

GRAND OPERA HOUSE—COMING ATTRACTIONS

TONIGHT "MARRYING MARY"

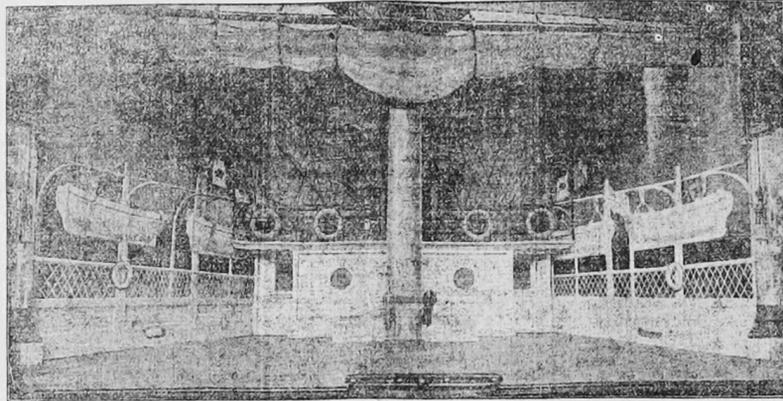
THURSDAY ELKS' BENEFIT

FRIDAY ELKS' BENEFIT

SUNDAY, FEB. 21 PAUL GILMORE



"MARRYING MARY," AT THE GRAND TONIGHT.



A SCENE FROM "THE ELK'S TOOTH," AT THE GRAND, THURSDAY AND FRIDAY.



"MARRYING MARY," AT THE GRAND TONIGHT.

ELKS' ANNUAL SHOW "THE ELK'S TOOTH"

The Sky Line of Musical Comedies, Produced By Ogden Lodge No. 719, B. P. O. E., Feb. 18-19.

We take great pleasure in announcing the coming production of the famous musical comedy, "The Elk's Tooth, or the Isle of Mystery," for our annual show.

Bro. H. L. Brown, the owner and director, is with us for the first time, but he is well known with the Elks throughout the country as a producer of local benefits and he needs no introduction.

Bro. Brown carries a carload of scenery and effects, which is without doubt the finest ever brought to Ogden by a musical comedy company.

The first stage setting, representing a modern liner at sea, is considered the finest of its kind in existence. It was painted by Sosman & Landis, of Chicago, from photographs taken on board the liner "Celtic," and is absolutely perfect in every detail.

None of the local opera house scenery will be used, as Mr. Brown carries the complete settings for every act. Another strong feature is the costumes worn by the chorus. These were made by Youngblood of Chicago, and are first class in every particular.

All are new and bright, the color effects of the many different scenes being worked out most harmoniously.

The electrical effects used during the dances and movements of the chorus give tone to a great many beautiful stage pictures.

One of the most striking scenes ever on the local stage is the finale of the first act, representing a terrific storm at sea and the ship on fire.

Rehearsals are progressing better than we anticipated, and from the fact that the entire cast is taking such a great interest and displaying such an unusual amount of enthusiasm, we feel confident that "The Elk's Tooth" will surpass all previous efforts along the entertainment line and prove the greatest local show ever given in Ogden.

THE COMMITTEE.

The Plot.

"The Elk's Tooth" differs from the ordinary run of musical comedies coming to Ogden in having a plot. The so-called musical comedies of today are little more than a succession of vaudeville stunts, aided by a chorus of pretty girls, who maneuver through the musical play, which to the audience closely resembles a class in physical culture. Beautifully gowned choruses can be made to form some very beautiful stage pictures, thus giving an artistic touch and tone color to the action of the piece, but the costumes, music, dances, and ensemble movements should be in direct keeping with the scene and action of the comedy. So it is with ours, as you can demonstrate to your complete satisfaction by coming to see us.

The scene of the comedy is laid among the South Sea Islands, which gives an abundance of opportunities to produce some very beautiful stage montages.

The piece opens on board an ocean liner, which is lying in a bay of a small island, repairing machinery. Actual life among the sailors is here very cleverly depicted. Among the many passengers who are on board are discovered some very clever character drawings, among whom are two American tourists traveling around the world under a waver, disguised as a Dutchman and a tramp. The plot hinges on these two characters. At the close of the first act, a genuine southern storm comes up and the ship narrowly averts being wrecked upon the rocks. During the storm the Dutchman and the tramp are blown overboard, while the ship catches fire

and is blown out to sea with all on board. Fortunately, a chicken coop is blown overboard, to which the two men cling until morning, when they are washed to shore. The second act opens with the two sailing in on the chicken coop. As they land on the island and are contemplating making a search for food, a tribe of cannibals overpower them and tie them to trees. The cannibals build a big fire and prepare for a feast, when they discover the elk's tooth worn by the Dutchman. Hostilities cease and, very much to the surprise of the Americans, they crown the Dutchman king. The mystery surrounding the elk's tooth provides the theme for the subsequent developments and final conclusion of an interesting and thrilling story, the two comedians find themselves furnishing an abundance of humor that is ever clean and wholesome, and the beauties of a southern tropical island form an appropriate setting for the choruses and dances.

