

Crane, and nearly everyone has heard of Ellis Jeffreys. From the time when Mr. Crane began coming to Salt Lake with Stuart Robson, to the day when he last appeared in David Harrum, his name has been linked only with successes of the highest class. Ellis Jeffreys is a distinguished English actress whose first great hit was made in "Everyman," and who has won equal fame since in the principal Shakespear-ean female roles. The union of two such artists is sure to be a notable one, and the fact that they are sent out by such a combination of managers as Charles Frohman and Liebler and Campany, gives the production the high class stame. class stamp.
In choosing Goldsmith's comedy, "She

In choosing Goldsmith's comedy, "She Stoops to Conquer." as the vehicle for the two stars, the managers had in view the special style and gifts of each. Mr. Crane will of course appear as Squire Hardcastle, and Miss Jeffreys will enact the charming part of Kate. The cast supporting them might be called an "all star one," including, as it does, such players as Leslie Kenyon, Walter Hale, Margaret Dale and Fanny Addison Pitt.

The opening attraction at the Grand next week will be the John A. Wolfe company in a sensational drama of realism entitled 'Harry Tracy, the Bandit.' Everyone remembers Tracy's career, and it is said that a strong play has been built around it. Mr. Wolfe will have the central part, which, it is claimed, is a role away from the ordinary line of melodramatics. Among the new effects produced is a wheat field covering the entire stage. Mr. Wolf states that ladies attending the Wednesday matinee will be given a beautiful souvenir of the occasion.

The fine old Irish play, "Kerry Gow." rendered famous by Joe Murphy years ago, will be seen at the Grand the latter half of next week. Murphy long ago gave up the play to a younger man, and the man was Allen Doone, who has played the role in every part of the United States since Murphy surrendered it. Mr. Murphy made his fortune in this role, and from all accounts Mr. Doone is treading in his footsteps; everywhere he has been seen in "Kerry Gow" he has been greeted by enthusiastic audiences, and from all indications the Sait Lake reception will not be second to that accorded him elsewhere in the west, where in the west,

The next attraction at the Lyric theater will be the melodramatic successentitled "The Power of Justice," a play in four acts dealing with western life. It goes without saying that this play contains the usual number of thrilling situations, with plenty of comedy thrown in, and enough heart interest to keep the pulsations going until the close. The leading part in "The Power of Justice" will be assumed by Frederick Moore, who has made himself a favorite with the patrons of the Lyric. The usual Wednesday and Saturday matinees will be given.

What is due to be a subject of of discussion next week on the part of Orpheum patrons, will be the presentation of the dramatic sensation "Pals," by Edmund Day. The sensational feature of the story is a realistic fight wherein at each performance a staircase, chandeller, vases, mirrors and windows are smashed in the struggle between the husband and a drunken friend who has insulted his wife. While this is the fifth season this place has been before the public, the Orpheum manager at Denver writes to say that it is better than ever. John Hyams and pretty Lella McIntyre are the second features, in Herbert Hall Winslow's comedy, "Two Hundred Wives." This couple is said to be just a little different from the rest, and a source of deep and abiding hilarity for both the upper and lower floors. Mazuz and Mazeite, "acrobatic comedians of international repute," are another pair of lauchmaters. national repute," are another pair of laughmakers. Mazuz has a makeup that apparently has been culled from divers ash barrels, while his partner is divers ash barrels, while his partner is a good looking muscular young woman who does considerable to add to the joy of their turn. Happy Jack Gardner, on his return visit, will be another feature with his black-face musical monologue. The three Keltons, musicans and dancers, is another turn on the new bill. One member of this trio, a little girl, lays claim to being the best child dancer and xyloto being the best child dancer and xylo-phone player on the vaudeville stage. Neola, a sensational juggler, who joins the circuit from Chicago, is another

### THEATRE GOSSIP

Anna Held still continues as attractive as ever in her elaborate production of "The Parisian Model" and is still filling the big Broadway theater.

