



THE end of the first week's scramble for business by the four theaters of the city, leaves the question still in the air as to how the pockets of the town are going to stand the strain. This much seems certain, that someone is going to lose money, possibly the cheaper houses, and certainly the cheaper houses if the new Lyceum enters the arena. The fact that two traveling companies were stranded in Salt Lake just about the time that the new four-house era opened, is a rather ominous sign. If the town goes on growing and developing, as it has done for three years past, there may be enough money in circulation to feed all four of the theaters, the Lyric and the dozen or more electric houses, but with the first sign of a slump in business, there will be a shrinkage and a folding of tents, compared to which the proverbial Arab will not be a circumstance.

The Jefferson Brothers, the "Honey-mooners," and "Ben Hur" form a strong trio, and Manager Pyper feels quite confident as to his box office records when he announces the three as nearby attractions. First come the Jeffersons, who fill in the early part of next week in their famous father's play of "The Rivals." Joe Jefferson's rendition of this comedy in Salt Lake, is among the never to be forgotten memories. That was years ago, and his two sons, Joseph and William W., ought to have a royal greeting, not only on their father's account, but from the fact that they are experienced actors and managers. Their company and the entire production come from New York, and the fame of the old comedy will draw out students and theater goers alike.

"The Honey-mooners," which ran all summer at the Amsterdam theater in New York, follows "The Rivals." The central figure in the production will be Will Dunlap, who will play the role created by George M. Cohan. Others in the cast include Walter Chester, Daniel Sullivan, Annie Wheaton, and Miss Gertrude LeBrandt. "Ben Hur," for which inquiries are already going on at the theater, is to be produced early in December.

The headliner at the Orpheum next week is Miss Julie Herne and her play-ers who appear in a Tennessee mountain romance entitled "The Mountain Ciderella." The authors are Miss Herne and Geo. D. Paylor. Miss Herne is no stranger here, being well and favorably remembered from her visit last season, when she presented her own playlet, "Between the Acts." She is the daughter of the well-known Jas. A. Herne, who was one of America's shining lights in the dramatic firmament. "A Night in Venice" comes next; this is the way the Venetian Gondolier band of 26 pieces, led by Simon Gennaro is introduced. Their offering is a picturesque and tuneful review wherein no detail has been overlooked to make the presentation an artistic success.

Something entirely new on the vaudeville stage is A-Ba-Ba's Pictorial Post-Card Album, a novel and new notion wherein a series of famous pictures are reproduced in living animated post-card form.

Then comes a dancer, fresh from European triumphs, Pertina, an artist whose credit marks are all excellent and who stands second to none in her line.

The Junior Bros., are two clever western boys who are attired in the costume of Oklahoma cow boys, and they perform some startling feats of magic.

Next comes Bertie Fowler, in her "merry monologue" act; she is one of those entertainers whose clever mannerisms and quaint method of expression never fail to fascinate her audience.

"On the Band Wagon" is the title of the vehicle in which Frank White and Lew Simmons will appear. There is a black-face act in which the real genuine old southern characters are delineated.

The usual kinodrome exhibition of interesting films and the Orpheum orchestra will round out this promising bill.

The second week of the regular season at the Colonial will introduce the Japanese-American musical comedy entitled "FANTANA," now presented for the first time in Salt Lake and for the first season west of Chicago. As most people know, "FANTANA" was originally written for Jefferson DeAngelis, and had its early runs at the Lyric theater, New York, the Garrick theater, Chicago, and the Boston theater, Boston. The book, written by Smith and Shubert, was edited by DeAngelis himself, hence ought to be filled to the brim with comedy. Teddy Webb will have DeAngelis' part of Hawkins, the valet who masquerades as the Japanese ambassador, while other prominent members of the company will be Mabel Day,



EVELYN FRANCIS KELLOGG, The Beautiful Prima Donna in "Fantana" at the Colonial Theater All Next Week. Pleasantly remembered in Salt Lake for Her Work in "The Ginge Bread Man" Last Season.

