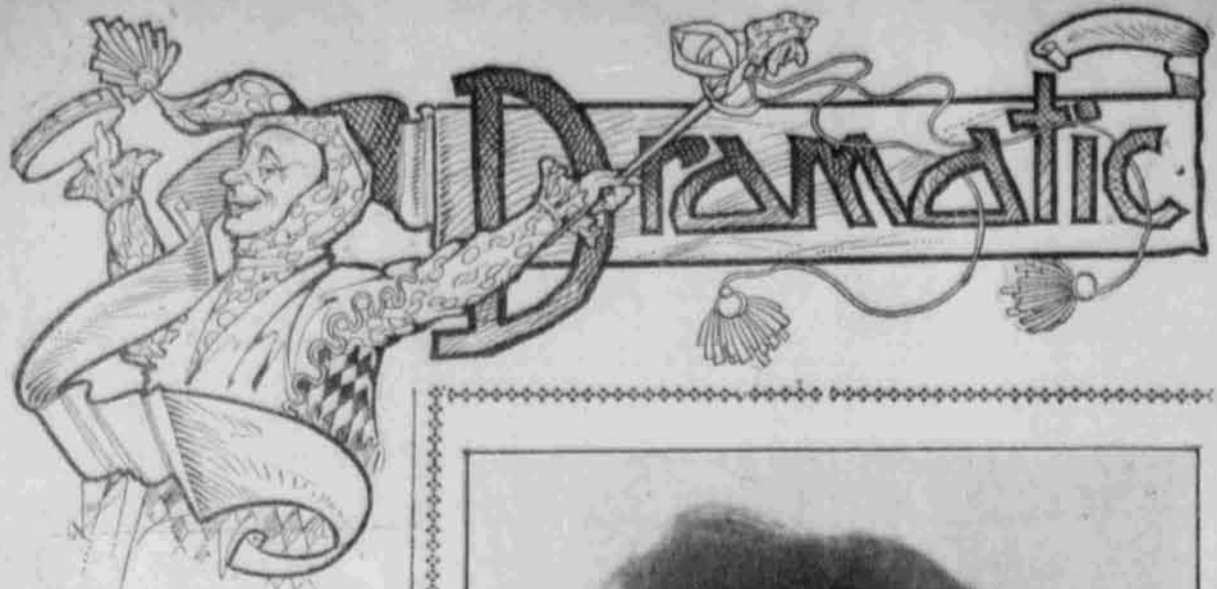




WORD comes from New York that after a number of long, lively, and interesting sessions between the author, Mr. Royce, and his producers, Lachor & Company, a decision has been arrived at to change the name of his new play from "The Blood" to "These Are My People." Each name serves as an index to the theme of the play, which is a sequel to "The Squaw Man," and deals with the return of the child from its English home back to the wilds of America.

Mr. Royce gave up his first title very reluctantly, and there are many of his friends here who will share his preference. But Shakespeare said, "What is in a name?" and if the play contains the material that its producer did, the title will not be apt to cut much figure.

The production is set for the early fall in New York, and it will not be likely to get west until next year; then, unless the Lachor and the Syndicate get together it will not be apt to be seen in Salt Lake at all, unless Mr. Royce's managers decide to improve the text or do as Bernhardt did and engage Salfair.

Miss Billie Burke, who achieved fame in one short season by going out as leading lady to John Drew and completely eclipsing that popular actor in the estimation of their audiences, is now a full fledged Frohman star herself, and it is said brings in as much money to the box office as Ethel Barrymore or Gillette.

Everyone who remembers Miss Burke two years ago on her visit with John Drew, will be gratified to learn that she comes to us as the head of her own company in a new comedy next week. In "Love Watches," it is said, Miss Burke has a play that exactly suits her fascinating personality. The play is the work of two French playwrights, MM. de Fiers and de Colleville, who are very much the vogue in Paris just now. It tells an interesting story of a little French girl, who falls in love with her handsome cousin, tells him so with entrancing naïveté (imagine how Billie Burke can play a scene like that), marries him, becomes jealous, attempts to flirt with another man by way of revenge, and falls in the attempt, because she finds she loves her husband too deeply to do such a thing. And it is all clean and wholesome, too, even if it does bear the "made in France" stamp and for that very reason it is all the more interesting and worth while.

