



ONE of the banner weeks of the whole season—if not, indeed, the banner week—opens at the theater Monday night. "The Lion and the Mouse" for the first half, and Maxine Elliott for the closing, are two bills such as very few managers in the west are enabled to offer their patrons within a space of six days.

The enormous success "The Lion and the Mouse" made last season, when the central roles were played by Arthur Byron and Gertrude Coghlan, is so well remembered that any advance booking is unnecessary. The present company is headed by two New York artists, Mr. Everett playing the part of the money king, and Miss Josephine Lovett

and the no less distinguished American actress, Margaret Anglin, who created the leading role of the play in the United States. In the first matinee Miss Ashwell filled the role of Mrs. Dane, and Miss Anglin took the part of Lady Eastney. At the second performance they exchanged roles. What the results were we are not yet informed, but Miss Anglin's admirers do not fear that she suffered in contrast with her English sister.

This recalls the old days when McCullough and Adams used to alternate in roles, and the later years when Booth and Barrett toured the country, changing the parts of Othello and Iago in Shakespeare's tragedy.

"Falsely Accused" is the stirring title of the drama to be presented next week at the Lyric theater. The plot centers around two friends, a big hearted man from the west and a New York boy. The latter is discovered by his father, the hero's sweetheart, and the villain secures the inside track, and is about to ruin the old man by inducing him to sell some valuable mining stock. Here the man from the west and the boy intervene and the villain is defeated. The third act is said to contain a specially

drama, "Brand," which Mantell is to use this season.

William H. Crane and Ellis Jeffreys are doing a fine business in the principal eastern cities in "She Stoops to Conquer."

Edna May will not make her reappearance in London until the holidays, when she will be presented in "Nelly Nell."

Nora O'Brien is playing the title role in "Sunday." Miss O'Brien made a hit in the leading feminine role in "The Heir to the Throne."

William and Cecil de Mille have completed their all-Indian drama, the scene of which is laid in those bygone days before the first white man came to America.

Annie Russell is to make a brief tour of the cities of the country in "A Midsummer Night's Dream," in which she has won success as Puck.

Frank J. Haffa has just completed arrangements with G. P. Putnam's Sons to dramatize Myrtle Reed's book, "At the Sign of the Jack of Lantern."

Kate Condon and Peter F. Daley have been added to Lew Fields' New York company in "About Town."

the great oration over the body of Caesar. The applause died away and a voice from the center of the auditorium exclaimed: "You're all right! Now give us something about the trusts!"

At the Lyric theater, Philadelphia, on Tuesday evening, Oct. 30, E. H. Sothorn and Julia Marlowe presented Hermann Sudermann's play, "John the Baptist," founded upon the Scriptural story of Salome and the Baptist. That the drama achieved a notable success, and is one of the really big dramatic offerings of the year is attested by the criticisms which appeared in the Philadelphia papers.

The trouble over "The Clansman" in Philadelphia last week, and its subsequent closing by the mayor's edict is, to an extent, indicative of the existing spirit with regard to the race question north of the Mason and Dixon line. In a large degree, however, the apprehension was due to the zealous efforts of the press agent to create interest in the attraction. The incident will stand as an example that the prejudices of a century are not entirely forgotten and are not to be presumed upon.

A special matinee was announced to be given at the Alhambra theater, London, on Oct. 2, for the benefit of the survivors of the Light Brigade, whose exploit has been made immortal by Tennyson.

One of the features of the long program was the recitation of Mrs. Clement Scott, of "The Charge of the Light Brigade" during which she was surrounded by the survivors grouped on the stage.

This is another instance of the broad charity of the profession; actors and actresses giving up their time and talents so that a few old soldiers may not starve, while a rich and powerful government, which it would seem should care for these veterans, looks on complacently.

As usual, however, the people of the theater come forward, willing and



MAXINE ELLIOTT, In "Her Great Match" at the Theater Next Week.

a sneeze awakens great expectations. A sneeze of that particular sort at that special time may mean that Napoleon is to leave Fontainebleau in a balloon and drop down torpedoes to drive the Allies out of Paris.

