

launched, and after its eighth presentation tonight, it will go on its travels; the author, Mr. Armstrong, has watched every performance with the most critical of eyes, and, so to speak, has stood over his offspring with both knife and pencil in hand, carefully pruning here, adding there, cutting, pollshing and embellishing, with the result that a general improvement is evident, and the time of performance has been shortened 17 minutes since the opening night. The play contains other weaknesses, however, as pointed out by the "News" after the first presentation, and these will have to be remedied before the play can hope for any extended run in larger cities and before more critical audiences. A second witnessing of the play, too, reveals the rather surprising fact that Miss Roberts does not rise to all the opportunities-and they are none too numerous-that the author has given her. On the opening performance this was noticeable, but it was thought it might be due to the nervousness attending a first night, but on Thursday evening the lack of virility and strength, the absence of the electric spark of spontaneity was as evident as ever, and if could not fall to excite comment among those who remembered the vigor and life with which she invested many of her previous creations. If one had not known that Miss Roberts was simply the star, he would have gained the impression from her work that she was harrassed and overburdened with the details of stage management and the business cares of the whole production.

Every night at the Theater next week will be occupied, and the various bills of fare differ enough to provide entertainment for all tastes. "The Tenderfoot" comes Monday and Tuesday; Mme. Herrman Wednesday, and George Ade's new "Peggy from Paris" Thursday, Friday and Saturday. "The Tenderfoot" is to be rendered by Oscar Figman and Ruth White, who headed "The Burgomaster" company last year. The management announces that the orchestra will be increased to 16 men for this engagement, and that such supporting artists as Mr. Warner, tenor; Harry B. Williams, a noted dancer, and Louise Brackett, Etta Lockhart and Frankle Warner, vocalists, will be in the company.

Adelaide Herrmann and her company

Adelaide Herrmann and her company will be seen Wednesday afternoon and evening, presenting again the line of entertainment which the famous Herrmann, the madam's husband, made notable, namely, sleight of hand, illu-sions and magic. In addition to this feature, the company includes a number claity artists in various acts, the leading features of which are four peo-ple who are said to be unexcelled as trumpeters and xylophone players. A picture illustration showing the chariot race from "Ben Hur" also forms part of the entertainment. In this act Miss Abi Strange is said to present a new and novel sensation.

"Peggy from Paris" is a musical comedy written by George Ade and produced with success in New York last year. Mr. Ade wrote the libretto and the music was contributed by William Lorraine. The scenes of "Peggy from Paris" are laid in Illinois. The first act represents an "old times" party; the second, the stage of the Paragon (heater, and the third the courtyard of Honeymoon Terrace. All the sets are said to be particularly handsome. The story revolves around a girl. Peggy Plummer, originally of dlickery Crisk, Illinois, who, after studying music in Paris, is brought to this country and presented as a celebrated French singer. Her father and her friends make their way to the stage of the theater hunting for their Peggy. of the theater hunting for their Peggy Whom, of course, nobody knows. The setting of this act, showing the stage set for a performance, is suid to be specially novel and attractive. All sorts of fun, as only Mr. Ade can unwind it, takes place with the country people searching for Peggy through the thea-

'The next attraction at the Lyric will be "The Merrymakers" in an up-to-date extravagance opening with a matines today. A novelty of this company is



In Geo Ade's "Peggy from Paris" at Salt Lake Theater, Thursday, Friday and Saturday.

that all the chorus girls are musicians and performers on mandelins, and the management claims that for high class burleaque, "The Merrymakers" holds the palm. The entertainment is divided into two parts, first "Two Wealthy Men from Abroad," second "A Dish of Scandal," both of which are said to be mirthful and exciting without being. mirthful and exciting, without being

"East Lynne" at the Grand closes to-night and the following a traction will be a melodrama known as "A Ragged Hero." The story is based on the downfall of a man of good social posi-tin who falls a prey to the demon drink. He becomes a common tramp, but is lifted from his position and made to reform by the sympathetic efforts of a oman who has faith in him. The play said to have a strong moral, and to

Following "A Ragged Hero," the lat-ter part of next week, comes another play devoted to knights of the road and



OSCAR L. FIGMAN, As Prof. Pettibone in "The Tenderfoot."

named "A Thoroughbred Tramp." The management announces that the last two acts of the play have recently been re-written, and that the change has brought about a marked improvement. This attraction will be seen at the Grand three nights, commencing Thurs-

At the Utahna Park theater, com mencing Monday next, the Empire Theater company will return to the city, 'present a round of new plays never seen before in this city at low prices. The usual low rates of admission will

THEATRE GOSSIP

English rights to a one-set play enti-tled "The Devil Wind." by Austin Strong, the son of the late Joseph Strong, the California artist. He will present it soon in London.