Mark Twain appeared on the stage of his own home on New Year's eve in a 



JOHN A. WOLFE. At the Grand Theater Next Week.



### TIGHTS ARE BARRED AND BON ITA TRIUMPHS.

"Wine, Women and Song" has achieved a triumph in New York because, through the acumen of Bonita, the clever comedienne who heads the show, fashionable audiences have been attracted. This is the second appearance of the show in the metropolis. Bonita, who was anxious to make a Broadway reputation, suggested that tights be barred, slang cut out and cleverness repiace slap-stick comedy work. The managers gasped, but they let Bonita have her own way, with the result that for the first time in history a burlesque show in New York has won a fashionable clientele and is likely to run throughout the winter.

Edward H. Sothern has received from Henry M. Rogers of Boston a fan used by Mrs. Vincent in "The Rivals," when she played with the old Boston Museum Stock company.

Mrs. Langtry is now Lady de Bathe. Her father-in-law, General Sir Per-cival de Bathe, died on Jan. 5, and her husband, Hugo Gerald de Bathe, suc-ceeds to the title of baronet.

Phillip Hale, dramatic critic of the Boston Herald, has tried "George Washington, Jr.," by the standard of Aristophanes's comedies, and concludes that the Cohan show isn't half bad.

The latest recruits to the Independ-ent forces are Joseph and W. W. Jefferson, sons of the late Joseph Jef-ferson, who are now appearing in antisyndicate houses, as also is Mary Man-

Kate Patterson Selten is suffering with an attack of nervous prostration, and will p obably rest for the remainder of the season. Her piace in "The Squaw Man" has been taken by Selena Fetter Paris

Wallace Shaw has been discharged from the general hospital at Buffalo, completely recovered from the recent stroke of paralysis he suffered during his engagement with Mary Mannering at the Star Theater, Buffalo, on Oct. 30.

M. De Max, leading man with Mme. Bernhardt during her late American tour, who at that time created a deep impression in everything he did, has just won remarkable success as Marc Antony in a revival of "Julius Caesar" at the Antoine, in Paris.

Bernard Shaw is interesting because he is original, that is to say because he is a person to himself. He is amus-ing because he has an inexhaustible store of intellectual fun; he is annoy-ing because on the whole he is unin-telligible, says the London Morning Post

Tolstoi, like many Russians of his standing, has a private theater in his own house. That is, the hall of his home is so arranged that it can be quickly and easily transformed into a stage and auditorium, with the advantage that the wide windows let in such glimpses of the outer world that artificial scenery is practically unnecessary,

Miss Ellen Terry sailed Saturday for the United States on the Philadelphia and will open her American tour in New York Jan. 28. Her daughter, who accompanies her, will be her stage manager, and is one of the few women serving in that capacity. Miss Terry's Chicago engagement will open at the Illinois Feb. 18 with George Bernard Shaw's "Captain Brassbound's Conver-sion."

Henrietta Crosman announces that positively she will make her production of "Pilgrim's Progress" next fall. She will appear as Christian. The acting version which has been arranged by James MacArthur calls for a cast of seventy speaking parts and a large auxiliary corps of singers and dancers. The entire production will be on a mammoth scale.

William Gillette calls "The Red told, the corre Cowl," which he has written for pro- flect an amazi duction Jan. 21. a "drawing-room either of them.

new drama entitled "The Tank and His Little Black Man," written by himself.

Edward H. Sothern has received from Henry M. Rogers of Boston a fan used by Mrs. Vincent in "The Rivais." will be played by Miss Beryl Hope, Stokes Sullivan, Lawrence Grattan and Edward Gillierie. Edward Gillispie.

Mildred Blanchard, the young English tragedienne, will appear in the principal cities in the United States and Canada commencing Sept. 15, 1967, supported by a strong company and with the following repertoire: "Cleopatra," "Macbeth," "Leah, the Forsaken, "Fedora," "Fazjo" and a new play by Sardou. Besides being a strong emotional actress, Miss Blanchard is possessed of a strong contralto singing voice.