The play begins in the mess-room of the Hussars of Conflans. Capt. Gerard, who has joined the regiment, is so full of his exploits that his comrades make game of him. He promised to fight each of them, doubtless recalling his feat in "A Gentleman of France," but is sent away by Napoleon, who wants to get certain papers out of the clutches of Talleyrand. These papers have been stolen by the Comtesse de Roquelaure, who is to give them to Gerard, and would do so but for the fact that at the critical moment, that gentleman is walking in the park opposite, waiting to see a lamp to give them to Gerard. Talleyrand's agents secure the documents, and the third act is in "Talleyrand's private salon"—beg pardon, salon—where the captain, in quest of the package, is bound and locked in a cabinet to be returned to Bonaparte. He gets out and locks in Talleyrand. Gerard must have got this idea from one of the original "Raffles" stories, though there is something like it in "The Arabian Nights." In the end, Napoleon gets the papers, Gerard gets the Comtesse, and the auditor gets a well-earned rest.

Mr. Belieu did what he could with the title role, employing a sense of humor without which the performance would have been still more dreadful. A. G. Poultin played a fat Napoleon with a Della Fox curl, Ida Conquest was a colorless Comtesse, and Henry Harmond Talleyrand looked so much like the landlord in an Irish drama that I kept expecting to hear him say: "I want me rent." There were a lot of worn shoes that were made by possible actors—they surely were not by good shoemakers. An actor is born, not made. He may be a rough diamond, but need no end of polishing, but instead of polishing by this step by making another in the right direction, they imagine themselves on the top rung of the ladder. If I were asked what proportion of aspirants for the stage who came to me for advice will ultimately become great artists, I would answer due in 1906. The man of ability will respond quickly to suggestion and criticism. He will be full of faith in his instructor and faith in himself. He will be known by his simplicity and modesty. Now, how is this rare avis, a great actor, found? In the first place he must possess patience, perseverance and a genius for hard work. These are essentials.

poorer material than the comedy. Two of them, "Moonshine" and "Lady," were obvious plagiarisms of "Moon, Dearest" and "Egypt," both popular last year.

Miss Irwin's company— But I don't want to add insult to injury.

Robert Mantell, recently at the Garden, has returned to the Academy, and last week we saw him in "Richard III," "Hamlet," and "King Lear." With all of these impersonations, New York, and the country at large, is quite familiar. Mr. Mantell is an exceedingly good actor, whose efforts have been consistently dignified and scholarly. His present management has given him an adequate company, a fitting scenic investiture, and other requisites of good performance. Mr. Mantell saved the week from being utterly hopeless.

This week has seen matinee performances of "Pippa Passes," "Hedda Gabler," "Salome," and "Mrs. Dalloway." There are so many successes in town that it is impossible to find a theater for night performances. Two plays on our boards, "The Lion and the Mouse" and "The Girl of the Golden

West," have been here a year, while nine are running into their fourth month. These nine are "The Little Chorus," "The House in Order," "The Hypocrites," "The Red Mill," "The Tourists," and "The Great Divide."

HOW EVEN GENIUS FEARS A FIRST NIGHT PERFORMANCE

One who is a professional player can have any idea of the terrors of a first night. The star to the humblest member of the cast, the manager, author, and critics, all share in the general nervousness. While one actor is stimulated by excitement to do his most effective acting, another from the same cause will be depressed and fall utterly, though after the first night he may show the best that is in him. An actor becomes restless and has but the one desire to have it over and finished regardless of results.

The actual first night verdict seldom, if ever is reversed. Every one in the theater, behind the curtain, appreciates this fact, and it adds to the universal worry.

The late Augustin Daly and Brown

Howard once watched a first night from a box. Daly asked Mr. Howard, "Did you like a certain player and his charmingly, but I don't think she did not show a trace of nervousness, said that she never would amount to anything above mediocrity, and she did not."

Minnie Maddern Fiske says: "I would require a psychologist to phenomena that a first night performance develops." Although Sarah Bernhardt has been the queen of many first nights, she suffers from stage fright. She gets into a white heat of nervousness, as though she never had known how to lock together and cause her audience to be queer and rasping. Mr. Carter said after the first night, "Adios," "I was paralyzed with fright and cold and hot, and nervous and ready to scream, yet doing so on and on, and the excitement and throw myself into the part."

