

Gossip about the Playhouse, both here and elsewhere; likewise personal mention of foot-light favorites.

ATTRACTIONS FOR WEEK.

- Musical Plays. SALT LAKE THEATRE—"The Top of the World." Friday and Saturday nights, with Saturday matinee.
Drama. COLONIAL THEATRE—"Human Hearts." All the week beginning tonight. Matinee Wednesday and Saturday.
GRAND THEATRE—"Janice Meredith." All the week beginning tonight. Matinee Wednesday and Saturday.
Vaudeville. ORPHEUM THEATRE—Advanced vaudeville. "Calcedo, King of the Wire." Matinee daily, except Sunday.
MISSION THEATRE—Impassioned vaudeville. Bill changes Wednesday. All the week beginning tonight. Matinee daily.

Ask any actor or actress what, in the parlance of the stage, "entrance" means. They'll all say, "your very life." A good "entrance" with an audience is like greeting a friend with a handshake, so when you grasp it and give it a squeeze, it knows you mean it. An "entrance," so to speak, is a "smile," and just as effective. In "The Top of the World," which comes to the Salt Lake Theatre Friday and Saturday, and Saturday matinee, there is a timely "entrance" by Bailey and Austin, and a mighty funny one. Added interest in these days of taxis and cabs makes it all the more interesting. It is a new automobile cab, which is seen in the first act. It is constructed just like a Broadway four-wheeler, but has only one dimension—length. The horse runs on wheels and the cab on a rail. When Bailey and Austin, the comedians, make their entrance and dismiss the cab, the horse turns around on a groove, slides to the rear end and pulls the comedy vehicle into the "entrance" with which this is done causes roars of laughter. This is the second "smile" back introduced in "The Top of the World," the first being the "smile" of the "entrance" which she makes her strange entrance after the journey south.

Till we have reflected on it, we are scarcely aware how much of the fun of human happiness is indebted to the stage. One acquires cheerfulness and vigor from mere association with our fellow men in the theater, and from the looks of happy expectation and eagerness from our fellow contentment, inspired by the anticipation of prospective enjoyment of good, clean, wholesome drama, well acted and properly presented. Such, at least, is the idea brought to the attention of the audience assembled to witness W. E. Nankeville's great production, "Human Hearts," aptly described as the "forever evergreen success." "Human Hearts" is a play that invariably appeals to all that is best in man's nature, and uplifts him from the cares and petty worries of daily toil and trouble. The story of "Human Hearts" is clean, wholesome and intelligible to everyone. There is no suggestion of vulgarity in any of its acts, but a story of convincing strength is told by the author in a manner that appeals irresistibly to the hearts of all. The success of "Human Hearts" during the past ten years is a direct refutation of the idea entertained by so many theatrical managers that sensationalism and original and novel acts are necessary to a play to assure its success with the public. Such plays die out as soon as the public interest wanes. Not so with a drama possessing the merit of "Human Hearts." The lease of life accorded such a play is not dependent on a momentary interest, excited by some crime, but on the firm, solid basis of humanity and human feelings. It touches the heartstrings, rouses our latent better instincts, and makes one feel kind toward his fellow men for having witnessed it. "Human Hearts" will be presented this season with an especially strong company of players, and the same fidelity to scenic and mechanical detail that made its former visit notable. The engagement is for one week at the Colonial, starting tonight.

Commencing this Sunday evening at the Grand Theatre, Wilfred Mack, Maude Leone and their company, present the Mary Manning success, "Janice Meredith." The story is full of historical facts, and in the cast appear such familiar names as Lord Cornwallis, Gen. Howe, Col. Rahl and others. The "big" scene of the play occurs in the third act, showing the British and Hessian headquarters in Trenton, N. J., on the eve of the battle of the Clouds, which is safe in the thought that the Continental army is safe on the other side of the river. When a few distant shots are heard and a British soldier sends a message with the news that "Washington has crossed the Delaware," Maude Leone, who opens this evening in the title role, will be very well remembered for her clever work as Constantine, in "Mr. Mack" appears as Major Berton. Mr. Booth is Philomena and Messrs. McCullough, Allen, Rennie and Kennedy are well cast. The show is very heavy, scenic and full of interest, and featuring the bill in his usual careful manner. There will be the usual matinee Wednesday and Saturday.

