

WITH THE PLAYERS



ATTRACTIONS FOR WEEK.

SALT LAKE THEATER—"Checkers," first four nights and special Thanksgiving matinee. "The Heir to the Hoorah," last two nights, beginning Friday, and special matinee Saturday.

GRAND THEATER—"The Unwritten Law," by Theodore Lorch and company; first four nights, beginning tonight, and Wednesday matinee. Last three nights, "Sherlock Holmes in the Sign of the Four," starting with special matinee on Thursday.

ORPHEUM THEATER—Advanced vaudeville, all the week, with daily matinees, except Monday.

LYRIC THEATER—"The Vagabond's Wife," by the Moore Stock company, all the week, with matinees Wednesday and Saturday.

If the playhouse is indicative of prosperity, and it usually is, then the mountain country must be unusually prosperous. In Salt Lake four play houses are crowded every night that the doors are opened. One company, which gave four performances recently did a business exceeding \$6,000—over \$1500 a performance—a remarkable showing when at the same time other theaters were playing to more than good houses. In Ogden on Monday night last "The Squaw Man" played to a house that was packed from pit to dome. Box office receipts showed \$1660 for this one performance. This would indicate that there was no financial stringency in Utah.

In striking contrast are the stories that come from the East, where it is stated that many theatrical people are out of work, having been hit hard, owing to existing financial conditions. Chicago reports more than 1500 actors, actresses and chorus girls stranded there, out of engagements and "broke." This estimate does not include the army of circus people and those engaged in the lyceum branch of the amusement business. Actors, actresses and chorus girls crowd the "Bialto" haunt the agencies, and in desperation search the "help wanted" columns of the daily papers. The financial stringency, failure of many new productions, and an unusually bad sea-

son are blamed. Chicago sends out numerous theatrical companies yearly. Last season 262 Chicago productions were on the road. There is little or no activity in this line at present. Managers of one-night-stand houses in the smaller cities in the Chicago territory are canceling dates at an alarming rate. This is particularly true of musical comedy and lyceum productions. Stage girls, around whom the press agent in brighter days has woven tales of automobiles, stolen diamonds and millionaire fiancés, are seeking employment as waitresses, laundresses, housekeepers and maids of all work. During September and October 80 per cent of the new plays failed. The authors of these plays comprise the most successful writers in their class. The companies which were gathered for these plays were disbanded and few of the players have found new engagements.

"The Squaw Man," Edwin Milton Royle's play, is to be produced in London. At least, that is the story that comes from the British metropolis. Lewis Waller, it is stated, is to produce it early in January. A change in the name was made. Originally it was intended to call it "The English Cowboy;" then it was changed to "Jim's Way," and now Mr. Waller has rechristened it "The Younger Son." Effort was made to have Mr. Faversham, who made the character, which Edwin Milton Royle created, of "The Squaw Man," go to England, his old home, with the play. Mr. Faversham, however, knows London audiences and has persistently refused to go. While it is hoped that Mr. Royle's play will "catch on" in England there are many who are of opinion that the London public will not take kindly to the play.

It is quite as pleasant to note the return to town of a clever, interesting play, as to tell of its coming for the first time. Such a play is "Checkers," which won laurels here last season and doubtless will do so tomorrow night at the Salt Lake Theater, when it will be seen here again for an engagement of four nights and a special Thanksgiving day matinee. The company, under the same management, is composed largely of the best members of last year's organization. Haus Robert will play the title role and he announces that so long as the playgoers show their liking for him in the part he will continue to play it. And the same statement holds good regarding Dave Brahan, who has played continuously the most cleverly drawn character of a race-track tout named "Push" Miller, since the first performance of "Checkers" five years ago. Among the others of the old members of this play are Lydia Dickson as "Cynthia," the exuberantly funny housemaid, and with her, Pauline Eberhard will be seen in "Aunt Deb." Then there are Joe Wilkes as the crusty banker and Robert Craig as the intensely funny Rube, Bud Breckenridge. Among the new members of the "Checkers" company is Miss Selma Langfellow. This will be Miss Langfellow's first appearance as a leading woman. Since, in her teens, her first entrance on the stage as a member of Augustin Daly's musical comedy, "A Runaway Girl," she has played many characters, but always with her longing eyes and heart on the part of some gentle, natural ingenue. And in the part of "Pert" it is thought she has found her quest. The story of "Checkers" has been told and acted so often, it is needless to set it forth again. It has many times been tersely termed "a slice of life." It has a natural, dainty love story and as strong and vivid a racing act as was ever put upon the stage; an act so real, that the late William C. Whitney, at the close of the first performance in New York, said:

"Checkers" is the finest racing play I have ever seen." So its playing is promised here, and an almost entirely new set of scenery has been built this past summer, and the entire set been painted to adorn the telling of the tale.

