



MANAGER Pyper is expecting great things of "A Gentleman from Mississippi" who makes his home in Salt Lake next Monday evening. Theater goes may rely on the attraction's being out of the ordinary, or it would not have been given house room for a full week.

The success of this play has fully equaled that of "The Man of the Hour" and "The Third Degree," and in the hands of such people as James Lackaye, Virginia Pearson, Osborne Searle and the others of the company the play will be given adequate presentation. It comes from a run of one year in New York and twenty weeks in Chicago.

The story of "A Gentleman from Mississippi" is of an old-school Southerner, who, after 10 years of useful life in his native state, is persuaded that he can do his country some service by accepting the nomination for United States Senator. With no thought of guile, he accepts, and is elected. What he does not know is that a ring of penitents and lobbyists has made his election possible, in order that his vote may aid them in a scheme for their own enrichment. But he engages a private secretary, a spry, bright, clean-minded, clean-handed young newspaperman, and this chap, "Bud" Haines, soon shows the new senator the game, the way to play it, and the way to win honestly. An incidental love affair of unusual charm is between the senator's younger daughter and the newspaperman turned secretary.

It is the story of this comedy that the press, in its clearest and most wholesome form, is the best aid our public men can have in their efforts to serve their nation. A sane lesson surely, and one that must strike home to everybody who can lay claim to being American.

Salt Lake playwrights, be not cast down! The Play Readers committee of the Actors' society of America, 133 West 43rd St., New York City, has once more resumed its readings of unknown authors' plays. The committee formed at the suggestion of Mr. Augustus Thomas, is reading the plays of authors who have been unable to secure a production through the regular channels and will produce the most promising plays so discovered at special matinees, casting them from the large membership of these organizations. The scheme is feasible and advantageous from all points of view. The Actor, The Author and the manager all benefit.

The committee consists of over 20 well known actors and stage managers. This numerical strength is of great value to the author. A play, instead of lying on the shelves in a managers' office for months at a time, then to be rejected by one man, his professional reader, will if sent to the committee receive immediate attention and be read by at least five people before final rejection or acceptance.

What stage management, clever lyrics and superb costuming will do for an act will be shown by "At the Country Club" at the Orpheum next week. The piece is a musical sketch by George Spink, who will be remembered as the author of the whistly "Bill Simmons." The skit has an exquisite set of scenery, said to be the most effective ever shown in a playlet of this character. There is also a double quartet, a good Irish comedian, a stunning leading woman, a clever balladist and a player of the cast. Maxine Models, living reproductions of the world's famous paintings were seen here last year and much admired. There are five people in the act and their statuesque work, together with the wonderful electrical effects, is said to be superb.

"The Arlington Four," a quartet of young men who appear dressed as messenger boys, have an entertainment which has gone well elsewhere as well as in Salt Lake in the past. Dick Gardner and Anna Revere call their turn "real variety."

Patsy Doyle is a humorist of original methods who tells no old stories and imitates no one. Signor Luciano Lucca, described as "the man with two voices," uses a soprano and a baritone in turn in the songs he sings. This is Signor Lucca's first tour of America. Paul Nevins and Ruby Erwood do

"a lot of little bits and some dancing." Mr. Kevin appears first in a Jewish impersonation, and then in blackface. Miss Brown plays a soubrette part.

There will also be new moving pictures and special music by the Orpheum's excellent orchestra.

Among the big musical plays to visit Salt Lake this season is "A Knight for a Day," which comes to the Colonial theater all next week. It boasts a new production, and a cast of principals that claims to be even better than the original.

Edward Hume will be seen as Jonathan Joy, the diminutive waiter, who failing to get a tip from a customer, appropriates a package of papers left behind by the latter, and proceeds to impersonate the gentleman. Hume is declared to be one of the best eccentric dancers upon the American stage, and to have an exceptionally good singing voice. He will be remembered as the "Skivvers" in the "Flower of the Ranch" at the Colonial last season.

The role of Tilly Day, the slavey, will be impersonated by Grace De Mar, who scored in the part in the eastern cities last season. Virginia Stuart will be seen as Muriel, Lonna Nelson, a dainty young woman, will play Elaine, and Renold Cameron will be the Mercutio, while the other principal roles are said to be in capable hands.

Next week the Willard Mack Stock company at the Grand will offer to their many admirers that romantic tale of love, passion and adventure, "Monte Cristo," a play like "The Count of Monte Cristo," and "Camille" that bids fair to live forever. It is said that James O'Neill, for whom the adaptation was made, acquired nearly \$500,000 actual profit by his many tours through the country in this play.

The part of Edmund Dantes is one that requires a great deal of skill; in fact it carries with it all the attributes of a great role. Not since "Hearts Ease" has Willard Mack been seen in anything but a modern conventional role, but in Dantes he will have a full opportunity to display all the ability he may possess in an actual romantic lead.

Miss Blanche Douglas assumes the part of Mercedes, the sweetheart of Dantes. While it is not a great part, it is one that requires the sweet sympathy and womanly tenderness that the admirers of this lady like her best to portray. Mr. Booth, Mr. Allen, Mr.



A SCENE FROM THE MUSICAL COMEDY "AT THE COUNTRY CLUB" AT THE ORPHEUM NEXT WEEK

Moore, Mr. Alcene and Mr. Mallar are all equipped with enough material to keep up their popularity, while Miss Benson, Daisy, Irene Outman and Anna McNaughton have all good roles.

The chances for scenic display are most marked, nearly all the acts calling for special and most effective scenery.

There will be the usual Wednesday and Saturday matinees and the usual prices always prevail.

