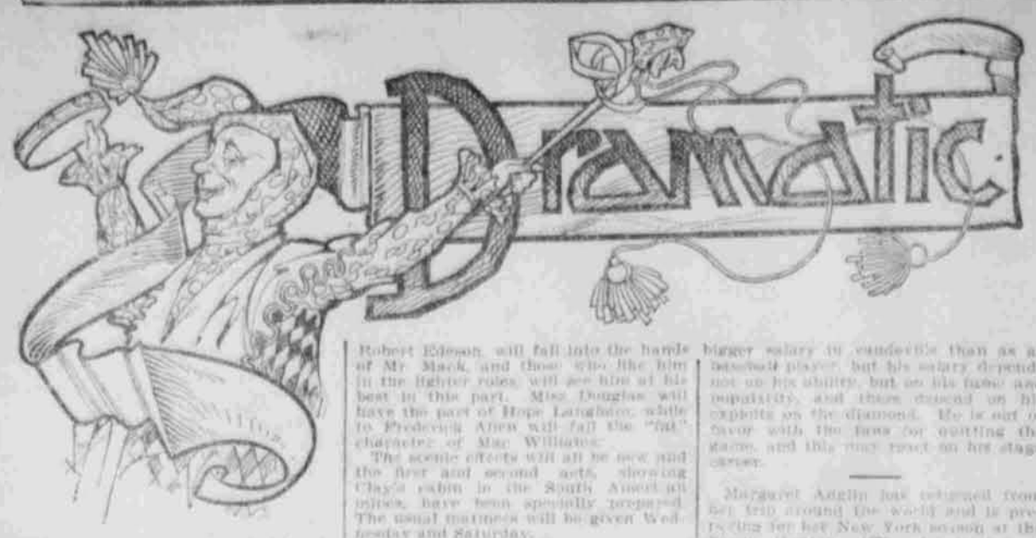

THE people who shake their heads—and there were many—when Hoskins announced that a dozen or more people would go to Salt Lake and asked for a share of the public patronage, will be very apt to take the notion when they read in the "News" tonight that a sixth house has ventured into the lists. Nothing can better illustrate Salt Lake's growth. Does the announcement that a level headed group of business men has the nerve to put so heavy an amount of money into still another amusement enterprise, and the fact that those millionaire managers, Sullivan and Considine, who have made their money by catering to real great class of the public which wants clean entertainment, have secured the new Mission theater, shows that the confidence of local investors is fully shared by capable judges on the outside.

From now on the contest for the theater goer's patronage in Salt Lake, always an interesting spectacle, will be fullof interest than ever, with the financial outcome more than ever in doubt.

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There will be an entirely new and novel feature to a headliner in Ogden bill at the Orpheum theater next week. It will be Sam Watson's "Farmyard Circus" an act which is guaranteed to please children "from 6 to 60." It is a little comedy act, in which Watson introduces a donkey, dogs, cats, chickens, and a little pink pig, and the results he has obtained by careful and patient training of apparently untrainable animals, are astounding.

Walter Schrode and Lizzie Mulvey in "A Theatrical Agency," are said to have one of the most laughable acts in vaudeville.

Griff, an English juggler, is featured in his act by his young son George. If it came to America without the usual flourish of trumpets which heralds an English act, and generally, unknown, he scored an unequivocal triumph.

Herbert and Willing are too well known in the land of plasticity to need much of an introduction to Salt Lake audiences.

Harry H. Richards and Co. present a charming little operetta which they call "Love a la Mode." Mr. Richards is assisted in the act by Dorothy Daley and Adele Ferguson.

The Musical Johnstons are musicians of merit, and the bright particular feature of their act is their playing on the xylophone.

Beth Stone, the "Topsy-Turvy" toe dancer, was recently a shining light in some of the bigger eastern successes.

Some new pictures and Orpheum selections by the Orpheum orchestra under Willard Walker's direction, will complete the bill.

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The stirring western play entitled "Texas," will be next week's attraction at the Colonial theater. The play is written by J. Mauldin Feigl, and his admirers claim that he has drawn some types of the west that Fredrick Remington himself might envy. In fact, the playwright has the advantage of the artist in that the former can people his canvas with living, breathing characters.

The play of "Texas" introduces the swaggering cowboy, the low caste Mexican or "Greaser," the heroine, who rejoices in the name of Texas West, bronco "busters," and cow punchers galore.

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Manager Grant announces that the company representing "Texas" is entirely made up in the east, and a strong week's business is looked for.

