



THE plans of Charles Frohman, who is the biggest link in the chain that connects the Salt Lake theater with eastern enterprises, are always of interest throughout the west. His announcements for the coming fall have more than the usual amount of interest, as they concern many players close to Salt Lake theater goers. First in the list is John Drew, who will open the Empire theater, New York, on Sept. 6 in "Back Street." After him comes Maude Adams in her second year of "What Every Woman Knows," which will run well into the winter and spring prior to

Gasch, European lady gymnasts; Warren, Lyon and Meyers, in a comedy sketch with music; Stepp, Mehlinger and King, musical entertainers; Charles Marville, a contortionist, the kinodrome and Willard Weihe and his tuncful orchestra.

Manager Eldredge's offering for the Grand next week will be "At the Old Cross Roads," a play in which Miss Douglas has the part of Parepa, an octoon, a role which is said to give her the strongest chance she has had since her fine interpretation of the central part in "The Girl of the Golden West." Mr. Mack will have the part of Doc Kerr, a speculator, who falls in love with the octoon, a step which brings forth many tragic incidents.

On Wednesday Mr. Eldredge announces a special souvenir matinee, at which each person attending will be given a handsome photograph of Miss Douglas.

The G. A. R. week offering, by special arrangement with Charles Frohman, will be the original Empire theater New York version of "Held by the Enemy," and Mr. Eldredge will decorate the

day's San Francisco Chronicle written in Wally Young's best style.

Wagenhals & Kemper will reopen their Astor theater on Monday, August 2, a fortnight earlier than had been intended. The opening attraction will be the Eugene Walter play, "Paid in Full," and the cast will be headed by Fritz Williams and his wife, Katherine Florence, who have recently come under the management of Messrs. Wagenhals & Kemper, and William Kiley Hatch.

Harry Corson Clark and Margaret Dale Owen, having seen all the interesting places in Holland and Belgium, are enjoying life in France. Through the kindness of the London managers, Mr. Clark has had his English vaudeville time for his sketch "A House Divided," put back one month, which will enable him to visit Russia before returning to fulfill his dates in London.

The directors of the Imperial Russian Court Ballet of St. Petersburg, invite composers of all countries to enter the lists for a prize of \$750 they are offering for the best original ballet

English Players Leaving London.

London Dramatic Letter

(Special Correspondence.) LONDON, July 17.—There is an unmistakable "fin de la saison" feeling in the air. All the theatrical world and his wife are busy packing their trunks and preparing for a flight to the continent, the seaside or the country. For most, however, the vacation must be of the briefest as we shall see the ball a-rolling again by the beginning of September, and there is much to do in the way of rehearsals before that time arrives.

George Alexander put up the shutters at the St. James' a week ago and as his custom is, utilized the occasion to announce his future plans in a short speech from the stage. "Alec," as he is known to his friends, is a graceful speaker, but in this instance he stuck persistently to facts, leaving his listeners to supply the embroidery. As it happened he had not very much to tell that wasn't known beforehand. It was at any rate interesting to learn that Pinero had christened his new play, which is to be the autumn attraction at the St. James', "Mid-Channel." What is the precise significance of the title we must leave time to show. All I have been able to glean from him is that the idea on which the story is based is a particularly novel one, and that Irene Vanbrugh carries the weight

Sir Herbert Tree, in his dressingroom the other night I alluded to the circumstance as in its way rather curious. "I can tell you of another," he rejoined, "although the author I speak of, one of the greatest of English leaders, while mixing with the highest in the land, belonged to the middle class I mean Joseph Chamberlain. Twelve or thirteen years ago he sent me a play called 'The Politicians' which he was most anxious I should produce. The one deep impression left by it on my mind was that so clever a man should have written so poor a piece. One would have thought that at least it would have shown intellectual power and brilliancy of observation on the writer's part. It only served to convince me that a man may be a keen politician, even a great thinker, and yet an indifferent playwright."

The scheme for establishing a national theater, a scheme by the way which seems to make no very marked progress, has now been followed by a project to found a National Opera House. We are assured by certain enthusiasts that we English are a music loving nation, and that we have a number of capable young composers who only need to have their works heard to be accepted as musical prodigies. Nothing would gratify me more than to be convinced that this is the case. But I confess I can discover no conclusive proofs either that our public want really good music or that we possess an unlimited number of youthful composers capable of furnishing it. It is no good pointing to Covent Gar-



ELIZABETH M. MURRAY.
At the Orpheum Next Week.