A bill of all-around general excellence is promised by the Orpheum theater management for the week beginning tonight. The programme, it is said, will be up to the high standard set during the past few weeks, which, if true, is sufficient guarantee of its quality. "The Great Caicedo," billed as "the king of the wire," is given the place of honor in the advertisements of the show. Caicedo is a slack-wire performer who has played in America before, but who was brought by General Manager Martin Beck of the Orpheum circuit to this country from Europe for a tour of the theaters which he controls. Caicedo performs all sorts of startling feats with a grace and apparent ease that makes his act particularly pleasing.

A Tivoli Music hall, London, success will be presented in "A Very Bad Boy," in which the author of the "A Very Bad Boy," will play the title role. Mr. Godfrey, a Chicagoer by birth and education, was playing in London when his sketch was given its "try-out." It created a genuine furore. When Mr. Godfrey and his company come to the Orpheum circuit engagement, the show will start for a long period to Europe. "General" Ed LaVine, the burlesque snuff-juggler, will be back again. LaVine was one of last season's Orpheum hits and he will be remembered for his fun-making abilities. For his act the stage represents a battlefield. LaVine appears in a grotesque military make-up that is irresistibly funny. His juggling

WITH THE THEATERS OF SALT LAKE



AGROUP OF THE PRINCIPALS IN THE BIG EXTRAVAGANZA THE TOP OF THE WORLD

feats are clever, but frequently his is lost sight of in the appreciation of his humor. Kenos, Walsh and Melrose will appear in "The Revolving Arch." They are gymnasts of great skill and nerve. Their act has been a great hit elsewhere. Eva Williams and Jack Tucker have a playlet called "Skinny's Finish," in which all the possibilities of slang are exhausted. The sketch is clever and the utilization of the slang dialect adds to its worthlessness. George Perry and Lee White have a mixed dialogue and singing act. Both are well-known musical comedy singers. Miss White is a Spokane girl, and Mr. Perry is best known as the partner for many years of Earl Gillingham. His father, Frank Perry, was the first amusement manager to open a vaudeville house as far west as Colorado. Leo Miller, Anna McNaughton and William S. Donovan will present "A Midnight Intruder," a play dealing with the adventures of a gentleman burglar and his love affair with a society belle. The denouement comes when the latter discovers him in the act of committing a robbery, from punishment for which she saves him by an avowal of her love. The play is clever and well presented.

An orchestral programme up to the Willard Mack standard of excellence and new motion pictures will complete the bill. One of the orchestral numbers will be by a local composer, Harry S. Joseph. It is entitled "The Cherokee Intermezzo." Pleased beyond measure with the reception that has been accorded the first week's bill at the new Mission theatre, Manager Clark is determined that the second offering shall not fall short of his first. The present week's bill will run up to the end and including next Tuesday evening, when a complete change will be seen on Wednesday. Those who have not availed themselves of seeing the present bill should do so before Tuesday night. First, there is May Nannary in "The Hand That Rules," there is Barney & Fagan, with their "Bits of Musical Comedy," the Katabanzan troupe of jugglers, Carl Nat Rossler & Co. in a marvelous shooting exhibition; Viollette Curtis, a singing and character change artist and George Eves, black-face comedian, and Miss Josephine Morrison, Utah harpist. Then, with an excellent series of pictures from the Picturegraph completes the bill. The programme for next week is indeed alluring. In it are several stars of international reputation. The bill is headed by Miss Edith Hanes, who styles herself "The Pocket Edition Comedienne." Miss Hanes is a dainty miss who has the faculty of knowing how to make you laugh whether you wish to or not. Then there is Will Rossler's "Bunch of Kids," nine of them, who sing, dance and make merry. Their act is considered one of the best of the miniature musical comedies upon the vaudeville stage. Killion & Moore are singing and talking comedians, who are really funny, and the line of patter is all new and interesting. Several songs, all latest hits, are introduced by this pair. Howard Missimer & Co. present the fantastic playlet entitled "Mister Strangers." Missimer is an accomplished actor, and while he has been seen in several excellent pieces during the past, this piece he now has fits him as no other ever did. With him is a company of three who help materially in the action.

