



## Stage

### The Actors and the Plays before the Public Eye

**SALT LAKE THEATRE**—"The Sultan" begins its performance this morning and Saturday afternoon.

**GRAND THEATRE**—"Uncle Tom's Cabin." Monday, Tuesday and Wednesday nights and Tuesday and Wednesday afternoons.

"The Sultan of Sulu," one of the best of musical attractions, will be at the Salt Lake Theatre the last half of the week. This most successful of all Savoy productions is by George Ade. Alfred G. Wathall has supplied the music. The song numbers are delightfully catchy. The story of "The Sultan of Sulu" briefly is as follows: Ki-Ram has invaded the territory of one of his tributary chieftains, or Dattos, and captured the eight beautiful nieces of the Datto, whom he has added to his family of wives. The enraged inferior has declared war upon his Sultan and threatened to invade his stronghold. When a shipload of United States marines, commercial travelers and soldiers, headed by Col. Jefferson Budd, an Arkansas politician, and commanded by Lieut. Hardy, U. S. A., appears in the harbor of Sulu, accompanying this expedition is a company of Boston schoolgirls, headed by Pamela Jackson. They are received with open arms by Ki-Ram. Col. Budd proceeds to initiate the willing monarch into the uses of the American cocktail, to the influence of which he falls a hilarious victim. While the Sultan is thus occupied, his wife, who is a hard-boiled spinster, Pamela Jackson, is being received with open arms by Ki-Ram. Col. Budd proceeds to initiate the willing monarch into the uses of the American cocktail, to the influence of which he falls a hilarious victim. While the Sultan is thus occupied, his wife, who is a hard-boiled spinster, Pamela Jackson, is being received with open arms by Ki-Ram. Col. Budd proceeds to initiate the willing monarch into the uses of the American cocktail, to the influence of which he falls a hilarious victim. While the Sultan is thus occupied, his wife, who is a hard-boiled spinster, Pamela Jackson, is being received with open arms by Ki-Ram.



The Sultan of Sulu in Royal State.

bull asked alimony pending her suit, declaring her husband to be interested in the management of "An English Dandy" company, and commanding an income of \$750 a week. The defendant fought the motion, saying he wife owned a valuable house at Ashbury Park, had \$10,000 worth of jewels and was eminently able to support herself.

Upon George Tyler's return from London, Liebler & Co. will at once make preparations for the production of two plays, "A Gentleman from Indiana" and "The Snare Man." Kyrie Bellows is being considered by the firm as the most available actor for the title role in the latter piece.

Charles Freshman is to produce the Pinero sensation, "A Wife Without a Smile," in New York. This is the play with the dancing doll in it, which has so shocked London. He has engaged Dan, for leading woman.

Paula Edwards, the bright, particular star of "Winners," tells an amusing story in the Louisville Herald. The narrative instances the acumen and enterprise of the manager of a summer hotel, says Miss Edwards, "when I observed a little boy, whose mother was close by chatting with a young man. 'What's your name?' the child asked. 'The young man told me. 'Is you married?' 'No, I am not,' was the reply. 'The little fellow paused a moment, and then, turning to his mother, inquired: 'Mama, what else did you tell me to ask him?'"

The movement for cheaper seats in the New York theatres is on in earnest. Following the lead of Harrison Grey Fiske, in his Manhattan theater, when he made the best seats \$1.50, the syndicate is now making its best seats in some houses only \$1.

George Ade, the playwright, lived on water for six days. He wasn't on the wagon, but was merely curing his indigestion. He says it worked, and that he wasn't much hungry after the first day or two.

Frank Worthing has been engaged by Charles Freshman to play an eccentric comedy part in Pinero's "A Wife Without a Smile."

Viola Allen has her eyes upon "Cymbeline" for her next Shakespearean production. She will do one modern play after she finishes this season in "A Wife Without a Smile," and will then return to the classics, in which she has been so singularly successful.

Blanche Walsh has selected Chicago as the city which offers the best possibilities for the realization of one of her most cherished ambitions, the formation of a permanent stock company which shall retain the traditions of some of those famous organizations that flourished in the old days before the star system blighted them.

