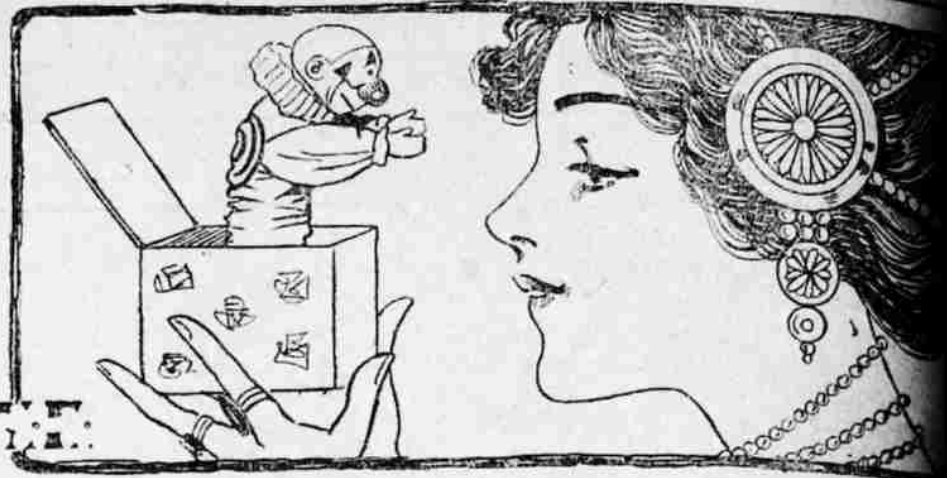


PLAYS AND PLAYERS at SALT LAKE THEATERS



SALT LAKE THEATER—May Robson, all week opening Monday night, February 26, in "A Night Out," which will be given on Tuesday, Thursday and Saturday nights and Saturday matinee. "The Rejuvenation of Aunt Mary" will be played Wednesday afternoon and evening and Friday evening.

COLONIAL THEATER—"The Girl From Rector's," tonight only. Curtain, 8:15.

ORPHEUM THEATER—Advanced vaudeville. All week matinee daily at 2:15. Evening performance begins at 8:15. Bill changes this afternoon.

GARRICK THEATER—"The Right of Way." All week. Matinee Thursday and Saturday, beginning tonight. Curtain, 8:15.

EMPERESS THEATER—Sullivan-Considine vaudeville. Matinee daily at 2:15. Two evening performances at 7:30 and 8:15. Bill changes Wednesday afternoon.

MAY ROBSON, one of the most charming actresses of the present day, has developed a style of character new to the stage. The conventional old lady of the farce with traditional mannerisms of her predecessors is absent from the work of Miss Robson, since she offers a distinctive type of the good-natured, generous woman of today.

While there is a wide scope for the introduction of "horse-play" in "A Night Out," it is carefully avoided, and the action is kept well within legitimate bounds. The play is well constructed and very funny. Miss Robson's character of "Grammum" is exceptionally clever, and she has the widest range for emotional work from which she may choose to the ridiculous, and then so quietly and thoroughly at her ease, that it does not jar, but is convincing to the best degree.

There is in the background a certain amount of philosophy, which occasionally glimmers in the lines. The theme of the play, in brief, is based upon the absorbing love of an elderly woman for her grandson and the result of their influence over her. She is curious to know what the attraction is in the city that draws the young men at night from their home to visit the city. This curiosity is not satisfied until Grammum visits a well-known resort in New York with the boys.

Everything is apparently proper until a visit from the police changes her opinion and urges her immediate departure. Her arrival home in the small hours, finding the doors locked and her crushed and dissipated appearance form a most laughable incident, one of the many in this funny play, which Miss Robson will present at the Salt Lake theater on Monday for one week, excepting Wednesday afternoon and evening and Friday evening, when she will present "The Rejuvenation of Aunt Mary," the story of which centers about an eccentric old maid who is surrounded by a group of college boys.

Her nephew, John Watkins, Jr., is one of them, and is continually getting into trouble. Among other things he shoots a cook, then hits a chubman, producing "concuss" of the brains, then he gets med for a breach of promise, and has measles in New York. Aunt Mary goes to New York when he is most "meas-



MAY ROBSON, Who Comes to the Salt Lake Theater Tomorrow Night in Her New Comedy Success, "A Night Out."

afflicted as she says—and while there the college boys show her their town in an automobile. What they do with Aunt Mary is almost a sin. She becomes so infatuated with the auto that when she gets back to the farm, she had rollers put on her bed, a man hired to push it back and forth while she "guides" it with a crank of an ice-cream freezer. May Robson's impersonations of the eccentric old maid who says funny things and does odd things in a peculiar way, is clever. Her expressions of face and her mannerisms always amuse.