After "Texas," the Colonial will go back once more to grand opera, the memory of the Lombardi company engagement being still a pleasant one at the box office at this house. The company, which will visit us the week after next, is the International Opera company, and it will give a round of such works as "Aida," "Fedora," "Il Trovatore," "Lucia," "Carmen" and "Rigoletto." The leading singer is Mme. Thervy. Another soprano is Madam Morcelli, spoken of as "the Swedish nightingale, while the tenor robusto is Signor Samaloff. The company brings with it a full scenic presentation, and a strong chorus.

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The Grand management has every reason to feel pleased with its experiment of putting on the highest priced royalty plays, for "The Squaw Man" week, which ends tonight, has been a heavy winner.

Manager Jensen is confident the record will be kept up with "The Soldiers of Fortune" which will be the bill next week. Everyone has read the novel by Richard Harding Davis, and no one better than Augustus Thomas could have been secured to make the version for the stage. The role of Robert Clay, originally assumed by Robert Edeson, will fall into the hands of Mr. Mack, and those who like him in the lighter roles will see him at his best in this part. Miss Douglas will have the part of Hope Langhorne, while to Frederick Allen will fall the "fat" character of Mac Williams.

The scenic effects will all be new and the first and second acts, showing Clay's cabin in the South American jungles, have been specially prepared. The usual matinees will be given Wednesday and Saturday.

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Next week the Arington company will be transferred to its own home, the Bungalow, the painters, decorators and refurnishers having finished their work. The offering of the Arington company will be the well known play rendered famous by Kyrle Bellew, entitled "Raffles." As most people know, this is a story of a society highwayman who operates as an amateur cracksman in the high circles of London society. His detection, principally through Capt. Bedford, forms the interesting theme of the play. Mr. Ince and Miss Creighton will have the leading roles, while the other members of the cast will have suitable parts.

THEATER GOSSIP

Charles Frohman has selected Vernon Steele, a young English actor, for some time a member of the Playhouse company, London, as leading man for Billie Burke. Miss Burke will be the next attraction at the Theater in her charming comedy, "Love Watches."

Forbes-Robertson, the great English actor, will appear in this country this year under an engagement with the Shuberts. He will present "The Passing of the Third Floor," a play by Jerome K. Jerome. He will play in New York at Maxine Elliot's theater, commencing his engagement early in October.

"The Barrier," Eugene Presbrey's dramatization of Rex Beach's novel, is in rehearsal. Theodore Roberts will play the part of John Gale. Frank Sheridan is cast as Steele, and Florence Rockwell will play the leading feminine role. The production is to be on the usual Klaw & Erlanger and Joseph Brooks' scale.

Mike Donlin, the heavy hitter of the New York Giants, is going to spend the coming season in vaudeville with his wife, Mabel Hite. Donlin makes a bigger salary in vaudeville than as a baseball player, but his salary depends not on his ability, but on his fame and popularity, and these depend on his exploits on the diamond. He is out of favor with the fans for quitting the game, and this may react on his stage career.

Margaret Anglin has returned from her trip around the world and is preparing for her New York season at the Savoy theater. "The Awakening of Helena Ritchie," adapted from Margaret Deland's novel by Charlotte Thompson, will be the first play presented, with Miss Anglin of course as Helena Ritchie," adapted from Mars-Sept. 27, after a short run out on the road at Asbury park, Atlantic City, Bridgeport and New Haven. The special company selected for "The Awakening of Helena Ritchie" includes Eugene Ormonde, John Findlay, Charles Wingate, Robert Cummings, Raymond Hackett, Frederick Wallace and Sally Williams.

The remains of Lydia Thompson, who, with her British Blondes, set the foolish hearts of our fathers knocking wildly against their impressionable ribs, lie in a cemetery at Bloomfield, says the Dramatic Mirror. Her daughter, Zoffe Tilbury, is back from a sad pilgrimage to that spot, she having been playing in the N. C. Goodwin company on the Pacific coast when the end came for the famed beauty of other days. "I had to come to see her and say goodby. Mother loved Brompton. Some day I hope I can more her to a place she loved," said Miss Tilbury.

James O'Neill quits "Monte Cristo" this season to appear with Viola Allen in "The White Sister." O'Neill is in the station and has spent most of his latter years playing the part of the rich and vengeful count. "The White Sister" is taken from the novel of that name which was the valedictory of the late F. Marion Crawford. "The White Sister" is a melodrama wrought into a novel, with its true character partly concealed by the art with which the writer casts it into shape as a book, but when the story is considered in itself it finds its place at once as a piece for the stage.

Eleanor Robson, says the Mirror, on the event of her second season as "Glad" in Mrs. Burnett's play, "The Dawn of a To-morrow," under the management of Liebler and Company, has been enjoying a bigger salary than ever before in her career. Miss Robson's success, moreover, has been of the kind that counts most with managers, for it has been achieved without the aid of a star system, without the aid of a star system, without the aid of a star system,