Evelyn Francis Kellogg, George Kunkle, Annie Leicester, and a small host of others. The chorus is made up of a handsome and lively group, who have been dubbed by an eastern newspaper "The Picture Chorus."

The Armin players, who have made such a good reputation for themselves the past week, announce for their third bill one of the strongest melodramas presented thus far this season "Pike County Folks." It will run up to Wednesday inclusive.

The scene is laid in Pike county, Idaho; Alex Fairfax, the hero will be played by Walter Armin himself, who saves the life of the heroine, who is about to drown and gives the girl shelter; she is his first love, as all melodramatic pieces run. Her first husband, Mark Swain, who is dead, has a brother, Mark Swain, who after discovering that Fairfax married the girl, presents himself as his brother Mark on account of the wonderful resemblance between the two, and claims ownership to the Goldrun Mine left her by her first husband. Most of all of the other characters are comedy ones, blended in with a lot of exciting and melodramatic climaxes.

For more than 30 years the well-known Henry Blossom and his bride, nee Selvey, were in Syracuse on Nov. 10, and sat at dinner with George Ade and Charles Dillingham, it is said. The question of Mr. Ade's rumored engagement to a popular young actress was broached. It is reported, and happily discussed by Mr. Ade's companions, he remaining characteristically silent.

"There are so many women engaged to George," remarked Mr. Blossom, "that I am thinking of forming a Ladies' Ade society."—Mirror.

Miss Maude Adams' six weeks' engagement in Chicago—the longest and in every way the finest she has ever played outside of New York City—has proved beyond all doubts that the fourth play Barrie has written for her is his best.

The "Little Minister" was the first—a book play; some grumbled, but, oh, such a book play! Then came "Quality Street," "Peter Pan," and this year "What Every Woman Knows." It was a long, though delightful, excursion from Thrums that Barrie took in "Peter Pan," but, hoot mon, 'twas a canny thing to know when to return!

There will be a number of novelties in New York theaters this week. The Seilian company, imported by Charles Frohman, who made their first appearance in the Broadway theater on Monday evening, are likely to attract the most public attention, owing to the accounts published concerning them in the public prints, but it does not by any means follow that they will prove to be of the greatest importance. That they created a strong impression in Paris, London, and other European cities is certain. They drew crowded audiences, and the critics, with few exceptions, waxed enthusiastic over their swift and spirited action, their naturalism, and their volcanic methods.

It is understood that Rose Stahl's engagement in point of financial returns will reach the proportions noted during the John Drew season at the Van Ness Theater in San Francisco, which up to now holds first place.

Wilton Lackaye seems to have failed in his effort to get a new play for this season to replace "The Bondsman," which was not successful. He will appear in a revival of Boucicault's "The Octoroon." Frank Worthing will play the Indian.

William Faversham is appearing at

SALT LAKERS IN GOTHAM.

Special Correspondence.
NEW YORK, Nov. 22.—H. S. Krouse, the well remembered Salt Lake piano teacher and operatic conductor, has written a new operetta entitled "In Love Land." It will be produced shortly by J. C. Duff at one of the New York theaters. Mr. Krouse's song compositions enjoy a steady sale at the music stores here.

Daly's in New York in what some of the critics claim is the strongest tragedy since "Othello." It is called "The World and His Wife," and is an adaptation from the Spanish of Jose Echegaray.

Robert Mantell has emerged successfully from a long fight against Sunday night performances in the cities west of the Ohio river. Actors have been expected to regard Sunday night in certain cities as part of the theatrical week. Mantell's objections have been based mainly on the arduous nature of his work and the demand on his energy of the repertoire of tragedies in which he acts. The late Richard Mansfield was the only actor to win this concession in his day.

tralto in a series of comic opera productions. In the meantime she is hearing a new sketch entitled "At the Sign of the Bleeding Heart," in which she interpolates Harold Orlob's song, "The Love Rose," published by Remick.