Miss Burke's supporting company, an unusually good one, includes Vernon Steele, a clever young English actor, who has been imported by Mr. Frohman especially to play the much loved husband; Ernest Lawford, Stanley Dark, Maude Odell, Kate Meek and Muriel Ashmeade.

Next week's bill at the Orpheum, says the management, will be thoroughly up to the standard of the previous bills this season. As a head-line comes Margaret Fealy, assisted by a strong company in a one act play written especially for her by Pauline Phelps and Marion Short, authors of "A Grand Army Man," etc. Mrs. Fealy is the mother of Maud Fealy, the talented actress, and has a high reputation of her own.

Bob Matthews and Herbert Ashley have a laughable creation entitled "Hold Up," the action of which takes place on New Year's eve, and a Hebrew, portrayed by Herbert Ashley, is held up by a footpad.

The six American dancers, consisting of Estelle and Adelaide Leventhal, Evelyn Ramsey, Charles Connor and Purcella and Orchen, have a dancing act the principal number of which is "The American Vivandiers."

Frank J. Conroy, George Le Maire & Company in their sketch, "A King for a Night," have one of the most amusing acts in vaudeville. The sketch runs 25 minutes on a full stage and is said to be "one long scream."

Miss Christine LaBarraque, billed as "The Girl Behind the Veil," is a blind woman who has a beautiful voice and sings with great expression and fine method.

Charles D. Weber is a comedy juggler who does all kinds of amusing feats with small articles.

C. D. Schettler, the well known Salt Lake guitar and mandolin player, will present a musical act in which he will be supported by Master Willie Stafford, a 10-year-old Salt Lake boy who is a



MRS. MARGARET FEALY
At the Orpheum Next Week.



BILLIE BURKE.
In "Love Watches."

been musician and mandolin artist. Young Stafford is a pupil of Prof. Schettler and has already made his name known in the country. He will be sent out on the Orpheum circuit, but Mr. Schettler only plays with him here and in Ogden.

The bill will be completed by the new motion pictures and the Orpheum orchestra under the direction of Willard Welke.

Interesting accounts are contained in the Boston papers of recent dates of the reunion of the Bean family, which, needless to say, from the association of the "Hub" and the "bean," was made a great occasion by all loyal Bostonians.

All the Beans who attended are direct descendants of John Bean, who settled in Exeter, N. H., in 1666, and among the names of those who participated is that of our own O. U., who was down for an address. Mr. Bean has lately eschewed theatricals and devoted himself to smokeless furnace interests.

The Arlington company wind up their over presentation of "Raffles" at the Bungalow tonight and next week they will reappear at the Colonial, when their offering will be George Ade's great success, "The College Widow," well remembered for the several hits it made at the Salt Lake theater. Fifty people will be engaged in the cast and episodes of college life, the college rage for athletics in particular, assure any amount of fun. Mr. Ade and Miss Creighton have the principal parts; matinees will be given Wednesday and Saturday.

Manager Grant announces that it will take two big game cars to transport the scenery and costumes used in "Commencement Days," the college girl comedy which comes to the Colonial in the near future.

The town has been liberally placarded during the week with the announcement that "The Girl of the Golden West" will be revived at the Grand in the early future. The date is set for next week and Blanche Douglas' friends will be in force to enjoy again her fine impersonation of the staid first madam, famous by Blanche Bates. Mr. Mack still, of course, fills his old role.

Every one remembers the hit "The Girl of the Golden West," made at the Colonial last season, when it ran several nights and two matinees to jammed houses. Since the announcement was made of the revival, there has been a steady sale of seats, and it looks as though the old enormous business will be repeated. Mr. Mack has exercised his usual care in the stage mountings and announces that he will give the public a strong cast.

The usual matinees will be given Wednesday and Saturday.

The Bungalow next week will witness another change. The Arlington company being sent back to the Colonial, while Alfred O. Swenson, recently of the "Coriolanus" company, will head his own company at the Bungalow.

Pauline Phelps, the well known Salt Lake actress, who has been imported by Mr. Frohman especially to play the much loved husband; Ernest Lawford, Stanley Dark, Maude Odell, Kate Meek and Muriel Ashmeade.

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low presenting the farce comedy, "Hello Bill." The presentation and the visit of President Taft to Salt Lake from a mere coincidence.

