

THEATERS

ATTRACTIONS FOR WEEK.

COLONIAL THEATER—"The Burgomaster." All the week, beginning tonight. Matinee Thursday and Saturday.

THE BUNGALOW—"Carmen." With Mary Hall and the Willard Mack players. Matinee Wednesday.

ORPHEUM THEATER—Advanced vaudeville. All the week, beginning tonight. Matinee daily, except Sunday.

GRAND THEATER—The great McEwen. All the week, beginning tonight. Matinee Wednesday and Saturday.

LYRIC THEATER—Moving pictures. All the week. Matinee daily.

Manager Grant takes pardonable pride in announcing the extra special engagement at the Colonial for this week, commencing with tonight's Sunday performance of Pixley & Luder's greatest musical success, "The Burgomaster." Manager William P. Cullen has been especially careful in the organization of his present company, engaging as many of the original members of the cast as was possible, and he has been eminently successful in doing so. Besides the star, Mr. Hermesen, a local favorite, the company includes Leo Kendall, who will be seen as "Doodle von Kull," the Burgomaster's secretary; Robert W. Albright, the "Harlem Spider"; Joseph Rooney, as Captain Spuyten; George McKoscock, as the Blue Feather, the Indian chief; J. J. McClure, as Terrance Rafferty, and Fred W. Bailey, who created such a favorable impression as E. Booth Tarlington, the actor, Marie Grandpre, who, besides being pretty, is gifted with a splendid voice, has been engaged for the part of Catherine Vanderbeck, while Marion Mack has the role of Phoebe Kinnagin, the Phist woman. Those clever little soubrettes, the Lockhart sisters, have prominent parts, Etta Lockhart as Daisy, a roof garden favorite, and Phemie Lockhart in the part of Willie Van Astorbelt, the male chorus, as is necessary in "The Burgomaster," is particularly strong, especially so in their rendition of "Dear Old College Days," while the female portion has been engaged especially for their singing ability. There are some twenty odd songs in "The Burgomaster," each of the whistling variety, and the present production will be given a sumptuous mounting. The usual Thursday and Saturday matinee will be given. This is practically the same excellent organization that appeared in Salt Lake last year, and this engagement will probably mark this famous musical play's farewell visit to Salt Lake, and the Pacific coast, arrangements are now under way to send the company on European tour for the next three years.

On Monday night, to decide a wager, the stage hands will endeavor to "go against time" in an attempt to set the third act, first scene, of "The Burgomaster," in full view of the audience. The setting and striking of a scene in full view of an audience is sure enough a departure in itself, and when it is understood that alertness and precision is imperative in the present case, it should prove all the more interesting. "The Burgomaster" will be presented for the 1000th time at the Thursday matinee, and to mark the event beautiful Colonial plates will be given free as souvenirs to every lady attending.

Spurred to enthusiasm by the artistic success of their production of "La Tosca," and popular appreciation of "The Liars," the Willard Mack players will during the coming week offer at the Bungalow a scenic presentation of "Carmen," based on Prosper Merimee's fascinating romance. The doings of the cigarette girl of Seville have been chronicled in many tongues and forms. Whether it be in the romance, the drama or on the lyric stage, it has been the delight of every country. In its dramatic form it has been played by many stars, Olga Nethersole being the most recent of these. The version to be used at the Bungalow is based on the original romance and the operatic version of Meilhac and Halévy. It is a varied story that of Carmencita, alike the delight and despair of all with whom she came in contact. A girl of vivid red blood, she is fascinating whether wickedly luring the young soldier, Don Jose, from his tender and pure little village sweetheart, or as a



MAUD BELMOUR.
With the Willard Mack Players.



VIOLET BLACK.
The charming young ingenue, at the Orpheum all this week.

reckless Romany girl in the mountains. Her dangerous and dare-devil flirtations with the Spanish colonel, her tigerish displays of passion, and in the end, her violent death, as she had herself prophesied it would come, make up a story of the keenest dramatic interest. There will be given incidentally between the acts music from Bizet's tuneful opera and a Spanish dance will be given in the cabaret scene of the second act. The cast will be particularly well chosen. Mary Hall as Carmen has already won laurels elsewhere. Her La Tosca showed the force of which she is capable in portraying feminine passion and caprice. As the heroine of Prosper Merimee's romance, she is fully as great as in the Sardou play.

