

before the home of the immortal Longfellow, at Cambridge, Mass.

Miss Munson was also the inspiration for the figure of liberty adorning the Maine monument at the entrance to Central park, in New York City.

"Inspiration," in which Miss Munson appears in the leading role, was screened at the Than-houser studios in New Rochelle, N. Y.

The story, much of the locale of which is laid in New York, deals with Miss Munson's arrival in the metropolis, her inability to find work during which she all but starved to death, and finally an accident—a fortunate one in this instance—which resulted in her securing her first step on the ladder that later brought her fame.

"Inspiration" will be shown at the Rex theatre for three days only, beginning Tuesday, Feb. 1.

DADDY LONG LEGS

All the fascination of a pretty girl's winning fight for a chance in life is set forth in "Daddy Long Legs," which Henry Miller will present at the Salt Lake theatre on Monday, Tuesday and Wednesday next. This story of a modern Cinderella, written by Jean Webster and first published in a woman's magazine, has since, in book form, charmed over six million readers.

"Daddy Long Legs" has youth, charm and quaint humor. It is the story of a pretty waif in a bleak New England orphan asylum, whose head is full of dreams of becoming a great author. One day, while the trustees are visiting the asylum, Judy rebels against the tyranny of the austere matron. One of the visitors, Jervis Pendleton, a rich and philanthropical man of the world, admires her spirit and decides to give her a chance in the world. Judy is not to know the name of the man who befriends her, but is told to write him monthly letters addressed to "John Smith." She sees his grotesque shadow cast on the wall by the lights of his motor car as he departs at dusk and nicknames him "Daddy Long Legs."

And plain Judy of the asylum is transported by the magic wand of wealth to a big college for girls. The little wild flower of the asylum rapidly blossoms into a beautiful rose and the saucy letters she writes her unknown guardian soon begin to interest Pendleton. He goes to the college, ostensibly to visit his niece, and meets Judy. And then it is that the charming story begins to move rapidly and the whimsical humor, touching pathos and tender sentiment of the succeeding acts give the play an indescribable fascination.

LIBERTY

That somewhat barbaric epoch in the history of Oklahoma known as the "border days," has been almost lost to memory in the development of that state, but occasionally someone, by oral or written word, brings again to mind the tragedies tinged with romance that accompanied the raids of those sinister riders known as outlaws, and who preyed upon banks and railroads and merchants and the wealthier private citizens of that commonwealth.

Salt Lake is to have the opportunity during the week of January 30 to February 6 to learn with the exactness of the accuracy of an eye-witness what really transpired, what penalties were inflicted, what sufferings ensued, what pursuits were inaugurated, and how captures followed with succeeding imprisonments and deaths.

"The Passing of the Oklahoma Outlaw," a photodrama dealing with facts only, telling the historic story of Oklahoma's eradication of the outlaw and the means used to accomplish that end, will be the feature for one week at the Liberty theatre beginning Sunday.

"Arkansas Tom," a member of the notorious Doolin-Dalton gang, who served his time in prison; Henry Starr, the recently captured desperado;

former United States Marshal E. D. Nix; former Deputy U. S. Marshals Bill Tilghman and Chris Madsen and many others who actually participated in the events of Oklahoma's earlier history, enacted their roles of years ago by living through them again that the camera might preserve a perfect likeness of men and events.

WILKES STOCK

No play presented by the Wilkes players since the beginning of their highly successful season has met with more approval than "The Woman" by William C. DeMille. To begin with, it is an exceptional play so filled with interest and tenseness, though frequently relieved with the wittiest of lines, that even an average company would have difficulty in spolling it. But the people who are playing it here, particularly Nana Bryant, Claire Sinclair, John C. Livingstone, Clifford Thompson and Ferdinand Munier bring out all of the strength contained in the lines and situations, and the work of Miss Bryant, as the telephone operator about whom most of the action revolves, and that of Miss Sinclair (The Woman) is parallel with the best they have been credited with since their arrival.

The story of "The Woman" is the old one elaborated upon, of a political ring attempting to make a recalcitrant bend the knee to their will by getting something on him. They learn of the woman in the case whom he has known some years before, but the telephone operator cleverly comes to the rescue and all ends as it should. Scenically the play is splendidly staged, and the entire production one of class.

PANTAGES

A Willard Mack sketch played by Les Morgan and Beryl Gray, Naomi, a violiniste who also sings and dances; John and Mae Burke in "The Rag-time Soldier"; The Girls of the Orient; La Toy and Ed Vinton make up a bill at the Pantages this week that will keep the crowds and Manager Newman busy exchanging smiles and big iron men.

It is a good bill all along the line, though the alleged headliner, "The Girls of the Orient" mean nothing in one's life unless their dancing comedian may be excepted. The bill is well worth seeing, containing real vaudeville from start to finish, though it includes no princess stripped to the buff for the delectation of those who care to study anatomy.

Shows With A Punch

AMERICAN

Sunday Monday and Tuesday

MARIE DORO

Idol of the screen in

"The Wood Nymph"

AN ADDED ATTRACTION

MISS AGNES VON BRACHT
DRAMATIC SOPRANO

Afternoons and Evenings

THE REX

Sunday and Monday

"Weapons of War"

Fifth Chapter of the "Red Circle"

Tuesday, see

AUDREY MUNSON

Art model in the daring film

"Inspiration"

THE LIBERTY

Sunday and all week

"Passing of the Oklahoma Outlaw"

An historical film record of troublous times—Admission 10 cents

THE MOST FASCINATING COMEDY OF THE DAY



DADDY LONG LEGS

By Jean Webster

with **RENEE KELLY** as JUDY
HENRY MILLER Manager

SALT LAKE THEATRE

**MONDAY
TUESDAY
WEDNESDAY**

Matinee Wednesday

50c to \$1.50