As most theater goers know, "Hello Bill," is built upon a mixup caused by the fact that two William Puffers are mistaken for each other. There are also two Mrs. William Puffers and each thinks she is the only Mrs. Bill. Matinees will be given on Thursday and Saturday.

Mr. Swenson has not been seen in Salt Lake in a comedy creation, and his friends will be interested to know what he can do along those lines.

THEATER GOSSIP

Mme. Nazimova has begun rehearsals of a new play by Brandon Tynan entitled "The Passion Flower."

John Philip Sousa gave out an interview in Philadelphia, in which he stated that some day he would write a grand opera, American in theme. His lyrical comedy, "The Glassblowers," will be produced by the Shuberts in New Haven in a few weeks.

A monument made from a boulder weighing over nine tons has been placed at the foot of Modjeska Mountain at Arden, Calif., the former home of the actress. On the face of the monument is a bronze tablet with Modjeska's name inscribed upon it. The memorial stands in a beautiful glen, where Modjeska spent much time.

Stephen Phillips' poetic play, "Her Tod," will be produced by William Ashmead in New York next month. When he played Romeo to Maude Adams Juliet, some seven or eight years ago, Shakespeare's verse was not so much for Paversham, who almost intoned it, but perhaps he knows better now.

Although Maxine Elliott declared she might never favor New York with her restful art any more, she has apparently changed her mind, since the casting of her last play, "The Girl of the Golden West," which she is to play at the Grand in the early future. The date is set for next week and Blanche Douglas' friends will be in force to enjoy again her fine impersonation of the staid first madam, famous by Blanche Bates. Mr. Mack still, of course, fills his old role.

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THE PLAYS OF CLYDE FITCH

Born in Elmira, N. Y., May 2, 1865. Died in Chelona-Sur-Marne, September 4, 1909.

In the 26 years from 1886 to 1909, inclusive, 22 plays by Clyde Fitch were produced, and he left two works, one of which was unfinished. His most remarkable years were 1901 and 1902, with a record of six plays each. In the following list the years given indicate the date of production, and in the case of plays conspicuously identified with the names of particular players, whose names are added:

- 1886—"Beau Brummel"—(Richard Mansfield.)
- "Betty's Finish."
- "Frederic Lemaitre"—(Henry Miller.)
- 1891—"A Modern Match"—(Afterward called "Marriage.")
- "Pamela's Prodigy."
- 1892—"The Masked Ball"—(Adapted from the French.)
- 1893—"The Harvest."
- "A Shattered Idol"—(From the French.)
- "The American Duchess"—(From the French.)
- "The Social Scion."
- 1894—"Mrs. Grundy, Jr."—(From the French.)
- "His Grace de Grammont"—(Otho Skinner.)
- "April Weather."
- 1895—"Mistress Betty"—(Afterward (1906) called "The Toast of the Town.") (Helena Modjeska, 1895; Viola Allen, 1902.)
- "Gossip"—(In collaboration with Leo Dittichstein.)
- 1896—"Tobacco"—(From the French.) (Viola Allen and Henry Miller.)
- "The Liar"—(From the French.)
- 1897—"A Superfluous Husband"—(In collaboration with Leo Dittichstein.)
- 1898—"Nathan Hale"—(N. C. Goodwin and Maxine Elliott.)
- "The Moth and the Flame."—(Herbert Kelsey and Edie Shannon.)
- "The Head of the Family."—(From the German and in collaboration with Leo Dittichstein.) (W. H. Crane.)
- 1899—"The Cowboy and the Lady."—(N. C. Goodwin and Maxine Elliott.)
- "Barbara Fretschle"—(Julia Marlowe.)
- 1900—"Sophie"—(From the French.) (Olga Nethersole.)
- "The Climbings"—(Amelia Bingham and Frank Worthing.)
- 1901—"Captain Jinks of the Horse Marines."—(Ethel Barrymore and Ernie Merritt.)
- "Lovers' Lane."—(Mellie James.)
- "The Last of the Dandies."—(Beecham Tree.)
- "The Way of the World."—(Elsie De Wolfe.)
- "The Girl and the Judge."—(Annie Russell.)
- "The Marriage Game."—(From the French.) (Sadie Martinot.)
- "The Stubbornness of Geraldine."—(Mary Manning.)
- "The Girl with the Green Eyes."—(Clara Bloodgood.)
- 1902—"The Frisky Mrs. Johnson."—(From the French.) (Amelia Bingham.)
- "The Bird in the Cage."
- "Alley."
- "Her Own Way."—(Maxine Elliott.)
- "Glad of It."
- "Major Andre."—(Arthur Byron.)
- 1904—"The Coronet of a Duchess."—(Clara Bloodgood.)
- "Granny."—(Mrs. Gilbert.)
- "Cousin Billy."—(From the French.) (Francis Wilson.)
- "The Woman in the Case."—(Blanche Walsh in America; Violet Vanbrugh in England.)
- 1905—"Her Great Match."—(Maxine Elliott.)
- "Wolfville."—(N. C. Goodwin.)
- 1906—"The Girl Who Has Everything."—(Eleanor Robson.)
- "Teddies."—(From the French.) (John Barrymore.)
- "The House of Mirth."—(In collaboration with Mrs. Wharton.) (Ray Davis.)
- "The Truth."—(Clara Bloodgood in America; Marie Tempest in England.)
- "The Straight Road."—(Blanche Walsh.)
- 1907—"Her Sister."—(In collaboration with Cosmo Gordon-Lennox.) (Ethel Barrymore.)
- 1908—"Girls."
- "Happy Marriage."
- "The Blue Mouse."—(Mabel Barrison.)
- 1909—"The Bachelor."—(Charles Cherry and Janet Beecher.)
- "The Manicure Girl."—(To be produced with Zella Sears in the title role.)
- "The City."—(Left unfinished.)