"THE GIRL FROM RECTOR'S," the comedy that is to be presented at the Colonial to-night for one performance only, had a continuous run of three hundred performances in New York and has been presented in every city in this country.

The story of the comedy is as follows: Louie Sedaine is "The Girl From Rector's," a dancing, dashing piece of humanity in love with Richard O'Shaughnessy, a young chap of ample wealth who, at the opening of the play, has plunged into dissipation as a result of the influence of Col. Andrew

Tandy, whose headquarters is at the famous Broadway restaurant. Richard has wearied of bachelor life and welcomes the visit of Mrs. Witherspoon Copley, wife of Gen. Witherspoon Copley, of Battle Creek Mich., and her daughter by her first marriage, Miss Marcia Singleton.

Marcia Singleton is engaged to a stupid, elderly cousin of Richard, a professor whose past would have appealed to the most cultured audience. Richard skillfully manages to end that engagement and bring about his own. He drives Col. Andrew Tandy out of his rooms and good luck takes Miss Sedaine off on a supposed visit to her father, a Grand Army veteran, in Buffalo, where she spends a few months each year.

Richard ties himself to Battle Creek, and arrangements go forward for the marriage, and the scenes shift from east to west. The complications begin at the same time. Mrs. Copley's husband, the general, is thought to be in Martinique looking after extensive plantations, but he is to return in time for the wedding. Another guest at the Copley home is Judge Caperton, of the American court at Shanghai, who spends ten months of the year abroad, leaving his wife to travel in Europe. Gen. Copley turns out to be none other than Col. Tandy. "The Girl" is Mrs. Caperton, the charity worker.

In the closing scene, all dine at French Charlie's and Richard is put in an awkward position, but with a few funny situations and witty remarks, all is explained and it ends happily.

THE new bill at the Orpheum, which commences with this afternoon's presentation, should appeal to all lovers of good, snappy vaudeville. The topliner comes in the form of one of the most laughable bits of character study on the vaudeville stage. Supporting excellent comedian, Mr. Charles Grapevine, are Anna Chance and a competent company who present a laughable episode entitled "The Awakening of Mr. Pipp." The aforesaid Mr. Pipp, as portrayed by Mr. Grapevine, is a weak, insignificant little man who, on his falling from grace, asserts himself in a fashion that arouses the sympathy and risibilities of any audience.

Five young, good-looking girls whose "long suit" is athletics, are billed under the caption of Will Roehm's Athletic Girls. This quintette not only are adepts at punching the bag, but they demonstrate with plenty of ginger that they can also box, wrestle and fence. Their feats are accomplished with the expertness that would be expected from men, yet they have the advantage of womanly grace and daintiness which make the act both vigorous and pretty.

There are two playlets on the new bill, the second one being built along dramatic lines. "The Hypocrite," as presented by Miss Maude O'Delle and company is a gripping little drama that takes as its text a conflict in everyday social-political life. It is predicted that this compelling little play will find favor among Orpheum patrons.

Singing the grand old popular ballad to the semi-classical, Mme. Yonlin, dramatic soprano, is included on the new roster. This gifted soprano has gained distinction as prima donna in several important productions.

Joe Schenck and Gus Van are two young men new to vaudeville as a team, yet they are said to get the hands like the noblest veterans in vaudeville. They have used good judgment in the selection of their songs, and, in addition, they play the piano exceptionally well.

The Mario-Aldo Trio, two men and a dancing and graceful young woman, do some sensational work on the triple bars. One of the men is a comedian, the other has the reputation of being one of the best casters in the business, while the girl furnishes some thrills.

A lively and entertaining singing and dancing act will be offered by Mori Shary and Vivian Wilkes. The two have just returned from a successful long-time engagement abroad, and as soon as they complete their tour of

the circuit they will return to Europe to fill additional contracts. Motion picture views pertaining to the news of this world, taken in various places on three continents, will be thrown on the screen, while good music by the concert orchestra is also included on the new programme.