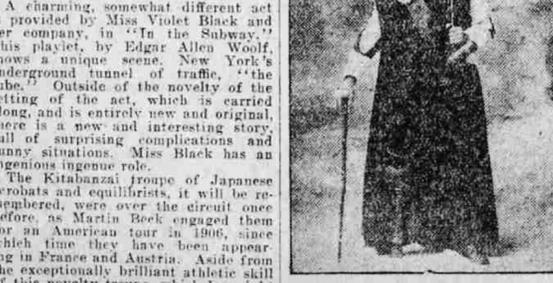
T. N. Hoffman as Mendez has another role equal to that of Don Luis in "The Rose of the Rancho" or Scarpia in "La Tosca," in both of which he distinguished himself. Miss Anna Cleveland has a fascinating part as the rival of Carmencita among the gypsies, and Callie Gates will be a sympathetic Dolores, the unfortunate sweetheart of Don Jose, whom Carmen has stolen from her. Clay Clement, Jr., will play the Spanish colonel, Sarceda Arling Achine, the chief of the gypsies; Lee Miller a gay young sergeant; John C. Davis, captain of the smugglers; Ruth Perry, Frasquita, a cigarette girl, and Mrs. Miller, a gypsy. Following Carmen there will be another return to comedy and "The Climbers," a play of note, will be given. Later "Leah Kleschna" and "Pretty Peggy" will be among the productions.

This week's Orpheum bill, which begins this (Sunday) night, will be a hummer for the youngsters and the older folks. It will have everything appealing to all ages—"Teddy Bears" and acrobats, clever playlets, singing and dancing. There will be a small army of people engaged, numbering approximately thirty, all told, all using their best talents to please and entertain.

Jolly Fanny Rice is the headliner, the beginning of the bill. This versatile woman has an enchanting act. In her miniature stage she employs arts that go to make her an enchanting entertainer.

A charming, somewhat different act is provided by Miss Violet Black and her company in "In the Subway." This playlet, by Edgar Allen Woolf, shows a unique scene. New York's underground tunnel of traffic, "the tube," outside of the novelty of the setting of the act, which is carried along, and is entirely new and original, there is a new and interesting story, full of surprising complications and funny situations. Miss Black has an ingenious ingenue role.

The Kitabanzai troupe of Japanese acrobats and jugglers, it will be remembered, were over the circuit once before, as Martin Beck engaged them for an American tour in 1906, since which time they have been appearing in France and Austria. Aside from the exceptionally brilliant athletic skill of this novelty troupe, which has eight people in it, it has two distinct features, in that it contains an appealing comedy element and is mounted in an artistic and characteristic man-



HARRY HERMENSEN,
As "The Burgomaster" at the Colonial theater all this week.

new and novel moving pictures, round out the bill.

Miss Maude Belmour, recently with the Willard Mack Stock company, is at the Latter-day Saints hospital, having recently undergone a serious operation. Miss Belmour is rapidly recovering, and expects to be out again within a week or two. She has the sympathy and best wishes of her many friends.

The theater-goers of the city are to have another opportunity of witnessing the mysterious performances of the great McEwen. He opens his engagement tonight. That he is a great favorite with the patrons of the Grand was demonstrated by the packed houses during his last engagement. McEwen promises to give something new and novel in the magical line, and also in the mind reading, padlock trickery and hypnotism. During his engagement McEwen will conduct a class in hypnotism each night, and volunteers from the audience will be solicited. The box trick will be given on Sunday night. A box large enough to put McEwen into will be built on the stage, and will be thoroughly inspected by members of the audience to see that it is built in a substantial manner. It will be from on the corners and sides, McEwen will then be shackled, hands and feet, and placed in the box. The box will be nailed or screwed by some member of the audience, the lid screwed down, and McEwen left to his fate. If he does not effect his escape he will lose the wager of \$50 which he made during his last engagement, and which he says still holds good. The class in hypnotism is going to prove one of the most interesting features, as a great many have made application at the box office, and have manifested a willingness to go upon the stage this Sunday night.

Manager Clark announces for the coming week a bill that bids fair to be even more popular than the excellent programme just closed. He has secured the best pictures of the independent producers, and believing that nothing is too good for the Lyric patrons has added, at great expense, the noted lecturer, Warren Gilbert. Mr. Gilbert was the first man to enter Messina after the disastrous earthquake some two months ago. Mr. Gilbert took over 100 views of the fallen city, and together with authentic data immediately returned home. The pictures this week are all able seconds to the programme of last week. The Messina earthquake lecture will be heard beginning Monday evening and will continue up to Friday evening.