Many New Attractions At the London Theatres

London Dramatic Letter

(Special Correspondence.)

ONDON, Sept. 4.—The past week, although unusually fruitful of new pieces, has proved somewhat less exciting than we had every reason to expect it would. Pine-

ro's work of course always calls for respectful attention and the first performance of "Mid-Channel" at the St. James is manifestly an event of the highest importance. But that accepted, the plays presented during the past few days cannot certainly be spoken of as taking first rank.

"Arsene Lupin" at the Duke of York's was a distinct disappointment. It is a new piece, but it has made a bad name for itself, and for the sake of all concerned I hope its success may be of a lasting nature. The chances of "Madame X" at the Globe are much more favorable. The piece itself is an excellent melodrama, but the story is handled in an interesting fashion and the intensely human acting of Lena Ashwell bids fair to ensure it a good run. Sydney Valentine also contrived his quota to the general success. He is one of those actors who never fail to do well, but who, somehow, rarely contrive to get into the front rank of their profession.

"A Sense of Humor," at the Playhouse, need not detain me long. It would probably be all right as a one-act curtain-raiser, but spun out into three it becomes just a little tedious. There are some elements of propriety in it: a French dramatist would assuredly have turned these to the worst possible use. But the author, Cosmo Gordon-Lennox, knows the English public far too well to risk anything by stirring up dirty water; he merely skims over the surface and arrives safely on the other side of the stream. In "The Duke of York," Frank Curzon's new attraction at the Prince of Wales, Paul Rubens reveals his old talent for writing effective lyrics and catchy melodies. The plot, however, is too thin for a whole evening's entertainment. "Dear Little Denmark" may appeal to those who are tired of the lightest of farces, but for a really hungry man it can have few attractions.

A somewhat unexpected development has just taken place in the history of the Haymarket. The lease of that theater is held by Fred Harrison who a little time back sub-let the house to Herbert Trench, whose ambitious repertoire scheme, as I have already intimated, speedily collapsed under the pressure of practical experience. This week Harrison has taken the step of turning the Haymarket into a private company named "The English Drama Company, limited," with a capital of £20,000. The directors of the enterprise are Lord Howard de Walden, S. H. Constance, and Harrison himself. The first two are Trench's backers. De Walden is by way of being a playwright who has hardly yet emerged from chrysalis stage and cinema, a partner in the well known firm of ginger beer and soda water manufacturers in Belfast. It is hardly likely, however, that the formation of the new company will lead to any immediate change of policy.