Daniel Sully has contracted with Jerrold Shepard, the author of "The Matchmaker," in which Mr. Sully has appeared for several seasons, to write a new play for production in the spring. The scenes are laid in New York, and Mr. Sully will again be seen in the char-acter of a priest. From Mr. Shepard's scenario, Mr. Sully is confident that the new play will eclipse any of his cent productions.

The death is announced in London of Mr. Hamilton Aide, who was long a prominent member of theatrical and literary society in England, and achieved considerable success as a dramatist. He was the author of "Philip," in which Henry Irving made one of his successes in the early seventies. He wrote also "A Nine Days' Wonder," in which John Hare made a great hit as Mr. Vavasour, and in 1890, he provided Georga Alexander with "Dr. Bill," an adaptation from the French, which enjoyed much popularity both in England and this country. His "Incognito," which he wrote for Mr. and Mrs. Beerbohm Tree in their Haymarket days, failed to please. He was the author of many poems, ballads, and novels.

The White Rats of America have engaged the Grand Central palace for the evening of Feb. 26, when they will give a grand ball and entertainment that is expected to be one of the most colossal affairs ever held in New York. An immense bill of headliners is being arranged that is bound to attract the public, which dearly loves to bargain in the amusement line, and in addition there will be a lot of noveltles to add interest to the occasion. George Evans is chairman of the entertainment committee, and he is sitting up late every night devising things that will astonish and amuse. The proceeds will be added to the already large fund in possession of the Rats for their new clubhouse, which will be a reality before another year has passed.

There has been a terrific pen and ink battle in the London Press between Henry Arthur Jones and Mr. Beerbohm Tree. The latter appears to have disapproved very strongly of some of the impolite remarks concerning actormanagers, which Mr. Jones made to American audiences. He even hinted that some of Mr. Jones' utterances were nonsensical. Mr. Jones was furious, and belabored Mr. Tree in a column of the Daily Telegraph. Mr. Tree had not much difficulty in shawing that Mr. Jones had been guilty of exaggerations in some of his statements, but Mr. Jones not only had the best case, but was the abler controversialist of the two. But, if the plain truth must be told, the correspondence does not reflect an amazing amount of credit on either of them.

## IN LONDON THEATERS.

Special Correspondence.

ONDON, Jan. 5.—William Archer, who recently challenged Bernard Shaw to write an affecting play on the subject of death, proves to be not at all satisfied with the result of his much discussed suggestion. Nor is this surprising, considering that although Shaw, true to himself, instantly accepted the challenge, and in an amazingly short time furnished a fouract play on the lines suggested, "The Doctor's Dilemma," as it was called, embodies no such serious picture of



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The Jolly Comedy Team at the Orpheum in "Two Hundred Wives."

zing the Irishman's assertion as the | For, as the critic says, "Mr. Shaw is

izing the Irishman's assertion as the "instinctive self-justification of a dramatist totally at the mercy of his impish sense of humor."

"Mr. Shaw," continued Archer, "eschews those profounder revelations of character which come only in crises of tragic circumstance. He shrinks from that affirmation and consummation of destiny which only death can bring."

And then followed the challenge to the Irishman to write a piece, if he could, in which the subject of death was treated with a full sense of its impressiveness and in a manner culculated to cause emotion in those by whom the piece was witnessed.

Well, "The Doctor's Dilemma," which Shaw wrote in answer to this challenge, has been running for two

Well, "The Doctor's Dilemma," which Shaw wrote in answer to this challenge, has been running for two months now, and, as already has been stated in this correspondence, the feature of it is a sensational "death scene," which has aroused wide discussion. But has the author fulfilled the conditions laid down by Archer in writing this scene, with its remarkable exordium by the dying artist and its surprising spectacle of the deceased being draped with purple by his widow?

