



Almost the last word has been said in praise of "Ben Hur." Nothing in theatrical annals in our city has equaled the interest felt in the approaching event, and without doubt the financial record when the season closes next Friday night will stand as the high watermark at our box office for years to come. Nearly every good seat for the six performances has been booked, and an extraordinary crush for the top gallery and the standing space is looked for when the doors are thrown open.

It will be well for the public to remember that the curtain rises at 8 o'clock promptly, and that no one will be admitted during the action of the prelude. There will be no opening overture, but the curtain rises after a few bars of music, revealing the wise men following the star of Bethlehem across the desert on their camels. No word is spoken in this prelude, but the story is told in dramatic effect in pantomime, accompanied by appropriate music. The spoken play begins in the second tableau which shows the roof terrace of the palace of Herod. The third tableau shows the galleys to which Ben Hur has been condemned for life. The celebrated chariot race occurs in the fifth act. The sixth relates to the healing of Ben Hur's mother and sister of leprosy, by the touch of the Master. The last scene is laid on the Mount of Olives where Ben Hur has a tender reunion with his mother and sister, a thanksgiving which could not be put into spoken words, the white light of the Divine presence resting upon them as a benediction and a blessing, and the curtain falls.

The dozen horses carried for the production are said to be very highly trained. They have filled their parts so long that they know their cues as accurately as any of the players, and it is said to be an almost terrible sight, to see them held in the wings pawing and clamping as their ears tell them that the time is approaching for them to make their entrance. When their cue arrives they do not need a single word of urging, but dart at once upon the stage and take their places night after night, with scarcely a word of direction.

The Jessie Shirley company comes to the Grand for a week's engagement beginning Monday evening. Miss Shirley comes with very strong endorsements from the coast press, herself an exceptionally clever actress, and her supporting company more than above the average, many of whom are well known in their connection with some of the biggest traveling attractions. The two plays in which the Shirley company appear are "Trilby" and "A Modern Magdalen."

Just about a decade ago Du Maurier's "Trilby," that exquisite little tale of Parisian student life, written by a masterhand, caught the popular fancy in England and America. The delicacy and truth of its sentiment, its gay humor, its simple, and therefore the more artistic, style, caused it to command instant attention; "Trilby" became the rage. Of course it was dramatized, though in that day the dramatization of a popular novel was a new thing. The critics proclaimed before hand, that in the making over of the story into a play the great charm of the story would be lost, but it wasn't. So well was the playwright's work done, that the play of "Trilby" was an equal success with the novel. A. M. Palmer was the first to exploit it. Virginia Harned created the role, and Wilton Lackaye, who was seen here recently in "The Climbers," created "Svengali," and scored his first great hit. Then "Trilby" companies by the score sprang up, and the pretty play was played to death. Now comes an excellent revival of the piece, with Miss Jessie Shirley, now on her fifth visit to the Pacific coast, but who makes her first appearance at the Grand theater Monday evening, as Trilby. Her company are all chosen for good work, while Mr. George D. McQuarrie is particularly spoken of for his performance of Svengali.

"A Modern Magdalen," which fills the last half of the week at the Grand, is well remembered from its recent production here by Amelia Bingham and Wilton Lackaye. It scored a fine impression then and will doubtless do so again. Miss Shirley has bought the western rights to the play and will produce it with the original scenery.

THEATRE GOSSIP.

The parents of Miss Helen Boyer in Springfield, have received word that their daughter has signed with the Liebler management for leading roles in the play of "The Manxman." Miss Boyer was selected for the part in competition with five other girls, one of whom was brought on from Chicago with a special view to her fitness for the part. After hearing Miss Boyer read it, however, the management unanimously gave her their choice.

The Canada papers are enthusiastic over their reports of the production of Kipling's "The Light that Failed." It was brought out by Forbes Robertson and Miss Gertrude Elliott in Montreal last week.

John Maguire, whose name is almost a household word in theatrical circles throughout the west, is in Salt Lake in advance of the Jessie Shirley company. Mr. Maguire's specialties are sketches of old time theatrical conditions in Salt Lake, which appears in this issue, will be read with interest by his old friends.

Bronson Howard's comedy of "Saratoga" was revived in Patterson, N. J., last week with great success, Walter Hodge appearing in the part of Bob Sackett.

The New York Herald of Sunday last gives E. H. Sothern a page in which to make a defense of the morality of his new play "The Proud Prince."

Mr. Norman Hackett of the Warde and James company is no relation of James K. Hackett. He is a much younger man than the other actor, but the general belief is that he has with him just as good stuff for the making of a star.