Maudie Adams will play "The Little Minister" for four weeks in New York, opening in Christmas week at the Empire. She will then be seen in two new plays, "The Shakespearian comedy," the other a fifty-minute drama, "Op o' My Thumb." The comedy which William Gillette wrote for Miss Adams may not be produced until next season.

The question as to whether or not a chorus girl can live on her salary, which is shaking New York to its very foundations at present, seems not to have had even the effect of a Mexican earthquake upon outside cities. It is only in New York, perhaps, that the girls find \$15 a week insufficient to sustain the spark of life. Chicago, the managers have a champion in a young woman appearing at the Garrick theater in "Fantasia." She says: "There are sixty-five chorus girls in 'Fantasia' and I don't think you will find evidences of starvation in any of them. They—our, rather, we—continue to get along very well on what we are paid. Maybe \$20 a month is too little for New York. The trouble with the chorus girls on Broadway is that she has acquired too great a taste for white lights, cabs, bubble water and lobsters, human and otherwise."

Raymond Hitchcock has made such a success with "The Yankee Consul" that his manager, Henry W. Savage, has decided to cancel the proposed trip to London and will present the piece in this country all next season.

John Drew has played "The Duke of Klorankle" 150 nights in New York, the longest run he has had there of late years. He will play it here next spring.

Broadway gossip has it that Charles Frohman has made George Ade an extraordinary offer for his next play, a percentage of the gross receipts—percentage that even Clyde Fitch in the years

lively in parts, extravagant and rather dull in others, and hovering constantly on the verge of indecency. It is all about a young wife who, wearied of a decent husband, tries to compel him to begin divorce proceedings, gets caught in one of her own traps and is glad to return to her matrimonial allegiance.

Joseph Hart and Charlie De Mar will appear in their new play, "The Country Club" in January. Mr. Hart has written the book in collaboration with a well-known newspaper man, and has composed most of the musical numbers.

William A. Brady's latest achievement in the amusement field is an arrangement in the amusement field is an arrangement under which Gen. Flet Crome and the Boer war spectacle, which was one of the most interesting features of the Louisiana Purchase exposition, will appear henceforth under his management.

DeWolf Hopper, in the Brady production of "Wang," is making more money with the opera this season than the piece made when it was first produced. Referring to the books of the music first that controlled the opera in the old days show that the largest receipts during the first run of the piece in the Broadway theater, New York, was between \$200 and \$300. The only time that the opera played to more than \$10,000 was in Philadelphia, where it ran for two weeks just after its New York engagement. This season the average business of the company has been more than the largest week's receipts when the "Wang" was in the heyday of its popularity.

#### Held's Band Concert.

Held's band will play the following program at the Grand theater tonight. Will R. Sibbey, tenor, will be the vocalist. Concert begins at 8:30.

March—"The Victor"..... Pryor  
Overture—"Raymond"..... Amb. Thomas  
Saxophone Solo—"The Angel's Serenade".....  
Mr. C. G. Berry.  
"The Musical Comedy of the Old Com-  
posers"..... E. A. Dix  
(A Modern Melody Among the Old Composers)  
Prelude-Offertory.  
Melody—"Annie's Money."  
Treated after the manner of:  
"Song Without Words No. 1" Mendelssohn  
Sonata in B-flat Major..... Chopin  
"Nocturne"..... Beethoven  
"Sonata Pathétique"..... Beethoven  
"Cello Concerto"..... Rosini  
"Surprise Symphony"..... Haydn  
March from "Tannhauser"..... Wagner  
Chinese Dance—"Hop Lee"..... Heortz  
Intermission—"For the Love of the King"  
Tenor Solo—"O, Song Divine".....  
Gordon Temple  
Mr. Will R. Sibbey.  
"Concert Polka"..... Belegst  
With variations for piccolo, clarinet,  
cornet and basses.  
Popular selection from "Little Chris-  
topher"..... Kerker