The Misses Lynnah, Powell and Borg have moved from 420 West One Hundred and Twenty-fourth to 435 West One Hundred and Twenty-third street. Miss Powell left Saturday morning for Clayton, N. J., and Philadelphia, where she will visit with relatives for a few days.

Messrs. Albert Scowcroft and William G. Patrick left today for their home in Ogden, after a most successful business trip. Mr. Joseph Decker of the same firm arrives today and will continue the work of purchasing for the Scowcroft Co.

On Thursday afternoon, Miss Nora Eliason sang at a musicale, arranged by her teacher, Prof. Caruson. Several musical critics were present and the words of encouragement spoken to Miss Eliason on her work were very gratifying to her and her teacher.

Miss Rea Nibley has taken a room at 610 West One Hundred and Sixteenth street, opposite the Brooks Hall dormitory for Barnard girls, for the winter, and begins her harp lessons with Prof. Abt Monday.

Bishop Chas. W. Nibley, her father, who is east on business, spent Saturday with his daughter, taking dinner with President Ben E. Rich and leaving on a late train for the west.

Harold Orlob, who is still in Delaware conducting in the theaters where some of his own works are being sung, has taken an apartment at 126 West Eighty-sixth street. Mr. Orlob will return to New York a week from today and rejoin his wife.

The new Deutsches theater at the corner of Madison avenue and Fifty-ninth street, was occupied Monday evening by the Deutscher Verein of Cornell university, and the co-eds. The play "Alt Heidelberg," once a favorite drama of the late lamented Mansfield, was given with all the old time swing, especially in the college songs; when one considers that it was the first of the different colleges who attended the different colleges who attended the venture. It is likely the beginning of a series of German and French plays that will call on the student element, added her share of the audience, the German students taking particular interest in the piece; there are many Utah students in Columbia, "Horace Mann" and Teachers' college being especially well patronized.

Two missionaries who arrived lately from Utah, Elders D. L. McBride and M. M. Hogan, have been appointed to labor in Brooklyn.

Prent, Rich is again with us and tomorrow evening will see a reunion at mission headquarters of Utahans now living in New York.

Frank Damrosch made a splendid offer to Oscar Kirkham the other day to take entire charge of one of his singing classes in Brooklyn. Mr. Kirkham felt obliged to refuse the flattering offer for the reason that he is a member of the L. D. S. U. staff at home and Mr. Damrosch's desire was to give Mr. Kirkham the position for a number of years. The improvement in Mr. Kirkham's voice is noticeable and at today's services his rendering of "The Penitent" was pronounced most artistic.

EXPENSIVE RAILROAD RATES ABROAD

Mr. Bryan could have told us that on his trip from Liverpool to London, a distance of 20 miles, his fare, including 150 pounds of baggage, was \$5.50, while the fare from Boston to Albany, 201 miles, is \$3.90. He could have found by inquiry that the engineers who pulled the train from Liverpool to London were paid \$2.00 while the men who run the engines from Boston to Albany receive \$7.50 for substantially the same mileage. If Mr. Bryan made the trip from London to Edinburgh, a distance of 40 miles, he paid \$13.25 for his fare. If he had felt interested enough in the matter to suggest the inquiry, he would have found that the engineers who handled that train received a total of \$6 for the 40-mile run. When he reached New York he could have traveled on the Empire State Express from New York to Buffalo, a distance 40 miles greater than the distance from London to Edinburgh, for \$11.25, and he would have found out by inquiry that the engineers who pulled the Empire from New York to Buffalo were paid \$18.45. In other words, while the fare in the United States was 20 per cent less, the pay of American engineers was 17 per cent more than that paid abroad.

Mr. Bryan might have truthfully told his fellow countrymen that, on his return, that the average pay of American railroad men is from 75 to 100 per cent higher than is paid for similar service abroad, and that the rates, both freight and passenger, in foreign countries, average fully double those of the United States.—William C. Brown, senior vice president of New York Central Railroad, in Leslie's Weekly.

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