In a recent interview Julian Mitchell, who staged both "The Wizard of Oz" and "Babes in Toyland," made this rather startling statement: "Educate the American actor; send him to school; make him read." Whereupon the American actor referred to has arisen in quite a considerable body and declared that he has as much education as other professionals. Mr. Mitchell's remarks have led to wide comment, many

managers coming out unreservedly in indorsement of Mr. Mitchell's views.

Boxoffice figures are not in the best of shape, but it is occasionally you find honest and truthful ones they are chary about thrusting themselves forward for fear they will be treated with the contempt that their less scrupulous fellows have brought on the whole class, and for that reason it is difficult to make clear the unprecedented success that Maxine Elliott has made at the Garrick theater. New York in Clyde Fitch's best play, "Her Own Way." The theater is crowded to its utmost at every performance and every record for the amount of money received through the boxoffice window has been completely eclipsed. To meet the demand Manager Dillingham inaugurated Wednesday matinees last week and the theater was crowded just the same. In the audience of 1,300 people on Wednesday afternoon, there were only 10 men present.

About the middle of November James Neil and his entire company, numbering 25 people will sail from San Francisco for Honolulu, where he will play a four week's engagement at the Royal Hawaiian Opera House. Four performances will be given each week with change of bill at each performance. The company will return to San Francisco the first part of January and later will begin another extended engagement in Los Angeles, Cal., during which Mr. Neil will present the new biblical play, "The Holy City," by Thos. W. Broadhurst, which was first produced during the past spring at the Chestnut Street Opera House, Philadelphia.

A dispatch from Syracuse on Wednesday last says: Before an audience that crowded the Wetting Opera House to the doors Miss Maude Adams tonight made her first appearance on the stage after a year spent in recovering from the nervous prostration that followed her arduous work in "Quality Street."

That she has recovered her health fully was apparent before the first act of "The Pretty Sister of Jose," Mrs. Frances Hodgson Burnett's new Spanish play, was completed.

For any woman to go through what Miss Adams has in the last two days in the way of rehearsing, and then carry out her work with the spirit and naturalness that marked her efforts tonight, shows the splendid health she again enjoys, the recovery of which delighted her audience. She was enthusiastically welcomed, and all through the evening applause was showered upon her.

As the play progressed Miss Adams' confidence in herself increased and her voice was unusually strong. After the not easy work of the first three acts she went through the heavy fourth without apparently weakening in the slightest degree. In this act she has more than eleven hundred words in her lines, and the manner in which she delivered them proved what all her admirers will be glad to know, that she is in all ways the Maude Adams of old, as well, strong and charming as ever.

Frank McKee's production of Clyde Fitch's new play, "Major Andre," in which Arthur Byron is to star, will necessitate changes in the casts of many plays. Mr. Byron must be taken from "Her Own Way," at the Garrick; Mrs. Thomas Whiffen from Ethel Barrymore's company; Miss Chrystal Heron from Nat Goodwin's company; Mrs. W. G. Jones from "The Pretty Sister of Jose," in which Miss Maude Adams is starring; Arnold Daly from "The Girl from Dixie" company; Ernest Telford from Miss Amelia Bingham's company, and Wallace Eddington from "The Japanese Nightingale" company. All these players are under contract to Mr. McKee.

Wilton Lackaye has left the Amelia Bingham company and has returned to New York, where the rehearsals of "The Pit" are to begin. The premier of the dramatization of the Norris novel is set down for early November.



MISS JESSIE SHIRLEY,
Who Appears Next Week at the Grand.

Leander Richardson's Letter

Miss Barrymore Opens the New Hudson—Re-appearance of Agnes Booth—Belasco Secures Henrietta Crossman.

Special Correspondence.

New York, Oct. 19.—At the Hudson theater, the second of the entirely new playhouses to be thrown open this season, Miss Ethel Barrymore and her supporting company made themselves known on Monday evening in "Cousin Kate," a comedy by Hubert Henry Davies, an American writer who had to go to Europe to gain the recognition that was his due. It isn't very often that we are called upon to observe an American author's play, which was first produced in London, but these are the circumstances under which Monday evening's large and distinguished audience was enabled to pass a particularly enjoyable evening. "Cousin Kate" is written around the personality of a young Englishwoman of highly developed literary capacity and the possessor also of great unselfishness and a marked talent for disentangling the complications of other persons. A girl friend of hers has quarreled with her lover, and Kate induces her to win him back by acknowledging that she was in the wrong—the supreme unselfishness of this act lying in the fact that Kate herself loves the same man. It is quite easy to imagine the incidents arising from this situation of affairs and leading the spectator through a story as delightful for its touches of pathos as the delicacy of its predominant humor. "Cousin Kate" employs the services of only five or six players, but it is so deftly woven and the interest is so skillfully distributed that the shortness of the cast goes by entirely unnoticed. Miss Barrymore herself made a great personal hit on Monday evening, adding to the sweetness of the pivotal character the distinct charm of her own individuality. This girl is improving perceptibly in the depth and sweep of her art from year to year. She has already

won for herself an assured position before the public, and her work in "Cousin Kate" will certainly tend to strengthen her hold upon this place. The company assigned to her support, from Bruce McKee's her very capable leading man, to the least important performer in the list, were entirely satisfactory. The Hudson theater, while not much to look at from the outside, is handsome and spacious in its interior. It is a worthy addition to the amusement palaces of this town.