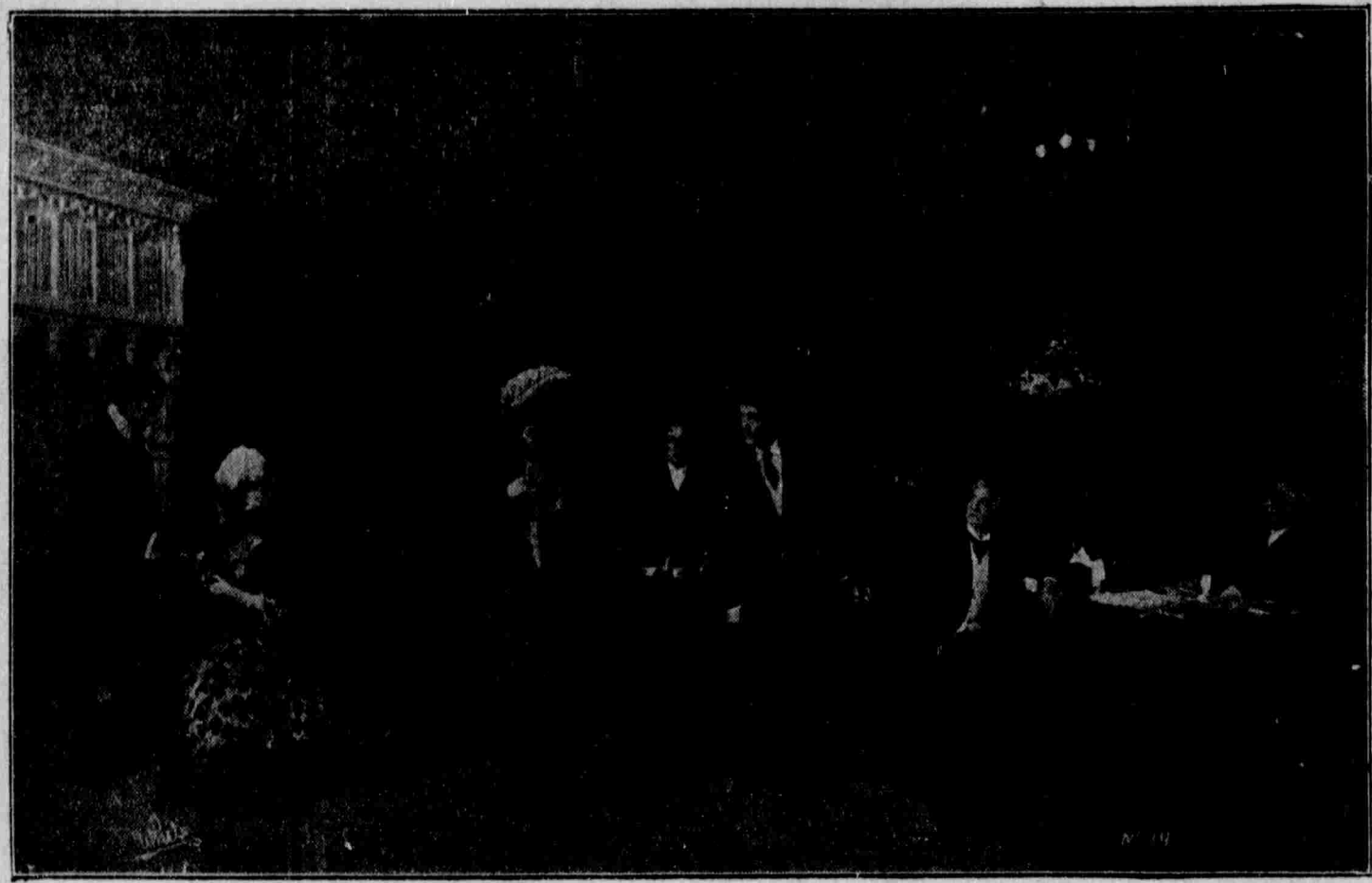
The Sunday before the opening of "The Marriage of William Ash," Grace George, who has no love for the New York first night, wanted to run away, and had her husband, William Brady, in hysterics. She said, "I always get so panicky before a first night in New York."

The first night of "The Love Boat" no one who saw Odette Tyler, who is dressing-room would think she was laboring under a great nervous strain. Her interest seemed to be entirely centered in her wardrobe, but in the midst of the play the next morning, she said that she did not know how she ever got through the performance. It was as if she had been through it in a dream.

Joe Jefferson played Rip Van Winkle so long that latterly he did not take part in many first nights, but even after playing the part for many years he always used to get nervous. He had set a standard which he did not dare fall below.

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FINALE, ACT II, "THE LION AND THE MOUSE," At the Salt Lake Theater, November 19, 20 and 21.

the role of Shirley Rosemore. The company comes from New York, and is out by Henry B. Harris himself, who controls all the traveling organizations. As he is both financially and artistically interested in seeing that the old standards are lived up to, we may expect a rendition just as strong as the original.