"Earl Lynne" will be repeated at the Bungalow this evening as a farewell to the company of which Walter Arlington is manager. At the conclusion of this week Mr. Arlington will take his company to Ogden where he has made a contract with Will R. Winch, manager of the Orpheum there by which he will play three nights in each week with the Orpheum houses in the Junction City and Ogden for a term of several weeks. The Arlington company has made many

friends in Salt Lake, and it is a matter of general regret that the loss of a theater will prevent their remaining in the city.

The Bungalow on Thursday evening next will present Pantages vaudeville, consisting of an all star bill, the feature of which will be the Leon Morris Co., including La Belle Helene and her leaping greyhounds. Don and Thompson are said to be comedians who make one forget the blues. A sketch that abounds with comedy will be furnished by Sampson and Douglas, and Hedge's antics will please everyone. This act was captured by Mr. Pantages after a struggle with eastern managers, who had bid for it, but Hedge cast his lot with Mr. Pantages. Rivel and Deery have an act that is somewhat different from the usual acrobatic act, while "La Belle Helene" is one of the greatest pantomime dancers of the age. There will be an illustrated song picture and the Bungalow orchestra. A change of bill goes on every Thursday, with seven acts each in each bill and a matinee daily.

THEATER GOSSIP

J. R. Fagan's latest play, "Faire Gods," was produced in London recently with Mrs. Patrick Campbell in the leading role.

Augustus Thomas's latest play, "The Harvest Moon," with George Nash in the principal part, will be seen in New York at the Garrick.

It is announced that the Orpheum circuit will proceed immediately to great handsome theaters in Los Angeles, Kansas City, Duluth and Winnipeg.

Marshall Farnum, brother of Dustin Farnum, and who was a member of the original stock company at the Colonial, will be the Tramp in this season's "The Virginian" tour. It is the part made famous by Frank Campbell.

Walter Hampden, the original Manton of "The Servant in the House," and Miss Janet Beecher of Chicago will assume the leading roles in the impending production of Clyde Fitch's play, "The City."

A play founded on John Fox's novel,

theaters have been devoted for so long.

There is a prospect that the exquisitely poetic artist, Miss Lena Ashwell, will make an American tour next year. Several prosperous seasons as an actress-manager in London will enable her to bring a much more extensive list of plays than she offered when she last visited these shores.

In the moving-picture play that has been made from Browning's "Pippa

Passes" the first films show the sunlight waking Pippa for her holiday with light and shadow effects like those obtained by the "Secessionist" photographers. Then Pippa goes on her way, dancing and singing, the quarreling family hears her, and forgets its dissension; the taproom brawlers cease their carouse, and so on, with the pictures alternately showing Pippa on her way, and then the effect of her "passing" on the various groups in the Browning poem. The contrast between the "dread business man" at a roof garden and the sweatshop worker applauding Pippa is certainly striking and salutary.

Charles Frohman has just entered into a new contract with A. & S. Gatti, of the Vaudeville Theater, London, by which William Collier and an especially selected company will settle in London for a repertoire engagement of considerable length, as the star attraction of the Vaudeville Theater, which is now occupied by F. Anstey's farce, "The Brass Bottle." Mr. Frohman has decided that after this year Mr. Collier will only play engagements in London, New York, Philadelphia, Boston and Chicago. The first Collier London season will consist of this repertoire of plays: "The Patriot," "Caught in the Rain," "The Man from Mexico," and a new play upon which Mr. Collier is now at work.

Mr. J. J. Shubert, vice-president of the Shubert Theatrical company, has just returned to New York from the West, in which territory, he says, he finds business much better than in the east. "All lines of business," says Mr. Shubert, "have not yet reached their normal state. The west has practically recovered from the recent panic, which fact I judge, in the main from the gratifying business our new theaters are doing. For the first time in the history of the Independent theatrical movement we have been able to route companies to the Pacific coast. At present we have twenty playing out there, with a large number to follow."

Nat Goodwin to Return To Musical Comedy

HAIL to Nat Goodwin! All his old admirers here, who recall his early successes as a singing comedian and burlesque artist in "Hobbies," "The Mascot," and other musical farces, will applaud his decision to return to the field that gave him his first real prominence. Whether it is that too much "Rashide," too many divorces or too many marriages have cut into the Goodwin treasury, does not appear; some powerful reason has impelled the popular actor to abandon the long struggle he has been engaged in to force the public to take him seriously, but whatever the reason, the public will be the gainer, for no such mirth provoker as Goodwin, when given a real chance, holds the boards today.

The University of Illinois is making a collection of phonographic records of famous passages in classic drama as spoken by representative players. They are used in the instruction of students in classes in elocution and dramatic literature.

Reports of great theatrical depression come from Australia, but it does not seem to have affected the season of Oscar Asche and Lily Brayton. These popular players, it is said, have been drawing crowded audiences everywhere, their success being in marked contrast with the ill fortune attending other performers. The explanation is that the Australians have grown weary of the frivolous rubbish to which most of the

As to Mr. Cary, every theatergoer knows that he can write charming music.

SEASON TO OPEN IN JANUARY.

"When will your season start?" "January 1," he replied, "either in London or New York. I've not positively decided which. You know a good deal depends on getting the right theater. We're hanging fire on the name of the play also, but that is a matter in which there is no hurry. But the company has already been extended to, and will be the best in the market."

Mr. Goodwin has large mining interests in America, in connection with which his forthcoming trip has largely to do. Before leaving he will probably open mining offices in London to interest English capital.

"There are three stages in the mining business," said Mr. Goodwin. "Prospect, development and mine. Our three mines are now the 'real thing.' They are producing, and I feel greatly elated over them."

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

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