a happy day all over next morning!

With new and interesting films for the popular kinodrome and a program of classical music by Wehr's orchestra, the bill is complete.

All next week the Grand will be devoted to one of Arthur C. Alston's best productions in the play entitled, "The Bonnie Briar Bush." Matinees will be given both Wednesday and Saturday and the management feel confident that the play will have a heavy draw among the community.

At the Lyric the play of "Michael Strogoff" wound up the week and the next attraction will be, "A Gold King," under the auspices of the G. A. R. ladies' military band. The management state that concert by the band will be given in front of the theater before every performance.

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started with one of the ladies of our company for a long walk. We so enjoyed the country and our chat we did not notice the bad walking until I found myself nearly buried in a snow heap, from which, after some trouble and much fun, I emerged minus one boot, which we were unable to locate. So I returned to the hotel with more snow, and less feet, but, I was compatible with comfort or dignity, but I had lots of fun.

I have so many happy memories of Salt Lake from the time of my first visit, to our last, quite often some little happening will carry my thought over ocean and plain till they rest for a few moments with the friends and well-wishers so many miles away.

This will at least reach you before the holidays; let me wish you a happy Christmas and a good share of the pleasant things of the coming year.

With kindest regards,

Yours, sincerely,

MADGE CARR COOKE.

idea and spending the evening with his family.

Henrietta Crossman is considering a tour of Australia under the management of J. C. Williamson, to appear in a repertoire of her more successful plays, including "As You Like It."

Grace George is the first woman to send her subscription, a substantial check, to the Mrs. McKee Rankin testimonial, that took place at the Broadway theater, Thursday afternoon, Dec. 12.

Cyril Scott is to star in a new play by Cecil and William C. de Mille at the end of his engagement in "The Prince Charming." The new piece will be called, "The Trail," an abbreviation of "The End of the Trail," the original title of the play.

Arnold Daly, after a disastrous effort to manage himself during the opening of the season, has induced Leiber & Company to take him under their wing. Several firms have at various times tried to look after the financial affairs of Mr. Daly and his brother, but they have all failed.

The latest to follow the biased trail of vaudeville is Melbourne MacDowell, who has been booked for a considerable season by M. S. Bentham through the United Booking office. MacDowell inherited the rights of the Sardou plays from the late Fanny Davenport and it is his intention to give condensations of "Fedora" and "La Tosca" in vaudeville. With him will be Miss Virginia Drew Trevelyan, who has been his leading woman in a stock engagement this summer.

Every detail concerning the benefit performance to be tendered Mrs. McKee Rankin (Kitty Blanchard) at the Broadway theater, Thursday afternoon, Dec. 12, are in the hands of women—women of the stage under whose auspices the benefit is given. Even the stage management will be undertaken by women, and women will act as ushers, program distributors, flower carriers, ticket sellers, ticket takers, etc., and the persons represented in various capacities will include many of the foremost actresses in the country.—Mirror.

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the piece will have no connection with any book, past or future. Here, of course, he has told his stories in novel form to begin with and put them on the boards afterward, but this time the play will come first at any rate. At present he is busy with his revised "Life of Roosevelt," which promises to develop into a "Life of Hall Caine," but he expects to complete this, shortly, after which he will tackle the great "Woman's question" above referred to. It is probable that under the London public's own heart—at least a big section of the aforementioned public, but what American audiences will think of it is quite another matter.

Meanwhile, as if to compensate playgoers here for having to wait quite a while for the Mansfield's next play they are to have one by his son, Hain Hall Caine. This young man, though only 24, has been heard of already as a promising recruit to the ranks of London publishers, and it appears that in his spare time he has written a musical comedy. What is more, it has been accepted by a West End management and is to be put on, with music by a youthful composer who also is regarded as a "comer," soon after Christmas.