German translations of "The Walls of Jerisho" and "A Wife Wilhout a Smile" will be produced shortly at the Trinon theater, Berlin, and the former play will also be given in Fiungarian at the National theater, Eudapest,

Mojeska vill begin her farewell tour of the easiern cities and the Pa-offic coast in November. James O'Neill will be her leading man. The reperioire will be "Macbeth," "Much Ado About Nothing," and "Mary Stuart."

George Ade will have nine comedica and musical creations on the stage this season, to say nothing of some vaude-ville sketches. It is estimated that his income will be \$150,000. Ade is already rolling in wealth, and has a magnificent farm in Indiana.

Genevieve G. Haines has secured from Booth Tarkington the exclusive right to draunatize his story, "The Conquest of Canaan," now running as a serial; and also the dramatic rights to his atory, "The Beautiful Lady," which recently appeared in a magazine.

Richard Mansfield asks a denial of the published report that he is to produce a Frenchman's version of "Don Carlos." He says he is to do Schiller's "Don Caral acting version by himself.

Reinsce has accepted the scenario of a play which is said to hold the mirror daringly up to the face of New York society. The author is Miss Norma Munro, daughter of the former New sirong in New York.

York writer. She is to write the piece under Belasco's direction.

The Kendals have begun their London season, at the St. James theater, with a revival of Ernest Hendrie's play, "Dick Hope," of which the theme is the reformation of a drunkard through the agency of love. They seem to have been received with great heartiness.

Theater-goers in Spain can purchase a separate ticket for each act, and often do not stay to see more than one act at a time. It is quite the usual thing to spend four nights over a four-act play, seeing one act one night, the second act a few nights later, and so

George Ade has signed a contract with a New York publishing house un-der which he is to write a book based on "The County Chairman," "The Col-lege Widow" and The Bad Samaritan." embodying the principal characters in each comedy. The story is to be call-ed "The County fudge." The County Judge

A report came from London recent that Thomas Ryley, former partner John C. Fisher, has obtained a 20-ye least of the Shaftesbury theater, Lo don. Mr. Ryley has for a long time been trying to obtain a playhouse in the English metropolis. This is the theater where "The Belle of New York" had its London run.

H. Beerbohm Tree, Sir Francis C. Burnand, Hall Coine and George R. Sima are on the committee which has been formed to assist the late Bre-Harte's daughter. Ethel, who is totally unprovided for, her health having broken down at a time when she was striving to earn her living on the concert platform, and on the stage.

The record which "Fantana" has made at the Lyric theater, New York, where it has already given its 300th performance, is about to be repeated in Chicago, Jefferson De Angelis and In Chicago, Jefferson De Angens and his merrymakers played at the Gar-rick theater, Chicago, for 14 weeks be-fore being seen in New York. It re-turns to the city by the lake Oct. 1, for an indefinite run.

Jerome K. Jarome, whose first appearance in Boston in humorous recitals will be made at the Hollis Street theater on the afternoon of Oct. 26, had several of his comedies played here by the famous stock company at the Boston museum. Among the best known are "New Lamps for Old" and "The Maister of Woodbarrow," Jer-M. I. A. lecturer on Jan. 4.

known actresses in America, was strick-en with paralysis last week, and her husband, the veteran actor, Charles erly known as the Lafayette. Walcot, says he fears she can never recover. She is 71° years old, Mrs. Walcot is best remembered as having created the famous line of society downagers in such plays as "The Wife," and in any arrival of the society downagers in such plays as "The Wife," and in any arrival of the society downard in a present in "Major Barbara," which she played Ophelia to Edwin Booth's is to

Miss Seligman's new play, "The Dragon Fly," is a romantic melodrama of the revolt of Texas from Mexico, which implies the bustle of war and picturesque settings. Miss Seligman's part is that of a Spanish heroine, beloved by a Texan officer. Mistakeniy she does him wrong. Then she turns Joan of Arc a la Mexicaine to repair her error. The emotions incidental

THE JARRETT AND PALMER SPECIAL

OHN S. Lindsay's book, entitled . "Mr. Lindsay

"The Mormons and the Theater,"

which will be reviewed later, is just out, and its appearance has

given rise to an interesting discussion

centered on the famous Jarrett &

Palmer special train sent from New

York to Son Francisco in 1876. Mr.