"MARRYING MARY" TONIGHT.

Florence Gear, Jules Murry's little star in "Marrying Mary," is one of those rare theatrical finds that one meets with but semi-occasionally on the road. Taught the rudiments of her art in the strictest schools, broadened technically and made more valuable by three years' practice in one of the best metropolitan stock companies where she played everything from Juliet to Black-Eyed Susan, Miss Gear three years ago entered Mr. Murry's service with the best possible training for star work. One of the beauties of Brooklyn, Miss Gear, as a child, was given every advantage and is one of the most proficient of musicians. "There is a difference between a singer and a musician," once said a famous teacher in New York, after hearing Miss Gear sing. "Miss Gear is a musician." Petite of figure, with exquisitely chiseled features and the fairest of skin, with masses of blond hair growing low on her forehead, big wondrous blue eyes, set far apart, and the sauciest of dimples on chin and cheek, Miss Gear wins her audience before she speaks a line. Her voice is low and vibrant, her enunciation almost English in its clearness. She gestures a good deal—with both shoulder and wrist—and makes her points quickly and decisively. When she laughs—and she laughs a good deal—you laugh with her; it is such a merry, contagious laugh, you can't help it. With such a personality and such training, one can very readily see how attractive a depicter of stage characters such a little lady would be. The enthusiasm with which she has been everywhere received these three years on the road is not at all irrational. She has an unrivalled mastery of style, an extraordinary skill as an artist and she has been paid with almost an interpenetration of admiration. In Mary Montgomery, her part in "Marrying Mary," Miss Gear has an opportunity for the display of that breadth and brilliance of conception, for that energy and sweep of imagination that are hers by right of possession and acquisition. Some of the critics thus far have said that Mary is saturated with Miss Gear's own remarkable personality, "rich in grace and passion and sweetness."

PAUL GILMORE SUNDAY, FEB. 21.

If more claims were sufficient every actor touring would be the one real favorite of the west, certainly, enough



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people of the music world present this claim. But one actor does not need to urge his claims; he is the favorite of the west without dispute; his name is Paul Gilmore, the talented young actor who has attracted to him a remarkably large personal following the entire country over. Paul Gilmore has come by this coveted title honestly through talents and endeavors, gracious manner and peculiar magnetism. In this he is second to none as favorite of theater-patrons. Mere announcement of his engagement suffices to stir popular interest and bring about inquiries concerning his date and vehicle. Mr. Gilmore's grasp on the affections of the people of the west is cause for wonderment; and his admirers increase with each return engagement. He will be at the Grand on Sunday, February 21, in "The Boys of Company B," by Mrs. Fida Johnson Young, who has earned large reputation for success. In the role of Tony Allen, Mr. Gilmore has a part peculiarly fit for revealing several phases of his art. He displays those delightful light comedy touches that have helped endear him to the public and does the more serious work effectively. His company in support, is the strongest and best balanced yet and Jules Murry, manager, has provided a complete production. That Mr. Gilmore has the best play since he became a star is attested by all the dramatic editors in cities he has visited on this tour; the writers are unanimous in praise of actor, company and production. It surely looks as if Mr. Gilmore has at last got the right sort of medium for his art and the people of this city who enjoy good acting will do well to call at the theater early to get choice seats. Mr. Gilmore's tour is transcontinental, carrying him from coast to coast, from great lakes to gulf principal cities in every state in the Union being visited.

FLORENCE GEAR TALKS ABOUT SARDOU'S WOMEN.

Miss Florence Gear, Jules Murry's charming little star in "Marrying Mary," who will be seen here tonight at the Grand, talked very entertainingly to a representative today about the late Victorien Sardou, emphasizing the fact that the French dramatist was first of all a creator of parts for women. "Sardou's death," said Miss Gear, "brings clearly to mind the many-sided heroine he was forever sketching for us in a new guise—what Goethe calls the eternal feminine. What would we do without our Theodoras, Fedoras and Toscas and the long line of other great creations of his more than active brain? Since his death the reviewers have one and all glorified the man and the writer and had much to say about his cleverness, and his greatness as a dramatist, but no one has brought out the fact that it was his wonderful kaleidoscopic woman that brought him fame and

fortune. Fortunately he had a beautiful wife to first portray his characters upon the stage, but even without this intimate help, it would have been impossible to hide this tremendously human woman that Sardou has drawn with such unerring skill. I have studied them all. Not with any idea of playing them all, but more for the joy of knowing them, of becoming intimately acquainted with them, and through them, of becoming intimately acquainted with their creator and with the world. For no one can study these matchless portraits without coming into close contact with this great throbbing world in which the drama of life is being constantly enacted, and this world stage from which we must constantly draw our inspiration for the stage theatre, and woe to us if they do not correspond. No, Sardou's greatness lies first and foremost in his stupendous knowledge of the world in which he lived and his knowl-

GRAND OPERA HOUSE Direction Northwestern Theatrical Ass'n. R. P. HERRICK, Res. Mgr. TONIGHT JULES MURRY PRESENTS FLORENCE GEAR IN THE "SMART" MUSICAL PLAY MARRYING MARY By EDWIN MILTON ROYLE Lyrics by Benjamin Haggood Burt Music by Silvio Hein. Prices 25c to \$1.50. Seats Now on Sale.