In other words, has anyone been "moved" by the scene. This is the question which William Archer now asks, and as one must necessarily answer it in the negative—while agreeing that the scene as it stands is one which perhaps only its author could have written—Archer is unquestionably right in asserting that Shaw has failed to "make good" in the manner originally indicted. Does this mean that Shaw is incapable of giving us a really tragic situation? William Archer believes that it does and for this presupposed inability on the part of the Ceitic dramatist he puts forth what is at all events an uncommonly interesting the-ory. events an uncommonly interesting the-

ory.

He finds Shaw "a man whose vells

He finds Shaw a man whose vells

have now sunk in He finds Shaw "a man whose vells for his seriousness have now sunk in and become part of the flesh." These vells, be it explained, take the form of humor, perversity, and self-glorification, and, according to Archer, they were originally assumed "to hide an earnestness so intense that its possessor shrank from making a show of it."

ber of the audience? If he cannot—and certainly he has hitherto given no evidence of any such power—it is manifestly a serious disability. Conjunctures do actually occur in life which are not the least bit laughable, and people have actually been known to converse for 20 minutes at a stretch—perhaps even for half an hour—without saying a single paradoxical, or perverse, or quaintly unexpected thing. The dramatist who cannot reproduce such a scene clearly has not all phases of life at his command."

What has Shaw to say to that? Will he try his hand at such a play? As yet nothing has been heard from the witty Irishman on these interesting points, but somehow one doubts if he will care to take up this fresh challenge on the part of Mr. Archer.

At present, Shaw is in Paris, where his famous piece, "Mrs. Warren's Profession," which offended New York and London, but which delighted Vienna, is about to be staged. This, by the way, is the first of the Irishman's plays to be given on the French stage and as usually happens when dealing with an Anglo-Saxon personality, the Parisian press is perpetrating much unconscious humor in its rendering of proper names. The "Debats," for instance, gives the English title of the play as "Mistress Warren's Profession," but the gem of the collection of blunders is furnished by the "Gaulois" which entertainingly refers to the author as "Bernard-Schaw."

CRANE AS A CALLOW YOUTH

HERE was a time when William H. Crane had the bump of vanity about his person to an extent that was easily to be discovered without the aid of strong glasses. A naked eye in a weak state would have had no trouble in discovering it. The actor admits this himself, but pleads his youth in extenuation, holding that it had come to him like the measles, the whoopingcough and other complaints of childhood.

other complaints of childhood.
At this particular period of the actor's existence he was a member of a small company which used to give farces, operettas, comedies, burlesques and pantomimes. The comedian of the company was suddenly taken ill and Crane was called on to play his part in "The Daughter of the Regiment." The part was that of the notary and the embryo comedian was compelled to wear a gown that was several sizes too large for him. In making his entrance company was suddenly taken ill and Crane was called on to play his part in "The Daughter of the Regiment." The part was that of the notary and the embryo comedian was compelled to wear a gown that was several sizes too large for him. In making his entrance his foot caught in the hem of the gown and he struck the stage with an awful thump. The audience thought this a part of the business and laughed loudly.

Crane managed to get through and felt when the performance was over that he had made a wonderful hit outside of the one when he hit the boards. He felt that the whole world must know of his success, and when he reached his little hotel he struited around the lobby with all the airs of a peacock. There was a blase individual in the hotel and he stopped the youthful actor.

"Say," he said, "are you the young fellow who appeared in the show tonight." This tickled him, for at last he had been discovered.

"Yes," he answered proudly.
"Been on the stage long?" came the next question.

next question.
"No, it was my first appearance."
"What is your salary?" asked the

## 'THE TIRED BUSINESS MAN."

By William Winter.

become audible, the loquacious insect that "says an undisputed thing in such a solemn way.' Frederick Thompson, manager, announces that "the theater never has nounces that "the theater never has been and never will be a temple of learning." True. But it has had seasons of intellectual ministration, and they have been profitable to managers as well as beneficial to society. Frederic Thompson furthermore signifies that his appeal is made to that ancient and time-honored sufferer, "the tired business man," whose "troubles" he wishes to "lessen" by making jokes for him. That "tired business man" would not

R. HOLMES' Katydid has again |

him.