Lindsay makes the statement that the company which made the trip, headed

by Lawrence Barertt, was sent to San

Francisco to produce "Henry V." Mr.

Lindsay was met by a traveling actor who claimed to have been a member of

the Jarrett & Palmer company, and

who insisted that the play given was

'Julius Caesar.'' As Mr. Lindsay's

ook was in type, he was somewhat

disturbed, and he wrote at once to a San Francisco friend to have the point settled. He was naturally gratified yesterday to receive the following let-

| EW YORK, Oct. 3 .- Hall Caine

has arrived, he says, to rehearse

ed with book publishing, some scheme

of his own. The "Prodigal Son" com-

pany doesn't need any rehearsing, cer-

tainly none that Caine can give it, after

the run the piece has had. It is nau-

aside from what he has picked up

around theaters where they have tol-

erated his authorship's butting in?

But, you know, Shakespeare coached his actors, and there you have it. Between us, it is nothing but absurd as-sumption, but nobody wants to spoil

the fun the old fellow is getting out of

a manager who could make her successful. Ada Rehan must have a congenial role to make it a go, and she must have a manager who will believe in her more than any she has lately had have done.

Ada Rehan is a woman of very deep ar-tistic capacity, but it isn't very broad.

If Ada Rehan could get two essential things she would abandon all this re-tirement of hers. They are hard things to get—a play that is suited to her and a manager who could make her success-

Special Correspondence.

NEW YORK CROWDED



ADELAIDE HERRMANN. "Queen of Magic," Matinee and Night at the Theater, Wednesday, Oct. 11.

the two processes are those in which Miss Sellgman used to strike fire.

James K. Hackett and Mary Manparing have appearently scored a success in New York with their presentation at the Savoy theater of "The Walls of Jericho," by Alfred Sutro, This play ran fee a whole year in Londo and it seems certain to have an equ popularity on this side of the Atlantic. Mr. Hackett and Miss Mannering have hat been seen on the same stage to-gether since the days of the old stock company at the Lyreum.

Sarah Bernhardt has concluded her tour of Buenos Ayres and is about to sulf for the United States. Mme. Bernhardt's season in America will hegin carly in November in Chicago, where she is to succeed Richard Mansfield on the stage of the Grand Opera House. She will be reen in five plays, Victor Hugo's "Angelo," her own verst not "Adrienne Leconyrur," "La Tosca," "Camille" and "The Sorceress." Mme. Bernhardt's New York sugagement will begin carly in December at the Lyric theater. Sarah Bernhardt has concluded her

It is a matter of more than ordinary interest in dramatic circles that "The Girl from the Golden West," which had its premier production in Pi ts-burg on the evening of Monday, Oct. 2, will open two new theaters in this country during the month of October, and both of them are named for the author of the play. David Bela-co. Leaving Pittsburg after two weeks at the Belasco theater, Miss Bates will take her new play to Baltimore, where it will open the lielasco theater in that city, ormerly Albaugh's Lyceum, and going from there the play will open the Belasco theater in Washington, form-

to appear in "Major Barbara," which is to be produced at the Court the ter-under Mr. Shaw's own management. The American rights will be reserved, "The so that Miss Russell may return to

"Since writing you a day or two ago, have been able to find the files and can

now give you exact information:
"Train arrived June 4, 1876. From
Jersey City to Oakland, Cal., 83 hours,
\$2 min, and 7 sec. Was chartered by
Jarrett & Falmer to bring out company

to play 'Henry V' in opposition to Hen-ry Rignoid, who had broken contract to

Henry Edwards, Fred Thorne, Thos. W. Kesne, W. A. Mesteyer, C. B. Bishop, Frank Little, John Wilson, J. M. Long, Nelson Decker, Louise Doret, Mrs. C. R. Saunders, Margaret Chambers, and

as absolutely correct.
"Hastily yours.
"CHAS. ALF. WILLIAMS."

haven't won their chevrons. Far more reason why Wheelock's father should

who can act, and not foist onto the public a raultitude of novices simply to

starred, or a lot more good actors to can act, and not foist onto the

WITH IDLE ACTORS.