Barney Williams is a monologist and sleight-of-hand performer who has the reputation of mystifying even those who think they understand. In McCallan & Carson the audience has a feature rarely seen on any stage, they are roller skaters and champions, too, by the way, and their act is a novelty from the very start. They style their act "The Awakening of the Toys." A scene shown on the myrtle isle of Toyland. Here is seen the many toys dear to childhood days. McCallan & Carson appear as dolls, and before beautiful scenery perform a wonderful stunt in roller skating. The Mission Picturegraph will complete the bill with the picture, Nero, or the Burning of Rome. This is said to be the finest moving picture ever taken, and Manager Clark was compelled to buy it outright in order to show it in this city. The Mission orchestra will render several selections.

In "The Bachelor," Mr. Fitch is said to have done his best work. The libretto has given the piece an excellent setting and are sending it to the coast as one of their early "open door" attractions. Charley Cherry will be seen here for the first time in a Shubert presentation with the original Maxine Elliott theater cast and production in Clyde Fitch's latest comedy, "The Bachelor." The story begins when the bachelor, who thinks committing matrimony is one of the eight deadly sins, is beginning to take notice of the wisdomness of his pretty blonde stenographer. He has taken her to the matinee several times and indulged her in an occasional luncheon, but there his attentions have discreetly stopped. The strange part of it all is that the

bachelor, who is a Wall street broker, does not realize his love for the girl until her young brother, believing that he must protect his sister against "the perils of a great city," and moreover the attentions of a handsome broker, informs him that he must either propose to his sister or suffer the consequence. The scene, of course, is entirely ridiculous, but the bachelor, realizing that some may think he has compromised the girl, decides to propose. The stenographer, in the meantime, learns the part her brother has had in the affair and, although deeply in love with the bachelor, calls the engagement off. Mr. Fitch, however, does not allow matters to rest there, but brings the lovers together before the final curtain.

Three former members of the Willard Mack Stock company—Leo Miller, Anna McNaughton and William S. Donovan—made their initial appearance in vaudeville at Ogdens the past week, and will be seen in Salt Lake at the Orpheum this week. Mr. Miller is introducing a clever sketch entitled "A Midnight Intruder," in which he plays the title role. Salt Lake theatergoers have seen some clever work done by these people and their success will surely continue in their new venture. "A Midnight Intruder" is the work of Harold D'Arcey, who is at present busy on a sketch for Miss Nanco O'Neil.

Frederic Thompson announces a special matinee performance of "Ingo"



GEORGE PERRY AND LEE WHITE, Who will be at the Orpheum all week in a comedy and singing act.

at the Liberty theater, New York, on Thursday, December 31, in which Mabel Talianero will be seen as Parthenia. Of all the actresses on the stage at the present day, one can think of no one of them more ideally suited to the character of Parthenia than Miss Talianero. She possesses all the attributes of charm and youth associated with its traditions, and necessary to its delineation. It is Mr. Thompson's plan to surround his dainty star with a notable company of players.

Anna Stesse Richardson, one of the authors of "A Man's Man," in which Henry B. Harris will star Robert Edson, came to New York eight years ago an unknown writer, with only \$45 in her purse and today makes \$10,000 a year. Ruth St. Denis, who has created a sensation in New York with her East Indian dances was at one time an actress in Mrs. Leslie Carter's company when this famous star was playing in "Du Barry."