SCENE FROM "PAID IN FULL," WHICH COMES TO THE SALT LAKE THEATRE FOR FIVE NIGHTS AND ONE MATINEE, BEGINNING NEXT TUESDAY.

its western tour. Ethel Barrymore is booked for a London conference with Pinero, and then will return to produce one of his plays. Miss Billie Burke is down for a season at the Lyceum. Francis Wilson has a play of his own entitled "The Bachelor's Baby," in which Mr. Frohman will present him at the Garrick theater. At the same house, Willie Collier will play until he and his company are sent by Frohman as an experiment to London. Another London venture will be Henry Miller and his company in "The Great Divide" and "The Servant in the House." This will be Mr. Miller's first London appearance, and there is much curiosity as to how he will be received, and as to what the British reception will be of the much discussed play now running in this city. Mr. Gillette will continue another season in "Father and the Boys," after which Mr. Frohman will use him in a revival of some of the old classic comedies.

Our theater goers remember well the immense hit made by "Paid in Full" last year, and it is bound to have a hearty reception when it returns to us at the Salt Lake theater next Tuesday evening. The company organized for the west, left New York last week and will also appear up and down the Pacific coast. So great was the record made by Mr. Walter's play, that five companies rendered it all last season and the same number is now on the road. The cast is to be a particularly strong one and will be headed by Sara Perry. Everybody's Magazine termed "Paid in Full" last year as "the sensational success of Broadway," and equally strong praise has been accorded it by all the leading dramatic critics of this country.

Manager Fryer has such confidence in the return visit that he has booked the play from Tuesday to Saturday night, with the usual matinee.

It is said that there is nothing new under the sun, but the management claim the new bill at the Orpheum next week will go far to discredit this statement. As the headliner is Adelaide, the famous American dancer, who has an offering "The Poster's Dream," which creates a sensation in every house where it is presented. As a too dancer she displays an agility nothing short of marvelous; with her is Johnny J. Hughes.

Irish and negro character songs are always pleasing, but none more so than those interpreted by Miss Elizabeth M. Murray, who has established a reputation for herself in these songs.

"Trimmed," a skit on New York man-icuring parlors, by Morgan Wallace, is certain to create uproarious laughter, and the complications which arise during the act are funny and amusing.

The bill is completed by the Sisters

Grand theater appropriately in honor of the visiting Grand Army veterans.

The musical play which Sallie Fisher was rehearsing in Chicago at the time she was taken suddenly ill, is entitled "The Goddess of Liberty," and Miss Fisher was selected as the prima donna for the engagement. The authors of "The Goddess of Liberty" also wrote "The Time, the Place, and the Girl," and "The Stubborn Cinderella," and it was Miss Fisher's success in the latter which made the authors eager to secure her for the present venture. The date set for the opening was Aug. 10, and whether Miss Fisher will recover in time to take part in the opening, is, as yet, uncertain.

G. A. R. week will see every theater in the city running at full blast. At the Colonial the revival of "Coriolanus," mentioned in Friday's "News," will take place, with Alfred G. Swenson in the part created by Joseph Haworth. Mr. Swenson was leading man with "The Wolf" company last season in New York. He is expected in Salt Lake Monday to meet the other actors and actresses, several of whom took part in the original production. Fifty people will be in the cast.

At the Bungalow, the military will be in vogue as well as at the Grand, the production being the colonial play "At Valley Forge," with Miss Anna Cleveland in the leading part.

THEATER GOSSIP

Miss Florence Roberts, now ill in California, writes her new managers, the Shuberts, that she will be ready to begin her New York engagement in December, as originally planned.

Mary Hall sailed for Europe about a week ago to spend two months visiting the large cities. During the past season Miss Hall played special engagements in Los Angeles, Salt Lake and Boston.

"Your Humble Servant" is the title by which will be known the play written for Otis Skinner by Booth Tarkington and Harry Leon Wilson, authors of "The Man from Home" and "Cameo Kirby." The play is a comedy of the present period. October 15 is the time and Indianapolis the place for the first performance.

Herschel Mayall, after a long silence has been heard from again. This time it comes in from "The Last Gas of Melodrama," Herschel Mayall, Himself 600 Heroes, Signs and Says: "Tis the end," the foregoing being the caption of a full page story in last Sun-

sent in before next December. They want a novelty for their "guest" journeying to other continental centers next spring, and have adopted the competition scheme as the best means to secure a suitable one.

John Cort, who now has under his control many of the first class theaters west of the Missouri river, will place a permanent company in his new Cort theater in Chicago. This theater will be completed about the first of October, and will be opened with "The Kiss of the Girl," a new comedy opera, book by Stanislaus Stange, lyrics by Vincent Bryan and music by Harry Von Tilzer. Amelia Stone, Joseph Miron and Ethel Post are among the principals already engaged.