The name of this musical piece has yet to be disclosed, but it is in two acts and the plot centers about a parliamentary election, a rather new idea, for which relief much thanks! This is not the only novelty in connection with the piece, however, for the management, though expressing no old faith in the attractiveness of the young composer's work, has determined to "brighten" it to the limit, if the thing can be done. Not a number will be left in that is not an out-and-out "winner," and to this new melodies will be added weekly, replacing those that have failed to set the audience humming. A goodly chorus is to be offered, however, for the best songs—submitted, this idea being to secure, if possible, another melody as seductive as the famous "Halsirenen," which helped to make the fortune of "The Merry Widow." So the younger Caine's musical comedy effort is likely to be a success if it is not, by the way, exactly his maiden effort, that having taken the form of an opera called "The Isle of Boys" (not Man), in which he collaborated with no less a person than his father, and which was produced by amateurs for a charity.

All through an uncommonly pathetic letter that recently was received by Madame Trest, Gilbert, a new and much needed theatrical charity has just been started in France. The letter referred to was addressed to Madame Trest, an obscure member of the profession in which she is such a shining light and ran as follows:

"Madame, let me unfold my troubles to you. I am engaged here—a small country town—as leading lady in drama and comedy. My wardrobe comprises a few linen dresses, but no wedding dress, and I must have a wedding dress for the play I am rehearsing. In which I appear as a bride in the third act, and which is called for four days hence. I saw one the other day in a shop marked at \$9, but then would not have it on credit. I know well enough how I might get the dress, but I prefer not."

The author of this appeal—and especially that has answered—made a great impression on the famous French actress. It moved her to do more than provide the means for buying the needed wedding dress on return post. She called on several of her stage friends and told them of the letter and made a suggestion to them. The result was the launching of the new charitable enterprise. Its object is to provide poor actresses with suitable stage dresses. Several stars have made good their pledges of support by donating many superfluous wardrobes. Anyone who knows anything of the three straits to which needy actresses are often reduced to provide themselves with appropriate costumes, will perceive that the charity is one that fills a long-felt want.

CURTIS BROWN.

The Passing of J. H. Stoddart



THE LATE JAMES HENRY STODDART
As He Last Appeared in Salt Lake on His Visit With the Bonnie Briar Bush Company in January, 1905.

DEAR OLD STODDART! The news that he had gone down before the grim destroyer caused many a heart in Salt Lake to sicken, when the intelligence came over the wires on Monday.

Who can tell what a day may bring forth? Only a few hours before the types had put the sad message into words, they had merrily clicked in recording the story of the meeting between Stoddart and his old confidante in "The Bonnie Briar Bush" company, R. C. Easton, at the venerable actor's home in Sewaren, New Jersey. The narration will be found in another section of the Christmas "News," which was already printed when the startling tidings of his demise were received.

Mr. Stoddart's name was already familiar to the Salt Lake audience, for he was the last of his associates who beheld him on earth, and his passing request that the singer render for him the beautiful old hymn, "O my Father," now almost seems like it contained a premonition.

No actor on the American stage was more affectionately regarded for his personal traits, or more highly esteemed for his artistic merits, than James H. Stoddart. He was possessed of an individual magnetism that commanded the attention of an audience, and his matter was so ingrained in the character he might be portraying, and his beautiful life, his gentleness, and his character as a Christian gentleman made him beloved by all who came in contact with him. He was an actor of the old school, who possessed the rare quality of being able to adapt his methods to those of the modern stage, and while all he did showed the legitimacy of the golden days of the drama, he was never accused of being old-fashioned in any degree. His life on the stage was a perfect one. His wife, who died 13 years ago, and he lived a life of peace and contentment. His example to his fellow players was of the purest and noblest.

His bent of mind was deeply religious, and he was pronounced an abolitionist of playhouses on the Sabbath day. He was a strict advocate of temperance, and the soul of honor in all his engagements.

Mr. Stoddart's name was almost a household word around the Salt Lake Theater. He began coming to this city in the seventies, with the great New York stock companies in which he was always commanding a large share. His rules of those days were set forth in "The Lights of London," the doctor in "Daniel Rochet," and the old man in "Les Hantises," later he was in "The Lights of London," and "Alabama," playing here in the latter with the late Maurice Barrymore. Probably his best remembered visit was in 1894, when, with the Home Dramatic club, he played "Satanstoe and Blunders," playing a full week to delighted audiences. The friendship he then struck up with Messrs. Wells, Spencer, Young, Whitely and others, who were in the city at that time, has been a most profitable one.

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