Manager Dunworth of the Willard Mack players has concluded an arrangement with Ralph Stewart, who last appeared in Salt Lake in "Strongheart," to return to Salt Lake and join the local stock company playing at the Bungalow and the Colonial. His first appearance will be on Sunday, May 9, when he will appear at the Bungalow in "By Right of Sword." He will supplant Mr. Mack for the time.

Augustus Thomas, the playwright, enjoys chaffing the newspaper men, especially newcomers, with reference to things theatrical. One night at a club a young man from Boston, just entering upon the duties of dramatic critic for a New York daily, had invited Thomas's attention to the entrance just then of a player known for his enactment of "villains." "He always gives one a touch of stark realism," observed the critic, "and I should like him to do that part—" "Yes, yes, I know," interrupted Thomas. "Why, I understand he played that part so realistically that one week after the production was put on his wife sued for a separation!"

An elaborate revival of "The Mascot" will be the spring attraction at Klaw & Erlanger's New Amsterdam theater, New York. Audria's comic opera will be given in its entirety, a performance which the theater-goers have never seen or heard. Raymond Hitchcock as Lorenzo will head the cast. Associated with him will be Flora Zabelle as Bettina, Estelle Wentworth as Fiametta, Edward Favor as Rocco, Henry Cooke as Pina, Edgar Atchison as Ely as Frederick, Bruce Smith as Matheo, and a strong chorus. "The Mascot" is the opera in which Pay Templeton made her first hit at the Bijou theater, New York City.

Orpheum THEATRE.
ADVANCED VAUDEVILLE.

NEW BILL BEGINS TONIGHT
Matinee every day except Sunday.

Merrily, Cheerily, Verily Yours
JOLLY FANNY RICE
Presenting the Original Creation,
The Miniature Stage.

MISS VIOLET BLACK
And Her Players in Edgar Allen Woolf's One-Act Comedy,
"IN THE SUBWAY"

8-KITABANZAI TROUPE—8
Japan's Foremost Athletes, Equilibrists and Jugglers.

SIX LITTLE GIRLS
AND A TEDDY BEAR
Featuring EVERETT SCOTT, Late Star of Lincoln Square Theater, New York. Production of "THE TEDDY BEAR."

G. HERBERT MITCHELL
Baritone Soloist and Raconteur.

CHINKO
The Youthful Juggling Genius Direct from London Music Hall.

MINNIE KAUFMAN
Grace and Skill A-Wheeling.

THE KINODROME
ORPHEUM ORCHESTRA
Matinee, 15c, 25c, 50c. Box seat, 75c. Evening, 25c, 50c, 75c. Box seat \$1.00.



A GROUP OF SAUCY KANGAROO GIRLS.
In "The Burgomaster," at the Colonial theater all this week.

In Playhouses of New York

Special to The Tribune. April 24.—A farce called "The Gay Life," made by Roy L. McCordell, the "funny man" of a New York newspaper, was performed for the first time on Monday night at Daly's theater. The chief actors in it were Consuelo Bailey, a pretty little woman, and Thomas Thorne. The latter gave a ludicrous impersonation of a visionary gentleman named Dopey McKnight. Some persons in this country have succeeded in making the "slang drama" tolerably interesting by presenting it with some show of skill, but Mr. McCordell does not seem to have accomplished that much. An added sorrow to the well intentioned audience, which savored despite heroic efforts, was the genuine sympathy for an author whom everybody likes.

Indeed, the general atmosphere of gloom was so thick in the historic playhouse that Mr. McCordell's hosts of friends who went determined to applaud all night if it were necessary to compel him to make a speech, found themselves physically unable to wade through it. The familiar characters were there, accurate in makeup and equipped with lines typical of the articles in which they won fame, but it was talk, talk, talk, from start to finish, and the action never began. What plot there is hinges around a stage-struck girl who comes from Alabama to New York to further her ambition against the wishes of her wealthy father. Consuelo Bailey does this well, but probably the star part is Dopey McKnight, as portrayed by Thorne, who smoked inaudible cigarette bouquets of friends who went determined to applaud all night if it were necessary to compel him to make a speech, found themselves physically unable to wade through it. 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