#### How Fitch Directs Rehearsals.

Clyde Fitch believes that stage atmosphere is created by rehearsal. It is a well-known fact that both the dramatic situations and the smallest details are worked out at rehearsals. The first step when Mr. Fitch takes when about to begin the first rehearsal of a new play is to have the author read the play to the company. This the author delights in doing and he takes particular notice of how the author reads the play. He is a psychologist in search of information. He has selected to present the piece, every member of the company must be at a rehearsal at a bit of cleverness. Fitch stopped reading and looked puzzled at the interruption. "I meant that you should be a bit of a psychologist," he said. "I see that the scene made you all laugh spontaneously. Very well, then, it shall be played to get laughter."

When Maxine Elliott was rehearsing her own way she struck a snag which the author helped out with ease. During the scene Miss Elliott was required to crawl under a small table to hide from her lover. She crawled under the table

with grace, but the exit—my—the actress declared that she never could do it gracefully. Fitch scratched his head and "stood." "Upon my word, if any one could get out of it gracefully, you should," he said gallantly to Miss Elliott.

"Try again," she responded, "but it won't help me to crawl from under the table. Beside what of my gown?" This one won't tear, but suppose I wear an expensive lace gown? Think of the damage."

"Have it," suddenly cried Fitch, "I will give you a line to speak as you crawl from under the table."

"Much obliged, I am sure," responded Miss Elliott, "what is the line to speak as you crawl from under the table?"

"Put that in your part," he said, "and see if that doesn't make it easier for you to crawl out gracefully."

Miss Elliott, once more under the table, tried the line as she crawled out. This was the line:

"I don't believe Barnum's human snake could get out of this gracefully."

It was surprising how easily Miss Elliott apparently gets from under the table with the assistance of this line.

Once in awhile Fitch gets excited at rehearsals, but it doesn't happen very often. When he does he rumbles his hair and then takes a few minutes to rearrange it. After that he is generally cool for an hour or so. Once, during the rehearsal of the second act, he surprised Miss Elliott and everyone else by making a little running leap and landing upon the piano. Finding it a very comfortable place from which to direct the rehearsal he crossed his legs, Turkish fashion, and proceeded to view the rest of the rehearsal from that point of vantage.

Fitch also likes to interrupt a rehearsal with grace, but the exit—my—the actress declared that she never could do it gracefully. Fitch scratched his head and "stood." "Upon my word, if any one could get out of it gracefully, you should," he said gallantly to Miss Elliott.

sal with a mild joke, which usually puts the company into a good humor. During the rehearsal of the third act of "Her Own Way" he started Miss Elliott by an unexpected bit of business, which cast an interest and light upon his method and motives.

"The actress, as Georgia Carley, has a line to speak which might be delivered in a dozen different ways and still elicit applause from it. This line she speaks to Sam Coast, the unscrupulous lover who has deliberately ruined her whole family, so that she will be forced to marry him for his money. He says:

"Georgia, you've got to marry me, now your family is mine."

Miss Elliott, if I were the meanest beggar on earth and were starving I wouldn't become your wife."

Given in a tempo of melodrama, this line definitely uttered, would bring down the house with thunderous applause. But Miss Elliott almost whispered. This makes one feel that its speaker is telling the truth, and the scene carries weight with a forcible and telling delivery.

But Fitch, who wrote the line, is familiar with the sentiments that find favor with the gallery.

When Miss Elliott spoke this line at the rehearsal, Fitch was sitting in the front row, and as soon as the last word had been spoken he interrupted her with a furious enthusiastic outburst of solitary applause.

"Bravo, bravo," he cried.

Miss Elliott, startled, turned suddenly. Then, seeing that it was Fitch, she commenced to laugh.

"That's where the applause comes in," said Fitch, and then the rehearsal proceeded.—Billboard.

## SALT LAKE THEATRE

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CURTAIN 8:15

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George I. Donnell, Willard Curtis, Maude Williams,  
Walter A. Lawrence, James L. Motter, Nellie V. Nichols,  
Fred Frear, John J. Fogarty, Helen Tomlinson,  
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