To Lee Shubert goes the credit for naming Lulu Glaser's new piece. Miss Glaser called at the Shubert offices one day last week, and in talking over business matters with the senior member of the firm, she discussed the name of her play. Mr. Shubert suggested "The Girl from the States," and the title was adopted. As already announced, the book is by Glen McDougall, with music by A. Baldwin Sloane and Raymond Hubbel. Connie Ediss and Alexander Clarke will be among the support.

One hundred and fifty women who wanted to be actresses, assembled before the Gayety theater in Philadelphia last Wednesday to undergo the ordeal of a "try-out." The Gayety advertised a competition of burlesque girls for place in the regular show, and in the line of applications stood girls who were just girls—girls who were older than just girls, and others. It was a sad sight, that line, but in some respects so comical that the kids who stood around thought it was a joke. The theater manager was asked what the line represented, where the women came from who wanted to be actresses, and he said: "Some of them are clerks who have grown tired standing behind counters. Some of them, of course, have been simply home girls who have found their surroundings unsatisfactory." Only twenty-five were accepted.—Los Angeles Times.

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

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of the play on her pretty shoulders. Alexander himself, for whom there is no part in "Mid-Channel," goes on the road for a few weeks with "His House in Order" and "A Builder of Bridges." Pinero's piece is a solid success, goodness only knows how long he will be kept out of his theater.

From your side comes the news that W. A. Brady has secured the Playhouse from Cyril Maude for next autumn twelvemonth with the view of "presenting" his wife, Grace George, there in a new play. This is what may be described as a rather unintelligent anticipation of facts. A fortnight ago Brady met Maude at supper and asked if he could have the theater at the time mentioned. Maude made an appointment for next day to talk the matter over and Brady promised to attend. But he neither kept his rendezvous nor sent any excuse for having failed to do so. That is absolutely all the justification there is for the statement transmitted from America.

Oddly enough, E. H. Sothern acted in exactly the same manner. He too, told Maude at a friendly gathering he wanted the Playhouse for himself and Julia Marlowe a year hence. He too, made an appointment to discuss the question on the following day, and he too, has not been seen since. In the circumstances Cyril Maude is now wondering whether this is the way in which American managers are wont to transact or not to transact business.

Mrs. Cornwallis West's new play "His Borrowed Plumes," to the production of which at a matinee I made some reference last week, has been promoted to the Hicks theater. But by her arrangement with Charles Frohman she can take it off at the end of seven days, and I am inclined to think that, unless her fashionable friends rally round her more vigorously than I fancy they will do, the run will not have to be further prolonged. Chatting with a well known dramatist the other day he remarked how few were the playwrights drawn from the really aristocratic circles.

In recent times we have had, of course, the Duchess Sutherland and Lord Howard de Walden—the latter you may remember, is backing Herbert Trench at the Haymarket—but both must be ranked among the ambitious amateurs who are apt to confound notoriety with fame. In each instance the work failed to gain the favor of the public. Then, again, there is the Hon. Mrs. Alfred Lyttelton, whose play "Warp and Woof," produced by Mrs. Patrick Campbell, certainly showed some measure of promise. Sitting with

den, where grand opera flourishes more or less every spring. That, to a large extent, is regarded as a social function, which, without its body of fashionable subscribers, would be bound to come to grief.

At Drury Lane this season Arthur Collins has tried the experiment of running an excellent company of Italian artists in grand opera. The other night he produced "Carmen" with Maria Gay, probably the greatest living exponent of Puccini's work, now that Calve has practically retired. The total receipts amounted to \$3251. At Terry's Collins has also been financing the children of Rome Operatic company, a little troupe of brilliant artists who, if merit goes for anything, deserved to draw all London. Queen

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Alexandra herself honored a performance and applauded as heartily as her humblest subject. "And what do you think we played to each night?" asked Arthur Collins. "From \$50 to \$75 a night!" With these figures staring one in the face how are we to uphold the theory that the English are a music-loving race?

Today Charles Frohman sails for New York in order to superintend his autumn productions there. He tells me to expect him back in London again in November. This is two months earlier than usual, but he has to give his personal attention to the necessary arrangements for starting his repertory theater in February at the Duke of York's. That is a pretty big adventure and we are all curious to see what he will make of it. Whether it turns out well or ill he will at any rate keep his company and the critics pretty busily employed. His little band of authors, too, will have to put their best foot forward. Fortunately with men like Barrie, Somerset Maugham, John Galsworthy, Granville Barker, Bernard Shaw and Haddon Chambers at his back the prospect is fairly good.

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