SUNDAY, FEB. 21 Paul Gilmore IN "The Boys of Company B."

edge of the power exerted in that world by woman." THE FUN IN "MARRYING MARY." "Fun" is the keynote of "Marrying Mary." Edwin Milton Royle's latest musical play which Jules Murry is presenting with such success throughout the country with Florence Gear in the stellar role, and which will be seen at the Grand tonight, and riotous, hilarious fun it is most of the time. The situations are ludicrous, the dialogue bristles with humor and the characters are to be seen to be laughed at. Imagine a young and pretty woman of the world, exquisite in every detail of dress and manner, calmly telling her lover that she has been married before—"a little"—and then introducing him to a United States senator, a Mormon bishop, and a young man about town as her three ex-husbands! And her lover the vice-president of the Anti-Divorce League! Imagine her further, in her first scene with the young man, asking him to loan her money, \$100, the very favor he of the league was about to ask of his divinity, who is a suppositious benefactor, coming to pay his son's debts and to drag him away from the seductive wiles of the "Imposter," imagine this father falling in love with the impostor and determining to win her away from his infatuated son. To add to the hilarity, each of the three ex-husbands demand the lady as his own, claiming that the divorce was not properly granted. Here then is one woman claimed by six men, each ready to do and dare for her all that may be demanded of her protector.

Opera to the large cities of the West and South this year. Its season will extend from mid-December to early spring, and the tour, in all its appointments, will be the largest and most elaborately arranged circuit ever undertaken by any Grand Opera company in America. The organization will be the foremost travelling attraction of this season. The Lombardi Grand Opera Company will appear at the Grand soon.

Musical interest in the Western and southern parts of the United States has grown apace with other artistic developments, yet the discriminating musical taste is indeed the most difficult of all to properly gratify. Grand Opera, the most sumptuous, varied and complex form of melodic art, has found unbounded favor with thinking audience, outside of New York City, is a genuinely rare exotic. Accordingly, it is with much pleasure that Mr. Berry announces the re-organized Lombardi Grand Opera Co., including a newly-formed chorus, an entire orchestra, and a complete roster of distinguished European principals. This company will be positively the only organization purveying Grand

actor's art has broadened and intensified in proportion to his ambition to present the greatest effort in dramatic art to his clientele. Theatergoers will be under obligations to Sothern for allowing them to laugh with the humor of "Lord Dundreary," which his father made the greatest humorous creation of the early fifties, sixties and seventies. As "Dundreary," Sothern is seen in pure comedy that causes his audience to laugh incessantly every moment he is on the stage. To step from the eccentric comedy of "Dundreary" to the lofty character of "Richelleu," will show Sothern's great versatility and this will be accentuated by his performance of the intense "Hamlet," in which Sothern's youth, charm of personality and poetry has made it the great commanding figure of the American drama. Sothern's supporting company includes the following well known artists, Mr. Rowland Buckstone, William Harris, Frederick Lewis, Sidney Mather, Eric Blind, Malcolm Bradley, Albert Howson, John Taylor, P. J. Kelly, Frederick Montague, Ina Goldsmith, Virginia Hammond, Milano Tilden, William Bond, Frederick Roland, Gladys Hanson, Katherine Wilson, Ethel Gray, Helen Head and others. It is a matter of regret that Mr. Sothern's bookings will not permit him to play Ogden, but Mr. Sothern's management announces that special attention will be given Ogden theaters who wish to go to Salt Lake City to see the great actor. Special reservations will be made for Ogden and orders by telephone from Ogden theatergoers will be received and given prompt attention.

Act Singly. Fear never but you shall be consistent in whatever variety of actions, so they each be honest and natural in their hour. For of one will, the actions will be harmonious, however unlike they seem. Those varieties are lost sight of when seen at a little distance, at a little height of thought. One tendency unless them all. The voyage of the best ship is a zigzag line of a hundred tacks. This is only microscopic criticism. See the line from a sufficient distance, and it straightens itself to the average tendency. Your genuine action will explain itself and will explain your other genuine actions. Your conformity explains nothing. Act singly and what you have already done will justify you now.—Ralph Waldo Emerson.

Overdid it. Rankin—You've been keeping open house this summer, haven't you? Fyle—Yes, but I'm not doing it so much now. It was too open. Burglars got into it three or four times without any trouble.