A comedy with a thousand laughs. Paul Armstrong's clever play, "The Heir to the Hoorah," which the Kirke LaShelle company will present at the Salt Lake Theater for three performances, beginning Friday evening, November 29, and special matinee Saturday. "The Heir to the Hoorah" is among the brightest of comedies. None of the laughs are based on horseplay, everybody acts just like some real person might act under similar circumstances, and most of it is exuberantly, uproariously funny. It is not all smiles, this comedy. It is not all comedy for that matter, although it does not jump around from farce to melodrama and from melodrama to tragedy. There are some really serious scenes when the audience breathes its sympathy with the rough and ready miner, rich as "Scotty of Death Valley," from his "Hurrah," linked to a woman who does not love him because her mother threw her at his head. There is not a man or woman in the audience whose heart does not go out in sympathy to Joe Lacy and his rough friends in their impossible evening clothes as they hurry home from their complimentary dinner to his mansion to celebrate the arrival of the heir to the "hoorah." And when at the end the new-born baby is the means of bringing together husband and wife, of making the young mother realize the worth of her husband with all his barbarism and the sending of the mother-in-law back to the effete East, they applaud as heartily as they have laughed and are glad because "it comes out all right." The delicious humor of the dinner scene of the second act, where the miners and ranchmen gather to honor their pal, Joe Lacy, and wear evening dress out of compliment to him even though, as Gus Ferris says, "Anybody can pull a gun, but it takes a game man to wear a collar," will linger long in the memory of those who see "The Heir to the Hoorah," while the little touches of human feeling and sympathy and weakness on the part of those hardened men will bring smiles to the thoughts for many a passing day. The company presenting "The Heir to the Hoorah" is headed by Frank Monroe; as the millionaire miner, son-in-law and father he is sympathetic and capable. Surrounding him are an able coterie of actors portraying the hillmen and plainsmen of the great West. Their hearts are unsophisticated, but brave; their manners are rough, but honest, and the brown of the mountain sun is on their faces.

Considerable interest has been aroused in theatrical circles by the announcement that Pelton & Smutzer would present Mr. Theodore Lorch in the sensational society drama, "The Unwritten Law." Ever since the Thaw trial came before the public the various questions that have been asked and answered regarding this all-absorbing topic have been without number, and at the present time but few people have a distinct understanding of the subject. The dramatizing of "The Unwritten Law" has evoked a storm of protest on the side of narrow-minded people, but the press and pulpit have been a unit in declaring the play an interesting and educational presentation of the subject. Mr. Theodore Lorch, Salt Lake's favorite actor, heads the cast in the role of Paul Featherstone, an artist, and he is ably seconded in his part by Miss Marie Martinez, as Mona Featherstone, his wife. Miss Martinez is new to Salt Lake theatergoers, having but recently

joined the Lorch company, but her work in large Eastern companies is a guarantee of her ability to do justice to the role assigned her in this production. The remainder of the company, numbering fifteen, are well known locally, so that a finished presentation of the play is assured. "The Unwritten Law" will run for four nights and a Wednesday matinee, starting Sunday, November 24. Starting with a Thanksgiving matinee, Thursday, November 28, for three nights and a Saturday matinee, A. Conna Doyle's masterpiece, "Sherlock Holmes in the Sign of the Four" will be the attraction at the Grand. Theodore Lorch will take the leading role, that of Sherlock Holmes, and Dr. John Watson will be portrayed by Mr. Frederick Roslyn. A description of the play would be useless, as there are but few people who have not read this famous and best of all detective stories. It is enough to say that it will be presented by the Lorch company and that a full scenic and electrical equipment is carried by the company. A special Thanksgiving matinee will be given Thursday afternoon, November 28.

If variety is the spice of life, patrons of vaudeville should not miss the Orpheum's most excellent bill this week, which runs from grand opera to comedy juggling. B. A. Rolf company's production of Ye Colonial sextette in an "Old Tyme Halloween" is the headliner. This was one of the finest attractions with the Orpheum show last year, and won great popularity. The sketch is entirely without dialogue, depending upon music, both vocal and instrumental, to furnish entertainment; the company consists of seven accomplished musicians, whose costuming and ability to so charmingly make a part of the environment of the careful stage settings adds a quaintness to the merits of this musical act. Watson, Hutehings and Edwards are next on the bill, and present a clever sketch full of lively mirth and nonsense; each one of the trio has a specialty turn in which he excels, but one of the hits of the season is the expert wooden shoe dancing by Henry Watson. The Four Dainty Dancers come direct from the Paris Hippodrome and give an original and quaint dancing specialty act that comes with the highest recommendation. Aside from their dancing, their costumes are well worth seeing. Dixon and Anger company, which appears in a screaming farce entitled "Out West," promises a lively bunch of foolishness. The turn is entirely new, and should be a laugh from A to Z. An entertaining act, consisting of heavy juggling, will be offered by Miss Alba, known as "The Female Hercules." In this she will handle a cannon, large iron cannon balls and a heavy man. Her work is done with ease and with no mistakes. Vaudeville has not been able to offer its patrons an act of this sort since the days of Conchas. She is followed by Edward Lavine, the name which means the very best of comedy jugglers, who will outshine all other artists in this line. Mr. Lavine is heralded as the



MISS HELENE LACKAYE
As Kate Brandon in "The Heir to the Hoorah," at the Salt Lake Theater Friday and Saturday evenings and Saturday Matinee, November 29-30.



MISS MYNA KETCHEM,
With the Lorch Company at the Grand Theater, Week of November 24.