

# With the First Nighters

The theatrical announcements of the week most important and interesting to local first-nighters were those emanating from New York, to the effect that Klaw & Erlanger are once more waging a bitter mud-slinging fight against the Shuberts, and the independent producing managers associated with them, and that the latter interests, in turn, have once more taken up in the open a fight they have been waging for the past few years for a string of theatres from New York to the Pacific coast numerous enough to enable them to fight Erlanger and his partner with their own weapons, namely, the exclusion from the theatres under their control of all attractions whose managers permit the "trust" to dictate their policies and bookings.

Erlanger's present rage against the independent managers was occasioned through trouble with William Faversham. Faversham started out this season backed financially by a New Yorker named Isman. Erlanger squabbled with Isman over a purely private matter, and as a result, undertook to take out his revenge on Faversham by refusing to allow the actor to present any of his plays in "trust" houses in or out of New York this season, and even going as far as to by letter forbid all other theatre managers in New York to book the Faversham plays. The arrogance of the move was too much for the Shuberts and their allies to stand, and as a result, the hottest and fiercest fight ever waged between Erlanger and the independents is on.

As a direct result of the new fight, Salt Lake will probably see all of the first-class attractions controlled by the Shuberts and allied managers next season. The announcement was made here early in the week that Pelton & Smutzer, the theatrical firm which for several years has controlled the Curtis theatre in Denver and the Grand in Salt Lake, have closed negotiations with the Shuberts, whereby the latter will next season present their shows in Denver and Salt Lake at the two theatres named.

The first tangible evidence that this announcement is true, comes in the form of authentic news that Mrs. Fiske will be seen here the first week in June of this season, in her latest New York success, "Salvation Nell." Contracts have been signed for Mrs. Fiske's appearance at the Grand during the week just mentioned, and Mr. Pelton, of the Denver firm, has been here the past three days completing arrangements for her appearance.

There is every reason to believe that arrangements have really been completed by the Shuberts for presenting their attractions at the Curtis in Denver and at the Grand here, through Pelton & Smutzer, for the Shuberts have up to date been obliged to jump their players and shows from Kansas City to the Pacific coast, a very expensive arrangement, as they controlled no house between those points.

With a house in Salt Lake and Denver at their disposal, they can play Kansas City, from there jump to Denver, from Denver to Salt Lake, and from Salt Lake to either Portland, Seattle, Los Angeles, or San Francisco, in all of which places they have secured theatres. If, during the next six months, there is no hitch by which the present arrangement falls through, next season should be a splendid one theatrically for Salt Lake. The Shuberts control, among others attractions, the "Blue Mouse," Jefferson De Angelis, "The Fighting Hope," "Easiest Way," David Warfield, Madam Fiske, Madam Kallish, George Arliss, Viola Allen, Eleanor Robson, Walker Whiteside, Mary Mannerling, Sam Bernard, Julia Marlowe, E. H. Sothern, "Brown of Harvard," Marguerite Clark, Eddie Foy, James T. Powers, "The Vampire," Bertha

Galland, Mrs. Leslie Carter, Wilton Lackaye, Maxine Elliot's theatre attractions, Lew Field's attractions, De Wolf Hopper, "Girls," "The Wolf," Lulu Glaser, Faversham, and Madame Nazimova.

The fact that a number of the attractions named above have this season and in the past been seen at the Salt Lake Theatre should not confuse local playgoers, as a very peculiar situation has existed between the Klaw & Erlanger interests and the Shuberts to date. The Shuberts, Harrison Gray Fiske and the other managers who go to make up the independents, have succeeded in gaining such strength that while waging a tentative fight against Klaw & Erlanger, they have at the same time forced the latter managers to open a large number of their theatres outside of New York to independent attractions, so that Salt Laker have been able to witness independent shows.

The fact that the Shuberts will have the Grand next year will work to the advantage of Salt Laker in another way. With such plays and players as those named appearing at the Grand, Klaw & Erlanger will send to the Salt Lake theatre the best attractions at their disposal, and in this regard the situation assumes a triangular shape, for the Colonial next season will unquestionably offer an excellent line of shows. As has been explained several times this year, the Colonial was completed at such a late date this season that Mr. Cort was unable to secure for presentation there the shows he would have liked, and which another season will be at his command. The engagement of the Lombardi Opera Company recently at the Colonial gives a pretty good line on what Mr. Cort can do, and as indicative of Mr. Cort's influence it is said that as a direct result of his efforts the Savage Opera Company did not appear at the Salt Lake theatre this season, leaving Mr. Cort a clear field locally for the Lombardi engagement.

The fact that the Grand has been given over to melodrama for three or four years is no reason why a crew of carpenters and decorators cannot take the house during the summer and by fall make it a handsome, creditable theatre.

ORPHEUM.

In opening the bill at the Orpheum this week, Edward Barnes does not inspire any great amount

of hope with the pathetic ballad he pulls unexpectedly, and his ragtime stunt has been done to death, but then he is only the starter in the musical scale at the Orpheum, which numbers a headliner or two and some other things which are close to the top and bottom of vaudeville.

The real music was begun by the Countess Rossi and one Paulo, who sang their way to an encore or two after M. Paulo had performed a few Latin tricks in a stage box.

Drucie and Carolyn Delmore have a weird vocal and instrumental act. Drucie and Carrie carry their own scenery, and some of it looks as though they had dropped it. In one part of the act either Carrie or Drucie, in a perfectly regular costume, which is principally open work bunch grass, sings a ballad to a stuffed monkey, who looks just as tired as the audience. Drucie and Carrie do a little singing, a little playing and a little dancing, and display some lingerie which has evidently gone several rounds to a finish with the Orpheum stage, but the gallery liked the river scene and the Delmore coyness, and Drucie smiled at every one and Carrie she smiled, too, and they made a hit even if it was nearer the roof than the cellar.

Frank Byron, in his "Oh Crushed Violets!" dude detective act, was laugh enough without any assistance, though Louise Langdon was quite an addition. Most of the act is a scream.

Flora Bonfanti Russell, in direct contrast to the rather coarse act of the Russell Brothers, in which she appears, is as dainty and pretty as she can be, and her dancing is charming.

Johnny McVeigh and his college girls, in their singing and dancing offering, are on the go every minute, and there isn't a chance to sleep for a minute while they're on. Seldom's Poems in Marble close the bill, and the work of his people is wonderful and beautiful. The art in the arrangement and posing of the characters is unmistakable. "Reaching the Winning Post," a group of runners near the goal, was particularly pleasing.

The bill for the week to come is full of rich promise. Beginning with Helen Grantley, in Zangwill's "The Never, Never Land," and containing among other specialists Flo Adler, Leo Filler, Farrel Taylor and company, W. E. Whittle, Faye, Miller and Weston, and George Austin Moore. It is a bill of infinite variety, and will be read by the theatre-wise with pleasant anticipation.

## Colonial Theatre Third South Between Main & State Bell 434 Ind. 199

ONE WEEK STARTING SUNDAY, MARCH 28

### WILLARD MACK--MARY HALL

And Associate Players Present

Paul M. Potter's Celebrated Story

# T R I L B Y

Last seen here at the Salt Lake Theatre, with Wilton Lackaye,  
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