Elsie Ferguson, who is touring in Channing Pollock's comedy success, "Such a Little Queen," under the direction of Henry B. Harris, has long been known as one of the best photographic studies among those who visit New York studios. Immediately on the publication of any new photographs of Miss Ferguson, the young ladies of the Fifth Avenue set tie themselves to be pictured in the same poses as those taken by this charming young actress. A well-known New York photographer, in speaking of this the other day, said:

"Immediately after Miss Ferguson has pictures taken by me, I send out word to my young patrons and announce that Miss Ferguson has just set for new pictures, and as a result, for the next few weeks I am kept busy taking photographs of the smart set in the Ferguson style. Only recently Miss Ferguson had some striking pictures taken of a white gown in a large black hat, and since then the society columns of the New York newspapers have shown copies of the same style posed by the most popular debutantes in New York's best social circles."

"I have no leaning toward any particular school of drama," said Mrs. Fiske recently in an interview. "I respect a good play, whether it be tragedy, comedy, farce, romance or problem play. I am interested in any sort of play that is good dramatic literature. The term is comprehensive. It should embrace every technical requirement equally with every other requirement. An imitation play of any sort is hardly creditable to the producer. Not long ago we were engaged in the presentation of an imitation psychological drama. The play succeeded well enough, but the experience was completely depressing and tiresome."

"What about the tired business man?" Mrs. Fiske was asked. "The theater may always be depended upon to furnish food for every sort of theatergoing palate," she replied. "The seriously inclined may find frequent inspiration, and the complete im-

Something new in stage business is the discovery of a Victoria, for whom the Parisian police have been searching throughout the entire second act of "Arsene Lupin," in a chair in the center of the stage, bound and gagged. The astounding and amusing feat was the device in that the audience, which has been looking at the chair for twenty minutes, is as much amazed as the stage people are supposed to be.

The contest between two women—wife and step-daughter—for the love of the same man was strikingly worked out in the new four act drama entitled "Mrs. Dakon," which was brought out by the Messrs. Shubert at Van Culer theater, Salt Lake, New York, recently. The play, although it came unheralded without a star or featured player, won by the vivid reality of its story and the uniformly excellent cast interpreting it. Mrs. Dakon, a fickle and typically mollusc type of society woman refuses the hand of Lawrence Brundage, whom she loves, in favor of the wealthy Mr. Dakon, who has a step-daughter, Ruth. At the beginning of the play Mr. Dakon has met Mrs. Brundage, and the family is living in greatly reduced circumstances in a small Pennsylvania town. Mrs. Dakon upon reading the old love letters of Brundage, written to her before her marriage, concludes that he still loves her. Hastily she decides to go to him in New York, leaving a note for her husband explaining that she has gone to Lawrence. But her former lover is now cold. During a remarkably dramatic scene between the two, which takes place in Brundage's bachelor apartments, a messenger arrives with a telegram announcing the death of Dakon by suicide. Mrs. Dakon then goes to the continent where she lives on the bounty of Lawrence. Some years later Ruth, the daughter, meets and learns to love the one-time suitor of her step-mother. But this plan is overthrown by Mrs. Dakon who declares Lawrence has been the cause of her father's death. The regeneration of the faith-

becile will always be able to discover appropriate entertainment. This foolish, thoughtless talk with regard to the tired business man and the men who seek after-dinner distraction has prevailed ever since the theater has existed. "It is of no consequence. If the great leaders of the drama had ever listened to it the stage would never have possessed a Garrett, or a Kean, or a Kumble, or a Siddons, a Forrest, a Booth, or a Duse. Nor would it ever have possessed nobility of any sort."

"Peter Pan" will not down. Charles Frohman's announcement that "Peter Pan" will be revived at the Duke of York's, London, at Christmas, and that the wistful Miss Maude Adams will revive the same play at the Empire theater, New York, the following Christmas, is ample proof that J. M. Barrie's beautiful and fanciful stage poem has not lost its appeal, even after years of repetition.

San Francisco has another theater, the Savoy, which opens this Sunday evening. It cost \$250,000. It will be under the direction of John Cort of the Northwest Theatrical syndicate. The Cort circuit, as it is called, which embraces the Savoy, has added within two years many new theaters, including the Maestri in Los Angeles, the Colonial in Salt Lake, the Moore in Seattle, a playhouse in Missoula, another in Billings, and it has now in course of construction the Hoieg in Portland. Cort recently opened the Cort theater in Chicago, where his own company is

playing "The Kissing Girl." Cort is reckoned as one of the leading theatrical figures in America affiliated with Klaw & Erlanger.