That "tired business man" would not be nearly so tired if he would give somewhat less attention to "business" and somewhat more attention to living. The actually important work of this world is done by a few persons; the remainder is mere stamping and snorting about nothing. If the "business man" is "tired," he should swallow a little valerian and go to bed. The theater is intended for exposition of the art of acting, and that art does not consist in grinning through a horse collar. Frederic Thompson is right when he says that "too many" contemporary plays by "clever literary dramatists" are "rotten at the core." So they are; some of them, indeed, are rotten long before "the core" is reached. If Frederic Thompson can relieve the stage of many of the plays of Ibsen, Maeterlinck, Sudermann, Rapagnetta, D'Annuncio, Pinero, etc., he will confer a great benefit on the community; for more rotten stuff than is customarily furnished by these writers has not been known since the days of Rochester and Sedley.

Frederic Thompson also proclaims that "the dramatist is merely the architect"—adding the assurance that "when his plans are finished it requires the masterbuilder, in the person

of the producer." That is an average sample of the meek modesty of contemporary "managers." Frederic Thompson being, of course, "a master-builder," "a producer," that functionary at once becomes the most important person associated with a theater. Talk of that kind is nonsense. The truth is that there are, at present in this country, few managers who have ever produced, or could produce, anything. The "producing" usually done by these "master-builders" consists in arbitrary interference with experienced, competent and able actors, by persons who know nothing whatever about acting, and very little about anything.

This new theatrical Moses likewise declares that "a play's sole mission is to entertain," and that, "failing in this any artistic or literary quality will not sustain it." Did Frederic Thompson ever hear of a play called "Hamlet?"—a play that has existed over 300 years, and, always and everywhere, drawn and impressed great audlences even when badly acted? And if so, does he consider it entertaining?

Neither "the sole" nor the first "mission" of a play is to entertain. The first "mission" of a play is to seize and hold the attention of auditors, not by cutting capers or spouting slang, but by touching their hearts and impressing their minds; and the ultimate purpose of a dramatic representation is—or certainly should beto refine and ennoble its auditors, delighting their eyes with beauty, prompting them to noble aspiration, and helping them to live good lives. True actors are neither doctors, assigned to relieve 'tired business men," nor clowns, employed to cause vacant laughter by tumbling tricks: actors are dramatic artists, and their vocation is the ministry of beauty, the interpretation of buman nature, which helps mankind to comprehend itself and to shape aright its conduct and destiny.

## SALT LAKERS IN GOTHAM.

EW YORK, Jan. 14.—The pro-posed "Rocky Mountain Club" will be discussed at length on Jan. 19, at Delmonico's, where the Montana society meets on that day. The club is designed to take in New York residents of the Rocky Mountain states, and the membership will include all eligible. Of course it is exclusively for gentlemen, no ladies need apply, yet the mothers, sisters, cousins and aunts, may develop such an interest in the welfare of the club as to spur on the welfare of the club as to spur on their male relatives to make it one of the notable societies of this city of elegant clubs. Utah will have her place and no doubt she will be represented, as there are many moneyed men from our Bee Hive state, resident in New York who will avail themselves of this opportunity to enroll their names among other Rocky mountain representatives. The matter of a club house, equipment and site for a building, will be discussed.

The coming week will see the departure of Mr. Andy Rosenbaum for an extended tour of the eastern and southern states, in the interest of the C. E. Barker Manufacturing Co., business builders of Warren street. Mr. Rosenbaum has been connected with this firm for some time.

for some time.

