

own? for by the same token their houses could not be kept filled with only their own material.

No one should accuse P. & S. of acting in anything but good faith. Their unique record here as high class producers, and their promptitude in carrying out every newspaper promise in the past ought to assure a skeptical public that in making their last announcement they were acting in good faith, but still there remains a little doubt, coupled with the thought that sometimes "it is better to lie a little than to be unhappy much."

#### MACK AND HIS PLAYERS.

For a time during John Cort's visit early in the week it looked as though Willard Mack would not again be seen at the Bungalow or Colonial at the head of a stock company, but matters were satisfactorily arranged and "La Tosca" will be produced at the Bungalow beginning tomorrow night.

It is possible now that the Mack players will remain and appear here in summer stock at one house or the other, or both.

Among the large number of friends of Mr. Mack, there is nothing but sympathy expressed for the actor in his present predicament, unless it is regret that at a time when everything looked so propitious for him he should again become the victim of the disease from which he is now suffering.

Few stock actors have ever gained such favor here in a brief period as Mr. Mack, and with the support given him by Miss Hall the outlook for the spring and summer season was most encouraging. The production of "The Rose of the Rancho" was a sample of the capabilities of the players. The Belasco play packed the house for two solid weeks, an unheard of proceeding in local stock annals, and the other plays in which the company was seen drew immense audiences. Then at the height of their success, came the call of the wild,

and it was curtains, temporarily at any rate, for the plays in preparation.

At the beginning of the struggle, during the disastrous performance of a week ago Sunday, a little incident happened which exemplifies to what lengths such a strain will drive anyone.

As the play proceeded, Arthur Alston dropped into Mack's dressing room, and after a brief conversation, Alston, of such fame as comes with "Tennessee's Pardner," "When the Sun Goes Down," "At the Old Cross Roads," etc., etc., was given a check by Mack for \$700, advance royalty on one or two of these plays. It is hard to believe that in his senses Mr. Mack would consider such plays for stock after his other successes here, but without consultation with managers or anyone else, the bargain was made, and Mack is out the seven hundred, though it is probably that the public will not be given the liberty of contributing to see these relics at either of the Cort houses.

Mack has the chance of a lifetime here to make a barrel of money, if he will, a fact that makes his present affliction all the more pitiful.

#### ORPHEUM.

The show at the Orpheum this week seems fair enough, even if the wrong turn is billed as the headliner. There is nothing to go crazy about in any act in the bill, but the general average registers about 80 per cent to the good.

"At the Sound of the Gong" is a "ringer." Whoever got the idea had a chance, but fell down almost as hard as Kid Kennedy when Terry McNutt put him to slumberland with a wallop that would have made a butterfly hesitate but not stop on its way very long. Elsa Berrold had the right idea when she asked her lover, Walter Jameson, not to fight. He certainly followed her instructions, for the loudly heralded mix was about as

close to realism as the North Pole is to Key West. And, oh! such a acting, Louie!

Just preceding this performance in the squared circle Mr. and Mrs. Harry Clarke coquette with the banjo. They can use them well enough.

The Amoros Sisters (with some backs like these, U V) open the bill with a couple of vocal renditions that sound like the hinges on the old barn gate, but they soon get over that and do some really clever stunts. They are as Frenchy as their name, in appearance, and delightfully Parisian in their varied activities, one of them in particular being quite remarkable in her acrobatic work.

Further along in the bill are Tony Wilson and Mlle. Heloise, who look suspiciously like the Amoros dolls, and whose act is one of the best headliners of the year. Particularly is this true of Mlle. Heloise, who is vivaciousness itself and who, in a hurricane combination of flying feet and hands and pink panties, performs wonders on a bounding mat and a couple of horizontal bars. This is justly one of the most popular acrobatic features on the circuit.

Surazall and Razall, in their sketch, "The Music Publisher," are a big hit, or rather, Surazall is, so far as his piano playing goes. He is quite wonderful in his manipulation of the ivories. The comedy between him and Miss Razall does not add any value to the act—in fact, in spots it borders on coarseness.

Imro Fox, the comic conjuror, has a new trick or two worth while, and a peculiar way of expressing himself which brings a laugh every little old second or two. Some of his remarks border on the Irish, but Mr. Fox really does not look of Celtic origin.

Will Rogers and his assistant—not to forget his horse with a face as sweet as a woman's and almost human intelligence—is an act as pleasing as it is original and one which delights a western audience. His control of the ropes he uses would

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