

# ★ ★ ★ The Drama and Music ★ ★ ★

ALL of the talent in the Royle family is not concentrated under one hair-thatched roof, nor is all the genius monopolized by the male section of said family. Witness "The Danger Signal" which has had a bully run at the Garrick this week. Fresh from the pen of Mrs. Martha Royle Palmer, the talented sister of Edwin Milton Royle and also the talented wife of Eugene B. Palmer, the miniature drama is rapid in its action, intense, gripping in its situations and compelling in its force. The theatric genius of the Royle family is imparted to twenty minutes of romance, adventure, love and devotion, set in the center of a western mining district of the early days when great properties and great fortunes were in the formative period and all the western world was young.

Mrs. Palmer has put spirit into her work. "The Danger Signal" should be preserved. It is suited to a vaudeville program and should be carried over one of the great circuits by as capable and winning a company as that which helped to make it famous this week. It is by no means amateurish, and yet there may be found places not without the keen comprehension of the author, where it could be a little more polished in preparation for the greater triumphs that it surely will find.

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"The Real Thing" is all of that. A little woman quits her college, her athletics, her voice culture, her music and cultivates a habit of bearing children. Of course, in the meantime, she marries, as is quite right and proper in stage stories as well as in real life. Her husband is quite as accomplished as the wife, quite as fully charged with activity and energy. He is in love with his wife. She turns her accomplishments into nothing and dedicates her life to devotion to the children, care of the home and her husband and permits him to find an outlet for his energy and vitality in other company. He mistakes this for lost affection and, thinking his wife cares no longer for him, goes on the "affinity hunt." He is caught in the act by his sister-in-law.

And upon this hangs the thread of the story. She sends him away for a month's vacation and then tells his wife what has happened. Heartbroken, the little woman is willing to accept suicide or murder of the supposed affinity when she is led into a plan for the recapture of her husband and a revival of the old love by simply becoming, once more, a good pal. "What shall I do?" she cries in her anguish and the sister responds: "Stick a feather in your hat and a tail to your skirt and strut like a peacock." She dolls herself up, pays less attention to the kiddies and the home and when her husband returns from his vacation he finds her as he found her years ago, a winsome, lovable, charming companion, totally revised and saved to herself.

Henrietta Crosman finds perfect outlet for her rare talent in "The Real Thing." She played to a miserably

small audience at the Salt Lake the first night and deserved better attention. Her humor is fetching. Her company is of unusual merit and the lesson she brings home in a basket of domestic comedies is a powerful commentary on misguided husbands and wives who lose their sense of the staying qualities of the honeymoon.

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Alice Lloyd is rather out of place in so pretentious a vehicle as "Little Miss Fix-it" and, besides, her knees are too fat. She transports from the vaudeville stage all of the charms and artifices with which she delighted the bromide audiences and is barely more than the vaudeville artist in her later production.

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Helen Ware in "The Price" is to be the next big attraction at the Salt Lake. She comes May 30, 31 and June 1 in one of the finest productions on the road and one which made a tremendous hit in New York.

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## THE ORPHEUM.

With a splendid company, a good play, and special and elaborate scenery the stock season at the Orpheum opens Sunday matinee with Willard Mack and the Orpheum players in the E. H. Sothern success "A Colonial Girl," a stirring drama in four acts dealing with an incident of 1776. The play, which will be presented for the first time in Salt Lake, it is promised, will be one of those old-time Willard Mack productions which were noted for their good acting and attention to detail.

The Orpheum players have been recruited from half a dozen of the leading stock companies of the country and include a number of new faces in Salt Lake who have been big favorites elsewhere. Mr. Mack needs no introduction to the Salt Lake public. His picture has been thrown on the screen at the Orpheum for ten days past and at every appearance it has received a big "hand." Miss Genevieve Blinn, until a few days ago leading woman with Oliver Morosco's Burbank stock at Los Angeles, undoubtedly will repeat here her success as an exponent of leads.