Seats are now on sale, and while the \$2 tariff obtains, the entertainment is one well worth the price.

Maxine Elliott has had a new Clyde Fitch play written for her since she last appeared here in her charming comedy entitled "Her Own Way." The new play is "Her Great Match," and is a four-act comedy written specially to suit her beauty and her talents. In this play Miss Elliott has the role of "Jo" Sheldon, an American heiress traveling abroad, and the pivotal point of Mr. Fitch's story is a love affair between the heroine and a foreign prince. The scenes are all laid in England, and the atmosphere of the play promises some expensive and costly treatment in the matter of stage setting. Mr. Fitch himself directed the staging of the play, and it is said that half a dozen of the characters are drawn in his best comedy vein.

Miss Elliott's engagement opens Thursday and will run till Saturday night with the customary Saturday matinee.

It would have been worth while to be in New York this week, provided one had been able to obtain seats for the special attraction offered at the Lyric theater. Two special matinees were announced during the week, the bills being the famous English actress, Lena Ashwell, the original on the other side of the water in "Mrs. Dane's Defense."



JAMES H. CULLEN, "The Man From the West" at the Orpheum Next Week.

strong climax and the whole play is to be redolent with humor.

Next week's bill at the Grand opens with melo drama and closes with diametrically opposite comedy. "Man's Enemy" or "The Downward Path," is the first, the familiar "Yon Yonson" being the second.

"Man's Enemy" is an English play that has been done across the water for the past five seasons. The scenic effects are said to be specially fine, showing a gambling saloon at Monte Carlo, and a winter street scene in London. The comedy element is furnished by a good natured Jew, an English housemaid, and a jolly Frenchman. The cast is headed by F. C. Molyneux, and Miss Lillian Gale, while the child artist, Baby Albert, is a special feature.

"Yon Yonson" is so familiar that it needs no describing. The new actor who takes the central figure is Geo. Thompson, and the management claims that he is the best Swedish delineator and singer since the days of the original Gus Hodge. The well known mechanical effects, the breaking of the log jam, the vivid sketches of north-west lumbering life and the comic work of the Swedish hero all make up an evening's entertainment which appeals delightfully to a special class of theater goers. The bill opens on Thursday evening and will run three nights and a Saturday matinee.

On Monday night the Orpheum's new bill will be devoid of vocal or concert instrumental numbers for the first time for some weeks. With the exception of the "physical culture girl," the entire bill will be devoted to hilarity. Top of the list appears Waterbury Brothers and Tenney. While the brothers Waterbury are good musicians and play on divers instruments considerable comedy is interjected into their act owing to the songs and antics of Tenney, who is a show in himself. James H. Cullen will be the monologue exponent. This is Mr. Cullen's second visit to the Orpheum but he comes with new "stuff" following a professional visit to London. Watson and the Morrissey Sisters have a well staged and dressed turn. Their specialty is singing and dancing. In Lina, the physical culture girl, is offered a novel number. She dresses in silk tights that exhibit the muscular play as she performs a number of intricate movements with a silver hoop. The acrobatic animal training will be exhibited by Donat Bedini and his acrobatic dog "Jim." This little wire-haired fox terrier is almost human in his intelligence and is a source of delight to old and young alike. Lindstrom and Anderson, Swedish acrobats, introduce a knockabout absurdity under the title of "Pastimes on the Farm." The kindred melo will present one comedy and one dramatic offering in the motion picture line.

THEATRE GOSSIP

Richard Mansfield has a company of 128 players this season.

Chauncey Olcott is making a hit in New York with his new play, "Ellen Ashmore," and his song, "Day Dreams."

Two companies are now playing "The Man on the Box," Henry Dixey being the star of one, and Max Figman of the other.

Marie Booth Russell, Robert Mantell's leading woman, has collaborated with that player in the preparation of the acting edition of Ibsen's epic

Both will have parts in the burlesque of "The Great Divide."

Helen Ware, whose work in Blanche Walsh's "The Kreuzer Sonata" company brought high praise, will play an important role in Shubert's new production, "The Road to Yesterday."

Henry Miller has purchased from Louis Evan Shipman the latter's production of "On Parole," and will send it on tour with Charlotte Walker and Vincent Serrano in the leading roles.