Arctic weather is in sight for some time to come, and that a thaw will never melt the feelings of Peary toward Cook is a safe bet. Every day brings forth splendid contradictions from the alleged heroes of the frozen north. "It was I," says Dr. Cook. "You're another," replies Peary. The single eye of Peary, which goes between cables and wireless from the Danish capital and the frozen north, while the scientific minds of Arctic research are all agog trying to determine who is the actual discoverer of that coveted prize which has baffled the determination and perseverance of the world's greatest explorers for eight centuries. Why all this controversy and publicity over a subject which was made known as early as October 10, 1906, when the stars and stripes were planted at the top of the world by those intrepid explorers, Bailey and Austin, can only be ascribed to their modesty in retiring manner.

Bailey and Austin discovered "The Top of the World" October 10, 1906, or two years before either Cook or Peary, and located the axis parallel 89 degrees 9 minutes north, and who spent the entire year in one of the most unique cities ever dreamed of in fiction—the City of Illusia. Dr. Cook declared life was insupportable in those regions, but Bailey and Austin assert such is not the case, and brand Cook's statement as false, for in describing the City of Illusia, where daylight is never seen, they say it is a town of some 8000, governed by an Emperor, by name Kankakee, and is filled with the fairest and prettiest girls ever seen by mortal eyes, and where a wishing pole takes the place of money. Any one who desires some things goes to the pole, squats there and kneels, and the wish known, which is instantly gratified.

Bailey and Austin anxiously awaited the arrival of Dr. Cook and Lieut. Peary, and called the Arctic and Geographical clubs of France and England, as well as communicating with similar societies here, for an opportunity to go before them and not only produce their meteorological and astronomical observations, but to place in evidence the Eskimo chief, Kankakee, his daughter, Kokoko, a friendly polar bear, Westinghouse Morse, who was rescued from Wellman's balloon, and also the six surviving dogs which enabled them to make the last and successful dash.

It looks as though a merry time is in store for Dr. Cook and Commander Peary, as Bailey and Austin's claim for the honor is well-nigh unassailable, and they are confident when they go before a jury made up of the world's Arctic scientists that they, and they alone, will be awarded all the honor and glory as being the first to discover "The Top of the World."

Many facts have been started by actresses, but Violet Dale, who is to create the title role of "The Flirting Princess," in Chicago, is devoting her heart and soul to the study of the unusual pastime. While in New York this summer she became interested in the art of self-defense not with the foils, as one would suppose, but with freestyle, and in her own words, a competent instructor, she soon became a crack shot with the rifle and is rapidly developing proficiency with the revolver.

Great and unqualified as was Blanche Bates' success in New York last year, she is earning even greater enthusiasm for "The Fighting Hope" now on a tour of the far West cities. Early in the season Mr. Belasco announced his intention of presenting Miss Bates in a new play late in the spring, but if "The Fighting Hope" continues to enjoy the same degree of enthusiastic approval pronounced upon it in the Rocky Mountain and Pacific Coast cities, Mr. Belasco will, in justice to the public demand, scarcely feel warranted in interrupting the glorious tenor of its way by the substitution of a new drama for this sterling actress, at least before next season.