This evening Mrs. Oscar Kirkham and baby, in company with Elder Abram L. Smith, will leave for her home in Heber City, Utah. Elder Smith has labored for two years in the field and, now being released, returns to his home in Utah. It is with regret the colony sees the departure of Mrs. Kirkham. She and Baby Kirkham have filled important roles since their advent among us, early in the autumn; their cosy apartment on West One Hundred and Twenty-third street has seen many a happy gathering of Utahns, for the genial hosts have made it a center of hospitality. Mr. Kirkham will remain until the end of his school term, some time in May. He and Prof. Hickman will try housekeeping on a small scale until they each finish their work here.

It was a most delightful surprise to It was a most delightful surprise to the many friends of President Wallace Hunter, to see him in his old place on the stand, at Sunday's services. So rapid has been his improvement since leaving the hospital, that it was deemed advisable to let him attend church. His entire recovery is certain now, and the terrible ordeal through which he has recently passed will seem like a has recently passed will seem like a dream to every one who has witnessed his severe illness of the past few weeks.

Miss Nora Eliason of Logan, Utah, arrived in the city Sunday morning. She was met at the train by Messrs. Easton and Squires. Miss Eliason will make her home with Mr. and Mrs. Easton during her sojourn in New York, she having come here for the purpose of studying music, both vocal and instrumental and instrumental.

Last week, Miss Ruth Avery Hays, daughter of Judge Arthur B. Hays, once of Utah, now solicitor of the internal revenue department at Washington, D. C., came up from the capital to stay in New York the rest of the season, also to continue her musical studies. Miss Hays will be a member of the household of Mr. and Mrs. Stuart W. Kohn, 250 West Ninety-third street. She has studied with Prot. Bishoff, the blind vocal teacher, of the capital, and has made excellent progress, possessing a strong soprano voice of unusual range. Like all music students who first arrive here, she will have great difficulty in selecting a teacher, as the many thousands here located, are all first-class in their own opinion, and that of their followers; but it will be the same route all students must pass through, and at last make their own selection.

Saturday Mr. J. P. Meakin left for

Saturday Mr. J. P. Meakin left for Providence, R. I., where he will deliver a series of lectures, then go on to Bos-ton and Worcester, where he will con-sume several weeks in doing the work he is engaged in for Utah. While here he has received a number of invitations to speak in private homes; his

work in this direction priving more sat-isfactory than he had hoped for, being accorded a welcome from everyone with whom he comes in contact.

Mr. P. A. Mortenson of Sandford Mr. P. A. Mortenson of Sandford Colo., who is here to get out several patents on his inventions, is meeting with great success. Mr. Mortensen still claims Utah as his home though a rea-

claims Utah as indent of Colorado. At Sunday's services Mr. Frank Foster sang a solo, his voice showing great power and volume. Since coming cast Mr. Foster has greatly improved in his style of singing, a fact noticed by all his friends. The "Student King," of which he is a member, is doing great business at the Garden theater.

which he is a member, is doing great business at the Garden theater.

The awful experience through which a number of Salt Lakers passed in the burning of the car last week just after it had left Omaha, is telling percept bly on the nerves of all. Mr. H. S. Woolley and daughter, Miss Cora, Atty, Matt Thomas, Elder Earl Jensen and Mrs. Lulu Snow Hemmick, with her two little babies, are barely recovering from the shock. That they all escaped with their lives is the marvelous thing. Every bit of clothing was burned except what they stood up in: the heroism of all was shown throughout the entire scene, Mrs. Hemmick dl p aying a courage that a mother always shows when protecting her children, no matter how young she may be. The strain of it all will remain with the entire party for many a day. Mr. Thomas, who is staying at the Imperial, has been obliged to tell the experience over many times, so anxious have friends been here to know the particulars. His time is much taken with business, but he has still spent a few evenings with friends, as also has Mr. Woolley, who leaves tomorrow for Boston, his daughter remaining at the Breslin, Twentyninth and Broadway.

JANET.

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