EW YORK, Oct. 3.—Hall Caine has arrived he says, to rehearse the company now playing "The Prodigat Son." Caine actually over here on some errand connectth book publishing, some scheme

the run the piece has had. It is nausetting, the gifts of stage craft these setting, the gifts of stage craft these idels. That is the game they have story writers pretend to. What does stoomed young Wheelock for. It is only Hall Caine know about stage craft, outcome of it.

than go out on the road at a good salary for 40 full weeks. That is one of the caprices of the profession. Then there is another lot that are very medicore. They really aren't players at all. They bear the name because they are registered and have dabbled a bit in the business. But they can't act, and nobody wants them. Still, they must live. It's hard, and it is wonderful how they manage to exist waiting for the engagement they never get.

All the companies have started out now save what are known as "the late ones," the very big productions, and yet, Broadway is daily lined with idle players.

**Cal reason why, church-goers shoult tergoers. The mom regularly open on he a strong and so theaters will instar from their present and the profession:

"The Sunday theater is not destrable is the sentiment of the better part of the community in the east. The mom regularly open on he a strong and so theaters will instar from their present they have alway they have alway they have alway of rest that they need as much as any other class of workers, and makes it impossible for them to keep up the

idle players.

The conviction comes to the observer, as it most ultimately comes to the hopelessly idle player, that the profes-sion is overcowded. By a huge and motley majority is it overlooked. What shall they do? What can they do? Back to their former avocations, no matter how humble and obscure; back to the simplicity of the country; back to the beach and to the tools of some honest trade which they abandoned to pursue that for which nature never de-signed them, and to which art never summoned them.

Especially is this mania to make a Broadway reputation, and to play New York engagements wholly, prevalent among actresses. The men do not seem to be nearly so perverse along this line as the women, probably for the rea-son that some few young women have son that some few young women have been very fortunate in stepping from one New York production to another and landing early in the group of stars, of course without rhyme or reason, except that somebody took interest enough in them to purchase a stellar chance for them.

The reign of commercialism is at its height in theatricals. I know you read about this often, but I want you to know that it is a fact. And next to that I wish you to know that there are other considerations underlying ad-

are other considerations underlying advancement. I am not one of those who believes that every young woman who aspires to go on the stage should be warned off of Broadway; because many women are clever enough to engineer their own affairs without a soil ary concession. But if you have, among your acquaintances, a young woman who fancies she can come to New York

who fancies she can come to New York and rise on the stage with nothing but talent to forge her ahead, just mark this article and send it to her.

Bernard Shaw is making his offensive egotism pick a quarrel with the only people en earth who attend his plays, or read his books, in numbers. It would promote Mr. Shaw's interests and diminish his offensiven as if he would cultivate a little modesty as would cultivate a little modesty as an erraticism. In order that I might judge if Mrs.

Fishe has made such wonderful progress as an actress, or if I am irrevocably prejudiced. I'd like to see her revive

Mr. George Ade's failure with "The Bad Samaritan" is only a natural ad-monition, such as comes to all the successful, not to get conceited. Ade it while he was writing this play. He'll

get it back again,
It is on the carpet to send Harry Dixey out once more as a star. For the sake of the highest form of art I hope Dixey will appreciate this as his opportunity; for there is no object crtist in the profession when he wills

It may be news to you that N. S. Wood("the boy actor" of other days) is now a man close on to 50, and is out is now a man close on to 50, and is out once more in his unique repertoire.

Mr. Proctor's experiment with his all-star stock company is as successful as it is expensive. But I hardly think he'll burn the same candle for the same game another season.

There is some talk of Lloyd Bingham (Amelia Bingham's husband) going out as a sort of Joe Emmet, Billy Scanlan singing star, with children,

Scanlan singing star, with children, degs, etc.
I wonder how, when Ethel Barry

more announced she was going to mar-ry. Frohman took it? He wouldn't handle Julia Marlowe as a joint star with Robert Tabor, and refused to have anything to do with Cre-ton Clarke because his wife, Adelaide Prince, insisted on being featured, too. Frohman deesn't look for Miss Barry-more's future husband to want to act; but, as Bernard Shaw says, "You nev-

As soon as Nat Goodwin had his lit-tle escapade the other afternoon re-porters chased around until they found Maxine Elliott and then asked her what she had to say on the subject? The lady very properly declined the opportunity to express her private opin-

ANENT SUNDAY PERFORMANCES.

The Dramatic Mirror Does Not Approve Western Fashion.