Two days ago the London papers were out with the news contained in my last letter, that H. B. Irving had secured a lease of the Queen's. I promised to say something of the new play he has acquired and that pledge

I now redeem. First on the list stands "Justin Runtly McCarthy's" "Casar Borgia," a kind of historical melodrama which Irving has already tried in the provinces. I fancy he has not an altogether unbounded faith in its London chances of success, but as Bernard Shaw says, "You never can tell." Next comes an adaptation of Gilbert Cannan, a clever young journalist, who has written a couple of interesting novels and also a skit on the "Incorporated Stage Society," produced by that society itself, and Howard Percy from Oscar Wilde's short story, "Lord Arthur Savile's Crime." This is quite a light comedy with a Wyndham sort of part for Irving. Number three on the list is a version by Lawrence Irving of a Belgian play, "L'Imposteur Magnanime," in which Irving assumes the part of Perkin Warbeck who, it may be remembered, claimed to be Richard, Duke of York, one of the little Princes in the Tower, grown to manhood. Finally there is "The House Opposite," a three-act mystery play by Percyval London, containing a strong story and a serious character for Irving. London is an interesting personality. Commissioned by the "Daily Telegraph," he went to Shubert and there came face to face with the Grand Lama himself. The result was two bulky volumes which had a very big sale. His flat resembles a museum more than anything else, so crowded is it with curiosities, bric-a-brac, and mementoes of his travels.

Phyllis Dare has definitely signed with George Edwards to go to the Gaiety for three years at a salary, I understand, of £750 a year. This isn't all bad for a young lady still in her teens. Her sister, Zona, remaining with Seymour Hicks from whom I received a letter the other day stating that he had quite resolved not to go into management again. It is not a very thrilling work, he declares, and leaves him no leisure for anything else. After all, when a man can make from £5,000 to £10,000 a year by his individual efforts, I fancy he has a right to be understood why he should think of undertaking the risk and constant worries of management. I remember a friend of mine, who was associated with Hicks in the business part of his ventures, telling me that he was perfectly prepared to guarantee Hicks and his wife, Edith Terries, £75,000 a year, provided they would agree to leave the management of their affairs entirely in his hands.

"And believe me," he continued, "I should have come out of the transaction with a very handsome profit, although as matters at present stand Seymour never seems to have two coins to rub together in his pocket."

Henry Miller and his company arrived in London last Monday and are now hard at work on rehearsals of "The Great Divide," which is due at the Adelphi on Sept. 15. Attention is pretty well divided between the production of that piece, of Alfred Sato's "Making a Gentleman" at the Garrick, and of "The Dollar Princess" at the Lyric. The last named Edwardes has pretty well set his team together now, although the task has been of some difficulty. It is not easy to please everybody at Daly's. The Austrian singer, Emmy Wehlen, has at last graciously consented to play the part of Countess Olga. Lily Elsie, crowned with "Merry Widow" laurels, is to be the heroine and Joseph Coyne the American millionaire, Prince G. Chindor, head of the great oil trust. By the bye, Coyne brought Lily Elsie to the Duke of York's on the occasion of the first performance of "Arsene Lupin" in order to see Alexandra Carlisle in the part of Sonia Kritchhoff. Pitt and gallery recognized them immediately upon their entrance and gave the two

a royal welcome. Among others in the audience were Pauline Gless, Gabriel Ray, Sir John Hare, Constantine Collier, who sailed two days later for New York to play Madame Rejane's

part in Bernstein's "Israel," her husband, Julian L'Orange, Lena Ashwell, and indeed most of the leading London actors and actresses, none, I am sure, early out of employment.

Sothorn and Marlowe to Open N. Y.'s Endowed Theater

THE New theater, which New York's Four Hundred have united in building and which will be endowed as a temple of the drama, is nearing completion. Reports say that the boxes and choice seats will be sold the year round to much the same people as those who have mortgages on the boxes in the Metropolitan Opera house.

There has been much speculation as to what players will be engaged to open the New house, but all rumors will be set at rest by the following notice taken from the New York Herald:

At last it has been settled by an official statement from the New theater that Mr. E. H. Sothorn and Miss Julia Marlowe are to be members of the New Theater company. Each has said, on numerous occasions that they had no intention of playing in the New Theater when the endowed playhouse is dedicated next November. The management also has denied that it contemplated engaging Mr. Sothorn and Miss Marlowe.