UP INTO the northland, that country of trappers and hunters and woodsmen, of mountains and forests, strong men and good women, the land of loves and hates and courage—into this tense vortex of strange life go the Garrick players, tonight, after a week of portraying the fancies and follies of their own mimetic world.

Beginning tonight at the Garrick "The Right of Way" will be the bill for the ensuing week with matinees on Thursday and Saturday afternoons. It would have been difficult for the management of the Garrick to have selected for production there just now a play more widely different from the line of dramatic offerings given there this year or which are in store for patrons of the house. There is no drama of the nature of "The Right of Way" in fact, for those other stories of the Canadian northwest treat of themes so different from that handled by Sir Gilbert Parker in his story that they are of a different class entirely.

The story is that of a man whose brain is too keen for his body, and in the prime of life it sends him down to degradation and financial and moral ruin. That man is Charles Steele, a lawyer, a gentleman, a scholar, but skeptical, domineering, scoffing and an unbeliever, in the literal sense of that term.

Steele feared nothing, believed in nothing, thought bad of all men, all women and declared himself a believer in neither God, man or the devil. At the height of his career liquor gets the best of him and he never stops until he reaches the gutter. Broken financially, an outcast socially and deserted by his wife, Steele still retains the intellect that made him famous and the personality that made him a favorite.

Joe Portuguese, a French Canadian, becomes involved in a fight in a dive in Montreal and kills a man in a dispute over a woman. Steele defends him as a whim and out of a desire to see if he could still sway a jury, though he knows Portuguese to be guilty. He clears him and a few weeks later the simple, earnest minded woodsman to whom gratitude spells everything saves Steele from being murdered.

Steele, three weeks later, finds himself in Portuguese's home in the fastness of the mountains two hundred miles from Montreal. His memory is gone and his past life a blank. He falls in love with Rosalie, a girl of twenty and ward of the Catholic church. Still he retains enough of his former self to profess not to believe in God

bringing Steele out into the whiter light of his declining years. "The Right of Way" should prove an immense success at the Garrick, as beyond all question the players at that house from Mr. Durkin and Miss Adair on down are capable of properly playing "The Right of Way." The drama



Two of Five Athletic Girls Who Box, Fence, Wrestle, and Punch Bags at the Orpheum This Week, Commencing This Afternoon.

in three scenes, and his portrayal of the broken even from "Faust," he offers one of the most elaborate vaudeville sketches ever sent to Salt Lake. Joseph K. Watson's Hebrew monologue is one long laugh. Nellie Luckie proved to be the most shapely and petite little singer the Empress has had



Drawing Showing the "Texas Tommy" Dancers in Action as the Four Expert Dancers at the Empress Present the Famous Teraichorean Creation.

or the church and finally he submits to the performance of a wonderful operation by a friend of Rosalie's, and when it is over Steele rises to find himself back, mentally, in the world he had left. His life floods back before his eyes and standing engaged to Rosalie he knows now that he has a wife living somewhere, from whom he has secured no separation. The latter, has in reality, married again, thinking Steele dead and on the eve of his departure from Montreal, there to start over again and try and repair the wrong he has done himself and others, would come to him that his wife is dead.

In the denouement we find Steele and Rosalie in each other's arms and the wonderful work of the French Canadian, Portuguese, finished, for on this man of the woods falls the task of

has not been witnessed here for nearly four years, and this will be its first production in stock and at popular prices.

IF you can picture to yourself a man and a woman locked in embrace, whirling this way and that, gliding, hopping, gyrating, spinning, and reversing, doing a little clog and then back in each other's arms in a whirling, dashing, capricious of flying heels, twinkling ankles and fugitive curls, there will be no necessary on your part for a visit to the Empress this week for a glimpse of the famous "Texas Tommy."

You will find that trusting to your imagination, however, for a picture of this dancing craze of San Francisco's barroom coast is a poor plan if you really want to see the real dyed-in-wool "Texas Tommy." Introductory remarks on the dance are scarcely necessary, for it has been given publicly for four days now on the Empress stage by four of the most expert "Texas Tommy" dancers the Sullivan-Considine booking agents could find in all of the night restaurants and dance halls of San Francisco. Laswell and Rowland, Cole and Denely interpret the dance, and as they give it the "Texas Tommy" has proven the sensation of the local week in vaudeville. The four dancers will finish up their engagement Tuesday evening of this week, but it is safe to say the "Texas Tommy" is here to stay.