HE question of Sunday performances in the theaters is nowadays often discussed by influential newspapers in the east, where such performances are rare or altogether unknown and prohibited, and the better sentiment invariably seems to be against opening the theaters on Sunday on any pretext, In many cities in the West, where Sunday performances have long been regularly given, the Sunday theater has come to be recognized as something of an "institution," although the better class of actors and companies steadily re-"The company opened at the old Call-formia theater on June 5, 1876, and Rig-told played at Wade's Opera House in same play.
"You may rely upon this information as absolutely correct. frain from appearing on Sundays, even in the large cities where a large part of the theater public expects to enjoy the play on that day. Sunday performances were introduced

in the west years ago and gradually gained a hold on the population because originally they were demanded by a large number of the settlers from foreign countries, where the idea as to Sunday observance is quite different from that of Puritin origin. The people of western cities today that enjoy the theater on Sunday may be no different in essential matters of morality than the average people in the East, who do not favor the opening of theaters general from the country of the not favor the opening of theaters generally on Sunday and who would not in a mass patronize Sunday performances. It is true that there is in New Yorkas there is in other large Eastern cities—a large element of foreign birth or with training from parents born with training from parents born abroad, that wants Sunday amusement in the theater, and to this class the Sunday performances now given, in the guise of "concerts," are pleasing, while such performances are no doubt absolutely harmless to those to whom they appeal. It may be said also that the general observance of Sunday in the East, and particularly in New York (the question of the theater aside), is far different from former conduct generally on that day. Sports of various kinds are practised in most suburban places, admission fees to some of the grunes being exacted, and there is an air of freedom and enjoyment that the citizens of former generations would not have tolerated, much less partici-

The Rogers Brothers have broken with the syndicate, and gone with the new growd. They are at loss to the syndicate, a big loss, but a bigger influence. You watch now, and see how like sheep others will begin to flop as soon as they get strength enough to have the courage, Every day advances the imperative necessity for the mutual alliance I spoke of, whereby the two warring factions may come together. And they'll come, never fear, it is dollars and cents now. It will be bread and butter after a while.

There are a great many players idie, EAST OBSERVES SUNDAY. Al the same time, however, there is a large percentage of the population in the eastern cities, including New York, that still observes, or wishes to observe. Sunday with something of the formality as to conduct that from time imbread and butter after a while.

There are a great many players idie,
Many are good players, A number of
them are out of work because they
want New York engagements only, not
realiving that there aren't enough of
such engagements to go around. It is
deemed necessary for a player to have
"a Broadway reputation," and a lot of
them—men and women—would rather
be idle half their time, and the other morial has marked that day in this memorial has marked that day in this country. The laws as to Sunday amusements of all kinds in most of the eastern cities still respect the old-time feeling, and it is probably true that laws hardly less restrictive may be found on the books of a number of the western states where Sunday theaters flourish; but these laws, like many others. be idle half their time, and the other flourish; but these laws, like many oth-half play in some New York theater, ers, are evaded at times with official

and the profession:

"The Sunday theater is indisputably a bad thing from every possible point of view. It is a bad thing particularly for the theater and for theatrical people. It deprives the actors of the day of rest that they need as much as any other class of workers, and makes it impossible for them to keep up the church connections that many of them. church connections that many of them value. It prevents them from 'living like other people' in an important particular, helps to keep them in a class apart from their fellow-citizens, and apart from their fellow-citizens, and tends to revive the gradually dying out old "rogues and vagabonds" view of persons of their calling. Moreover, it tends to restore to its full width the guif which of late has been slowly closing between the theater and a large, intelligent and cultured class of gulf which of late has been slowly closing between the theater and a large, intelligent and cultured class of potential theatergoews whose patronage the theater needs to keep it worthy and dignified. At present there is no logi-

cal reason why, in eastern cities, church-goers should not be also theze tergoers. The moment the theaters are regularly open on Sundays there will be a strong and sound reason, and the theaters will instantly begin to decline from their present respectability. The best New York managers and actors generally have always appreciated these considerations, and consequently have always opposed the Sunday theater, indeed, the opposition has so for been successful largely because of their efforts."

The foregoing on the whole, is sound argument, and it is particularly pertinent insofar as it repeats the contention of the Mirror that the actor should have his day of rest like workers in other fields, both as a matter of health and because it is necessary to that clear-headed, artistic work that he is

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expected to perform.

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