

With the Plays, Players and the

Probably for the first time in the history of native theatricals it is necessary for prospective ticket purchasers at one theater in New York to register both name and address before they are permitted to make selection or pay their money into the box office.

In buying tickets for the public performances of Mr. Brieux's "Damaged Goods," which is being openly given for the first time in America, you do not walk jauntily up to the box office window and ask for two in row "D" on the aisle. If you do you do not get them.

The gentleman in the box office smiles pleasantly at you, not because he feels like smiling, but because it has become a habit since the sale opened, and asks for your name and address. Should you reply smartly that that is none of his particular business, he in his turn refuses to sell you seats.

He then explains that the performances of "Damaged Goods," though open to the public, are still as much under the direction of the Medical Review of Reviews' sociological fund as were the private performances of some weeks ago. In order to see the performance it is necessary for you to become a member of the fund, and to do that you are obliged to sign an application for membership and permit your name and address to be entered in one of the numerous books stacked in the box office for that purpose.

After you agree to register, he next inquires whether or not you wish to become an active or an associate member. You want to know the difference. An even dollar, he says. You may become an associate member for \$1 and sit in the gallery, or you may become an active member for \$2 and sit in the balcony or the parquet.

Making your decision and paying your money, you are handed either a blue card or a white card, representing your standing and the amount you have invested, together with such seats as you may have selected. You are then a member of the fund, have paid your dues, and are entitled to attend the particular meeting designated by your tickets.

This elaborate proceeding has added to the woes of the ticket sellers. They have worried and accumulated many wrinkles. But they have laughed many of them away, too. The young woman who refuses to give her name until she has consulted her husband has been a frequent applicant for seats, and the blanched faces of the suffragettes who have jumped to the conclusion that the request for names was but a trick to hold them up to ridicule or to put them in the way of being arrested should the theatre be "pinched" have kept the lads laughing for days at a time. The greatest fear of prospective purchasers appears to be that their names will be printed and that certain of



MONTGOMERY AND MOORE

With Lew Fields' all-star company in "Hanky-Panky" at the Salt Lake Theatre the fore part of next week.

their friends or relatives will thus learn of their interest in the social evil and its ravages.

However, the red tape apparently has not hurt the business. There was a \$10,000 advance sale for the first fourteen performances, and it seems probable the engagement will be lengthened. So far the "average audiences" admitted to the play have behaved quite as decently as the invite audiences to the test performances. They differ from the so-called "high-brows" only in being a little less serious and a little more natural.

The triumph of three cities, Chicago, Boston and New York, where it broke the record for actual receipts in real money, with record-breaking runs of 150 and 200 nights in each city, comes Lew Fields' All-Star "Hanky-Panky" company, on its triumphal tour, for an engagement of three nights, commencing Monday, May 5th, with matinee Wednesday. "Hanky Panky" is a pot-pourri of nonsense, varied by song, dances and spectacle on a mammoth scale. Max Rogers, the surviving member of the Rogers Brothers, has found in "Bobby" North a worthy successor to his brother Gus, and in the quartette "Where the Elders" is Blooming. This famous team is vividly recalled. Henry Cooper,

the gifted comedian tenor, is a host in himself. Clay Smith, as the genial grafter, Sir J. Rufus Wallingford, is seen to good advantage. Christine Nielsen, erstwhile star of the Gilbert & Sullivan Revivals, has been provided with three solos that have each been given a production setting. Myrtle Gilbert, Virginia Evans and Flo May fit in this mosaic entertainment to a nicety. Wm. Montgomery and Florence Moore need no introduction to the theatre-going public; not in all their years as headliners in high-class vaudeville have they ever been such a riot as in "Hanky Panky."

No Lew Fields' show would be complete without a Broadway chorus. Therefore, fifty "siren beauties," in many changes of originally designed costumes, with thoroughly adequate stage settings, lighting effects and all that goes with it are assured.

Frances Starr's appearance at the Salt Lake theatre, May 8, 9 and 10 in a new play is significant with interest. This play, "The Case of Becky," probably has a more vital bearing on her career than anything she has done since becoming a star under David Belasco's brilliant direction.

Miss Starr's return in a new role

is regarded by playgoers as an event of more than ordinary importance. David Belasco has recently gone on record as saying that Miss Starr is the most accomplished and versatile artist on the English speaking stage, and that she needed only to create one other important part to establish this fact. This part he believes she has in "The Case of Becky." Because Belasco has said this, the play-going public listens and gives heed. They know he has made few mistakes, and that failure is practically unknown. They know that themes and subjects no other manager would dare attempt are handled by Belasco with triumphant results, pointing to his newest play, with which David Warfield so lately startled America—"The Return of Peter Grimm"—as final proof of that contention. So, when Belasco asserts that Frances Starr, in spite of her great success in "The Rose of the Rancho" and "The Easiest Way," is yet to surprise the world with talents that have been held in reserve, his word is accepted, and the coming of "The Case of Becky" is awaited with interest.

Alber's Polar Bears will make the headliner of the bill of varieties at the Empress this week. In Alber's Polar Bears, Empress patrons have an opportunity of seeing a big circus act and one which will cause the cold chill to run rampant up and down the spinal column as the huge monsters wrestle their trainer about the stage. In witnessing the production of "The End of the World," as presented by the famous Nat M. Carr and company, Empress patrons will see another big headline act and one that has been the talk of every city of any consequence in the United States. Others on the new bill are Knapp an Cornalla, offering a line of "Noiseless Talk;" Hilda Glyder, a breezy rag-time singer, who has been a big hit along the circuit; Wallace Calvin, a legerdemain artist and brilliant card manipulator; the Filipino Quartette, boasting four of the best singers of the islands, featuring some native music, and the pictorial review.

With next week's bill at the Orpheum containing a variety of acts second to none in vaudeville, the week bids fair to be a memorable one at the State street playhouse. It is not infrequent that a player scores success that demands a return engagement. This can be said of Sam Mann, who has been given the center of the spotlight in next week's attractions. Mr. Mann will be seen in Aaron Hoffman's comedy, "The New Leader." Will Dillon, a well known song writer, has proved himself to be a clever entertainer, a comedian and fine singer. He will sing many of his own songs. "After the Race" is the title of a delightful skit to be presented by Bobby Barry and Amy Mortimer. But little can be said of Bobby Barry, as he is