The contest between two women—wife and step-daughter—for the love of the same man was strikingly worked out in the new four act drama entitled "Mrs. Dakon," which was brought out by the Messrs. Shubert at Van Culer theater, Salt Lake, New York, recently. The play, although it came unheralded without a star or featured player, won by the vivid reality of its story and the uniformly excellent cast interpreting it. Mrs. Dakon, a fickle and typically mollusc type of society woman refuses the hand of Lawrence Brundage, whom she loves, in favor of the wealthy Mr. Dakon, who has a step-daughter, Ruth. At the beginning of the play Mr. Dakon has met Mrs. Brundage, and the family is living in greatly reduced circumstances in a small Pennsylvania town. Mrs. Dakon upon reading the old love letters of Brundage, written to her before her marriage, concludes that he still loves her. Hastily she decides to go to him in New York, leaving a note for her husband explaining that she has gone to Lawrence. But her former lover is now cold. During a remarkably dramatic scene between the two, which takes place in Brundage's bachelor apartments, a messenger arrives with a telegram announcing the death of Dakon by suicide. Mrs. Dakon then goes to the continent where she lives on the bounty of Lawrence. Some years later Ruth, the daughter, meets and learns to love the one-time suitor of her step-mother. But this plan is overthrown by Mrs. Dakon who declares Lawrence has been the cause of her father's death. The regeneration of the faith-

becile will always be able to discover appropriate entertainment. This foolish, thoughtless talk with regard to the tired business man and the men who seek after-dinner distraction has prevailed ever since the theater has existed. "It is of no consequence. If the great leaders of the drama had ever listened to it the stage would never have possessed a Garrett, or a Kean, or a Kumble, or a Siddons, a Forrest, a Booth, or a Duse. Nor would it ever have possessed nobility of any sort."

"Peter Pan" will not down. Charles Frohman's announcement that "Peter Pan" will be revived at the Duke of York's, London, at Christmas, and that the wistful Miss Maude Adams will revive the same play at the Empire theater, New York, the following Christmas, is ample proof that J. M. Barrie's beautiful and fanciful stage poem has not lost its appeal, even after years of repetition.

San Francisco has another theater, the Savoy, which opens this Sunday evening. It cost \$250,000. It will be under the direction of John Cort of the Northwest Theatrical syndicate. The Cort circuit, as it is called, which embraces the Savoy, has added within two years many new theaters, including the Maestri in Los Angeles, the Colonial in Salt Lake, the Moore in Seattle, a playhouse in Missoula, another in Billings, and it has now in course of construction the Hoieg in Portland. Cort recently opened the Cort theater in Chicago, where his own company is

playing "The Kissing Girl." Cort is reckoned as one of the leading theatrical figures in America affiliated with Klaw & Erlanger.

less wife is finally wrought and Ruth learns the truth.

There is a leaf from the unpublished biography of Charles Dillingham, who was at one time a member of the staff of The New York Sun, and who contributed to those sarcastic and vein-gripped columns a daily posy of well-written theatrical paragraphs. Then along came Charles Frohman and offered him a good job as a press agent. The single eye of Dillingham, which was the absence of Dillingham's light, fantastic touch from the columns of The Sun and he grieved thereat. He sent a letter to Dillingham, Dillingham came. He understood that the salary which Dillingham had been receiving was on a strictly preliminary and educational basis. "We wish you to return to us," said Mr. Lord. "I regret that it is impossible," said Dillingham. "Why," said Lord. "Father," said Dillingham. "What has that to do with it?" "Well," said Dillingham pointedly, "he won't send me any more money."

The management of the New Theater, New York, is making up its list of four classical plays to be presented during the season. "Antony and Cleopatra" has already been produced. "The School for Scandal," has been placed definitely on the list, and "The Winter's Tale" is being considered. Mr. Frederick Fenn, an English dramatist, has arrived in New York from London to read to Miss Margaret Anglin his adaptation of "La Rivale," the rights of which she purchased in Paris last winter. Mr. Fenn was commissioned to adapt the play for use in America.

Last year Frederick Smith, who was starred in "The Lost Trail," played the part of a reformed road agent. While Mr. Smith's theatrical environment this season is again a western play, "The Virginian," he is portraying a vastly different character—that of Frederick Ogden, supposedly a member of New York's "smart set."