Harry Duffield and wife, the latter known as Phoebe McAllister, are conducting a dramatic school in Los Angeles. The Duffields were formerly located here and were popular stock players.

It is said that Phoebe Davis may take over the Blanche Walsh production of "The Kreuzer Sonata." Miss Davis years for a rest from Anna in "Way Down East," which she has played continuously for 10 years.

The Ben Great players began their fifth American tour last week at the University of Virginia, presenting "Everyman." Mr. Great may revive "Masks and Faces," in which he has played the part of Triplet over 1,000 times.

Mary Manning, in "Glorious Betty," by Rida Johnson Young, opened on Oct. 26 at the International theater, Niagara Falls. The play deals with the love affairs of Elizabeth Patterson, of Baltimore, and Jerome Bonaparte, the brother of Napoleon. It was enthusiastically received.

Blanche Ring has signed a contract with the Shuberts whereby they are to star her for a term of years. For the present, Miss Ring will be a member of Lew Fields' company in "About Town," and will appear in the burlesque of "The Great Divide." Later in the season she will be seen in a new musical comedy.

Charles B. Hanford can testify to the interest which is felt in politics in one of the cities in which he recently played Marc Antony. He had just completed

eager to lend their aid in any cause that calls for charity—Mirror.

All the Chicago newspapers devote a large amount of space to the description of Richard Mansfield's production of "Peer Gynt," and most of them speak of the performance in terms of high appreciation. There seems to be a general agreement, however, that the second part is not nearly so effective as the first. Mr. Mansfield is credited with excellent judgment in respect of his excisions and condensations, which are held to preserve the essence and spirit of the composition. His own personal performance is greatly praised, and the scenery which he has provided is described as extraordinarily impressive and beautiful. The success of the representation with the general public will probably prevent Mr. Mansfield from producing anything else during his Chicago engagement.

David Belasco has expressed himself on the difficulty in finding good actors in a recent interview as follows:

"Many a bad actor might have been a good bricklayer, and I have worn shoes that were made by possible actors—they surely were not by good shoemakers. An actor is born, not made. He may be a rough diamond, but need no end of polishing, but instead of polishing by this step by making another in the right direction, they imagine themselves on the top rung of the ladder. If I were asked what proportion of aspirants for the stage who came to me for advice will ultimately become great artists, I would answer due in 1906. The man of ability will respond quickly to suggestion and criticism. He will be full of faith in his instructor and faith in himself. He will be known by his simplicity and modesty. Now, how is this rare avis, a great actor, found? In the first place he must possess patience, perseverance and a genius for hard work. These are essentials."

THE PLAY IN NEW YORK.

(BY CHANNING POLLOCK.)

NEW YORK, Nov. 14.—Some time ago, one of the know-it-alls that haunt the Great White Way confided in me what he was pleased to call "a joke on Eugene Presbrey." According to this story, Mr. Presbrey, who, in addition to having written "Raffles" and several other plays, is stage manager for Liebler & Company, was responsible for much of the work done in dramatizing "Brigadier Girard." A Conan Doyle said this piece to Kyrie Belieu, then a Liebler star, and Mr. Presbrey, out of a desire to see his employers prosper, made many changes in it. Sir Arthur so appreciated this revision that he sent the stage manager an autographed edition of his books. "Then," said my informant, "Belieu deserted to Charles B. Dillingham, and Presbrey had for his pains only the books and a consciousness of having helped make money for the manager who enticed their star from the Lieblers. Isn't that a joke on Eugene Presbrey?"

I agreed that it was. "Brigadier Girard" was produced last week at the Savoy, and the joke is on Charles B. Dillingham. Kyrie Belieu's line of conduct could not save the piece, and this evening will bring its last performance in America.

Sir Arthur's play is a rumbling, rambling, old-fashioned melo-drama, full of such creaking machinery as asides and soliloquies, and while, but in my power, Capt. Girard, whom Napoleon selects as a messenger, is shown to be a bungling fool who couldn't qualify in that capacity with the Adams Express company. His boastfulness, on which even more stress is laid than in the short stories, makes him ridiculous, and while we may laugh at the principal figure on a printed page, it is fatal for an author to create laughter at the expense of the hero's life.

Girard is not the only absurdity in the piece at the Savoy. Romance runs riot throughout its four acts, which are full of extravagant love-making and the silliest of subterfuges. A light in a window, a card carried under the arm, an amethyst ring worn on the third finger—all these things are significant for carnage, intrigue, and sudden death. Before the performance is over,

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