Yesterday it was announced from the New theater offices that the Messrs. Shubert, who have booked the Sothorn-Marlowe tour recently, have arranged with the stars to become members of the New theater company and to play for a season of 24 weeks there, beginning with the opening performance. After that they will go on tour under the Shubert management in

a Shakespearean repertoire and perhaps some new productions. It was rumored last night that despite the fact that she was under contract to appear this season in a new play under the management of Messrs. Shubert, Mary Manning may also be seen this winter at the New theater.

A BURGALAR IN TOWN
The name is "bad cough." He doesn't care for gold or silver but he will steal your health away. If he appears in your house arrest him at once with his brother's Household Syrup. It may mean consumption if you don't. A cure for all coughs, colds and chest troubles. Price 25c, 50c and \$1.00 per bottle. Sold by C. V. L. Drug Dept. 112 and 114 Main Street, Salt Lake City.

LAMOREAU TUNES PLAN
1369 84, 5th East.

SUNDAY EXCURSIONS.

Via Denver & Rio Grande.

To Provo Canyon, 7:40 a. m., 1:25 p. m.

To Ogden, 10:25 a. m., 1:25 p. m.

Returning on regular trains only.

Dance, Wandamere, tonight.

A-Y-P EXPOSITION RATES.

Via Oregon Short Line R. R.

\$39.00 from Salt Lake to Seattle and

return; on sale daily commencing June

1st. Ask agents for further particulars.

SALT LAKE THEATRE Geo. D. Pyper, Manager.

THREE NIGHTS AND SAT-
URDAY MAT. BEGINNING Thursday Sept. 23

Charles Frohman Presents

BILLIE BURKE In the Exquisite Comedy LOVE WATCHES

Prices 50c to \$2.00 Sale of seats begins Tuesday.

ORPHEUM THEATRE

Week Commencing Sept. 19th.

Matinee daily (except Sunday) 2:15. Every Evening, 8:15.

MARGARET FEALY & Co.

In "WATCHES HOUR AND CANDY LIGHT" A one-act play by Pauline Phelps and Marion Short

BOB—HERBERT MATTHEWS & ASHLEY

In their new laughing success, "HELD UP."

FRANK J. CONROY, GEORGE LE MAIRE & COMPANY

Presenting "A KING FOR A NIGHT"

Prices 50c to \$2.00. Sale of seats begins Tuesday.

First time here of the SIX AMERICAN DANCERS.

A Sextette of Stylish Steppers.

"THE GIRL BEHIND THE VEIL"

CHARLES D. WEBER

That Eccentric Juggler

SCHETTLE AND STAFFORD

The Gull King and the Phenomenal Boy Mandolinist.

ORPHEUM MOTION PICTURES

LATEST NOVELTIES.

ORPHEUM ORCHESTRA

Prices 50c to \$2.00. Sale of seats begins Tuesday.

COLONIAL

Ind. 261.

STARTING SEPT. 19

CEO. ADE'S "The College Widow"

GREATEST SUCCESS

50 People 50 Prices \$1, 75c, 50c, 25c

First Time at These Prices.

Matinee Wed. & Sat. All Seats Reserved 25c, 50c

NEXT ATTRACTION---LENA RIVERS

GRAND THEATRE Salt Lake's Most Popular Playhouse

TOMORROW NIGHT AND ALL WEEK.

WILLARD MACK STOCK COMPANY.

Including Miss Blanche Douglas.

In a Sumptuous Production of David Briscoe's Great Play,

THE GIRL OF

Magnificently Mounted

THE GOLDEN WEST

And Still Another \$2.00 Show at Regular Grand Prices

Evenings, 25c, 50c, 75c. Matinees Wednesday and Saturday, 25c, 50c.

Cut Seats Early---Avoid Disappointment.

NEXT WEEK---THE OTHER GIRL

Prices 75c-50c-25c.

Matinees: Thursday and Saturday. All seats reserved, 25c-50c.

NEXT ATTRACTION---"QUO VADIS"

BUNGALOW

STARTING SEPTEMBER 17TH

Alfred B. Swenson and Company

In the Roaring Farce,

"HELLO BILL"

Prices 75c-50c-25c.

Matinees: Thursday and Saturday. All seats reserved, 25c-50c.

NEXT ATTRACTION---"QUO VADIS"