Henry Savage, who has just returned to New York after a month's ramble around European capitals, says: "I have picked up what I consider three very clever pieces. The first is Monckton Hoffe's 'Little Damsel,' which is

having a great success at Wyndham theater, London. It is a straight comedy with a Bohemian atmosphere and a happy ending. In Paris I got a very original and clean farce called 'The Great One.' It comes from the screen of Jules Verne, and is a perfect comedy. While in Vienna I obtained rights to a comedy by Victor Leon and Leo Field entitled 'The Great Name.' It shows how sick and tired of his music a composer, who has made millions out of it, may become. It is a musical play, but a comedy of sentiment. My next musical production will be the work of an American composer.

Ruth St. Denis, who is giving a performance of Hinduo mysticism in New York, in her most daring dance, wears a sort of harness of jewels over her lithe body, which is stained a golden brown. She is, however, so completely clothed in the spirit and beauty of her art that any one who goes to see her for any other reason than an appreciation of a wonderful art is going to be disappointed. It is well impersonating an enshrined idol that Miss St. Denis wears her jeweled harness.

Charles Klein's latest play, "Next of Kin," which was produced the first time on any stage at Times Apollo theater, Atlantic City, on Tuesday afternoon, November 25, by Henry B. Harris, secured an instant success. The play, like "The Lion and the Mouse," and "The Third Degree," weighs against certain evil influences that have long attracted the attention of the world at large. In his new play, Mr. Klein strikes with a blow from the shoulder at the iniquity of a political organization which demands tribute from those who seek the nomination for the office of justice of the supreme court.

William H. Crane, in "Father of the Boys," has become an American success owing to the interest of American fathers and American boys. And the mothers and the girls seem like it just as well.

James K. Hackett scored a remarkable success in "Samson" in Chicago. The capital of the Middle West has appreciated both the strong Berstein and the vigorous and artistic interpretation of it.

Addison Pitt is playing with Bert Gulland in "The Return of Eve."

BOTH PHONES 3569
ORPHEUM THEATRE ADVANCED VAUDEVILLE
WEEK COMMENCING SUNDAY EVENING, DEC. 12
Matinee daily (except Sunday), 2:15. Every evening, 8:15.
THE GREAT CAICEDO King of the Wire
HAL GODFREY & COMPANY Presenting "A Very Bad Boy."
"GEN." ED LA VINE The Man Who Has "Soldiered" All His Life.
KENO, WALSH & MELROSE Introducing "The Revolving Arch."
WILLIAMS & TUCKER Presenting the First of All Slime Acts.
PERRY & WHITE Comedy, Music and Conversation.
LEE MILLAR & CO. The Local Favorites.
ORPHEUM MOTION PICTURES (Latest Novelties) ORPHEUM ORCHESTRA
Night Prices—25c, 50c, 75c, 1.00

COLONIAL
Week Starting Tonight
W. E. NANKEVILLE'S PICTURESQUE MELODRAMA.
"Human Hearts"
Prices—25c, 50c, 75c and \$1.00
Matinees Wednesday and Saturday.
Next Week - - - BERNARD DALY

THE GRAND SALT LAKE'S MOST POPULAR PLAYHOUSE
THIS SUNDAY EVENING AND ALL WEEK.
WILLARD MACK MAUDE LEONE
And Associate Players Present
THAT PRETTY COLONIAL ROMANCE.
Janice Meredith
Matinees Wednesday and Saturday, 25c, 50c.
Every Evening, 25c, 50c, 75c.
Next Week: The Beautiful Irish Play, MAVOURNEEN

MISSION THE THEATRE DIFFERENT
(EAST THIRD SOUTH STREET)
IMPERIAL VAUDEVILLE
Matinee Today Two Shows Tonight
MAY NANNARY & CO.
FAGAN & BYRON
THE KATABANZAI TROUPE
CAPTAIN NAT RESSLER & CO.
VIOLETTE CURTIS
GEORGE (PORK CHOPS) EVERS
MISS JOSEPHINE MORRISON
THE MISSION PICTUREGRAPH.
Commencing Wednesday: WILL COSSITER'S "BUNCH OF KIDS."
EDITH HANEY
HOWARD MISSIMER IN "MISTER STRANGER."
KILLON & MOORE
BARRY & WILLIAMS
McLARRAND & CARSON
REGULAR MISSION PRICES