The cast for "A Colonial Girl" is a big one calling for 40 people. The story of the four act play is one of intense interest dealing as it does with the love of Godfrey Remsen, a young American spy for Washington during the war of 1776. At the opening of the play he has married a pretty daughter of a farmer because his sweetheart during his absence has married another. Gradually he falls in love with his wife much to the discomfort of his former sweetheart who promptly sets to work to make life interesting for him. She betrays him to the British forces and does it in away so as to throw the blame upon Remsen's wife Molly. In the last act the big scene occurs. Molly has been brought unknowingly to a supper given by a number of drunken British officers, Godfrey

Remsen is present at the supper under the disguise of a British officer and interferes to save his wife from the insults of the roisterers.

The role of Godfrey Remsen is in the hands of Mr. Mack and needless to say he will give a good account of himself. Miss Blinn plays Mollie, a scene.

part calling for sweetness and a big

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## THE GARRICK.

The rehearsals of "In Gay New York," the musical comedy which will be the first week's offering of the summer musical season at the Garrick, beginning Sunday night, May 12th, have been in progress during the past week under the direction of Harry Loeb, the company's comedian and stage director. Mr. Loeb, who heads the company of twenty-five, is well known on eastern circuits.

The company, which intends to produce a number of royalty musical shows during the summer, changing the bill each week, is under the management of Fitzgerald and La Wayne. The Garrick has been leased for a season of sixteen weeks, and it was announced during the week that the sixteen productions which will be staged during the summer will be the best obtainable.

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## REX THEATRE.

Few motion picture houses in the intermountain west have ever created so favorable an impression so soon after opening as the Rex, the new

vaudeville and motion picture house on lower State street, near Third South. The great pipe organ, with Edw. Kimball as organist, the vaudeville acts and the motion pictures form a bill there weekly that is away above the average. For the half week beginning Sunday the feature of the motion picture end of the bill will be the Bison film, "The Post Telegrapher."

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### THE EMPRESS.

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The bill which begins Wednesday afternoon of next week at the Empress will be the 29th consecutive program to be given at that house since its opening, and the season's greatest laughing hit, "The Devil and Tom Walker," is announced as the headline attraction for the bill. Dovid Walters and a company of comedians and chorus girls will present the musical travesty and it will be followed by a dramatic playlet entitled "The Card Party," given by Joseph Slaytor and a brilliant cast of players. Black and White, two girls who scored a big hit in Paris last season are making their first American appearance this year over the Sullivan and Consideine circuit and they, too, are on the bill for the coming week. The Four Hodges are direct from the Winter Garden in New York and Rice, Elmer and Tom have a new act on the horizontal bar that is depended on for most of the thrills of the new bill. Jennings and Renfrew write their own songs and appear in black face.

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Mary Garden, who will sail for Europe May 18th, has been re-engaged by Dippel of the Chicago Opera company to sing with that organization next year in New York. She will also sing at eight performances of the Boston Opera company. Fevrier's "Monna Vanna," which is to have its premiere in this country next season, will probably present Miss Garden in the title role.

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Sophia Stephali will give concert lectures at the Consolidated Music hall May 24 and 25, under the auspices of the Woman's club and for the benefit of Broader Education, the society for which is standing sponsor for her. Mademoiselle Stephali is a concert artist whose magnificent vocalism, combined with a quality of unusual sweetness and sympathy, a range extending to high C, and rare powers of interpretation, added to a distinct enunciation delight her auditors everywhere, expressing, as they do, the acme of ability and culture.

Her lectures are freighted with practical truths and suggestions, on the power of music as a potent factor in the training of children and an actual positive force in the world of everyday men and women.

This musician, who is constantly devoted to her art, says that it was the educational as well as the musical feature of the "concert-lecture" work that attracted her to the work of the National Society for Broader Education field of labor.