In addition to the "Texas Tommy," however, the bill includes six of the best acts Manager McCoy has given since the house opened. It is a bill of variety and excellence from Robert and Robert down to the photoplay pictures, Robert and his bulldog are a hit from the time the curtain goes up on the two until they make their final bows. The bulldog is a beauty and is splendidly trained.

To Hal Stephens go the real honors of the bill, however, for in his characterization of Shylock in a scene from "The Merchant of Venice," and in his presentation of "Rip Van Win-

in many a day, and with her partner, Thomas Yost, offers a clever singing and dancing turn.

Mr. and Mrs. Mark Murphy in "Chaney's Ghost," are the same old favorites of old, and Lillian Seiger plays the cornet for all there is in it. Next week Manager McCoy is bringing in what he claims will prove the most dramatic sketch vaudeville has

regarding copyrights are little stood. The following explanation of copyright laws by the Reg. Copyrights, is of interest:

One morning last spring, known theatrical manager of N. issued an item to various papers announcing the name of a new play he had purchased for early production. In his mail the following five letters of protest, all practically the same, from five different sources, were received:

(Continued on following page)



Scene From "The Right of Way." James Durkin as Charlie Steele, and John Sumner as Joe Portuguese, at the Garrick All This Week, Beginning Tonight.



MRS. HAROLD SIEGEL, Who Plays Alana-Dale in the Salt Lake Opera Company's Revival of "Robin Hood" at the Salt Lake Theater, March 7, 8, 9 and 11.



Scene From "The Girl From Rector's," Which Comes to the Colonial Theater for One Performance Only.

ever offered in Salt Lake. Edvis, who will be remembered for his appearance here a season or two in his production of Oscar Wilde's historical story, "The Picture of Dorian Gray," has written and staged a play, "The Rivers Meet," which Mr. Davis is sending Harry Davis and a distinguished company to present the sketch, and it has given the headline place on the programme for the coming week.

THE HEBREW school children of the Congregation Montefiore present a Biblical play, "The Right of Way," for one performance only, Sunday afternoon, March 11. The title of the play will be "The Right of Way," and the story is that of a mortal Fume, the nurse of history, upon the Jewish women in the time of the great flood. They have done to win rewards, each one to tell her husband she is going to award prizes to the best of the women. The woman who shows the best reward, and who is in the most clear, Sarah, Miriam, Deborah, Ruth and her daughter, appear as claimants, and tells what she has done.

Queen Esther modestly requests the help of her husband, Mordecai, comes forward, and pleads her cause. Fume, with a plea and decides in favor of the only Esther.

An interesting feature of the play is the series of tableaux vivants (pictures) supporting the narrative. These pictures are drawn from the lines of the Biblical and are faithful reproductions of famous Biblical paintings.

Those who will appear in the play are Misses Ida Friedman and Evelyn Deutscher, a duet, "The one Bag," by Miss Emma Shapiro, Morris Rosenblatt, a flute solo, and Henry N. Riva.

The musical portion of the programme will be a violin solo by Hyman Deutscher, a duet, "The one Bag," by Miss Emma Shapiro, Morris Rosenblatt, a flute solo, and Henry N. Riva.

The performance will be given for the benefit of the Hebrew school of Congregation Montefiore.

UNUSUAL interest is being shown in the coming week at the Salt Lake theater in connection with the fifty-fifth anniversary of the Salt Lake Opera company's first production, "Robin Hood."

In addition to the personal memories of fifty years ago will be revived by special numbers the acts of the opera, the members of the opera company, children or grandchildren of those who were prominent in music and circles fifty years ago.

An interesting announcement from Governor Heber M. Wells, who will have a short address on the night.

The original cast of "Robin Hood" with two exceptions, will be the coming revival on March 11. Mrs. Harold Perry Taylor when the opera was last given will sing "Maid Marian," and D. Spencer will sing his old role of the Sheriff. Misses Evans and Messrs. Graham, Perry, and Douglas assume their original parts. The two new members are Mrs. Siegel (erstwhile Agatha Berke) and William S. Bassett, the new who was recently heard in the concert at the Salt Lake theater.

DRAMATIC NEWS AND COMMENT

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