AGNES BOOTH REAPPEARS.

"The Best of Friends" last year's Drury Lane melodrama in London, is the production of the current week at the Academy of Music here and seems likely to have an extended period of exceedingly large favor. Pictorially, it is quite the heaviest presentation of its type ever brought to this country, and in dramatic interest it is an intensely moving and vivid piece of stagecraft. The scene opens at Oxford university where there is a warm personal friendship between two of the students, the first a son of an English lord, and the second a son of a Boer general. The war in South Africa is the point of breaking out and the Boer general has come to England to take home his son for duty as a defender of his country. The two young men are in love with the same girl, and are enrolled against one another upon the field of battle as well, but their personal friendship never falters through all the heat of rivalry or the turmoil of war. From England the scene shifts to the South African veldt, where the principal episode of the play, called the "Last Commando," occurs. This is a most vivid example of military spectacle, and it has aroused the great audiences at the academy to unimpaired and vociferous enthusiasm. Agnes Booth, who has made her return to the stage in this melodrama, plays a part laid upon

broad comedy lines, and plays it with a humor that is both magnetic and infectious, if one may couple two such terms. The character is at first a circus rider who, drifting with her nomadic companions to South Africa, becomes the keeper of a kind of roadside house, and is at all times a prominent feature of the rapidly moving story. Mrs. Booth had a rousing reception on the opening night, and contributed strongly to the enjoyment of the occasion. Others in the large company worthy of unreserved approbation are Joseph Wheelock, Jr., Lionel Barrymore, Richard Bennett, Ralph Delmore and Katherine Grey. There is a force of supernumeraries said to number 110 persons, and the claim doesn't appear to be in any sense exaggerated.

WARFIELD AGAIN IN NEW YORK.

David Warfield is enjoying the unusual sensation among star actors of playing his eighth New York engagement inside three seasons in the same play. Warfield is over at the Grand Opera House, with "The Auctioneer," as his vehicle, and he is turning people away unable to gain admission, just as he did during his previous visits to this popular establishment. Warfield is ambitious to show that he can play roles other than that of the kind-hearted East Side Hebrew, and to that end he is to have a new play next season. But it does seem a cause of regret that this personation should be lost to the stage, for it is as fine and artistic a piece of character drawing as any that has been shown in this country, and might undoubtedly become as much a national institution as Rip Van Winkle.

"ERMINIE" ONCE MORE.

The four weeks' revival of "Erminie" at the Casino with Francis Wilson in the part originated by him in this country, will probably be attended with profitable results in a financial sense, and will serve the double purpose of recalling old favorites and exemplifying the progress made in the field of musical comedy. In his first early days "Erminie" the auditorium responded constantly with laughter and applause. Nowadays both expressions are more or less feeble and perfunctory and are directed at the work of individuals rather than the material given to them for illustration. The plain truth is that the piece is old fashioned and a back number. But its first popularity was so vast that the mere echo is still sufficient to attract crowds of considerable numerical strength.

ANNA HELD TO QUIT.

Florenz Ziegfeld, Jr., is nowadays finding ample opportunity for the exercise of his very best powers of persuasion, for the reason that Anna Held expresses with growing frequency a strong desire to retire from professional life for good and all at the end of the current season. This gifted actress, who has been so very successful under Mr. Ziegfeld's direction, makes a pretty good argument in favor of carrying out her wishes in the matter referred to. In the first place she has accumulated close upon a round \$50,000 partly as the direct fruits of her starring tours and partly through investments that were either lucky or exceptionally shrewd. Secondly, she remarks that she is still young enough to enjoy life at its best, and that she doesn't intend to wait for even middle age to dampen the ardor of her diversions. She loves the delights of Troubadour and the Riviera and finds herself incessantly longing for them when she is humming around the country in her private car with the wind howling through the ventilators and the dust rattling against the window panes. Thus it comes that the plump and enchanting Anna insists she will leave the stage next spring, and Ziegfeld insists she won't if he can help it.

BELASCO SECURES CROSSMAN.

David Belasco's engagement of Henrietta Crossman, now an admitted fact, although vigorously denied by the actress and her husband when first announced several months ago, gives added importance to the production with which this author-manager proposes to follow his forthcoming and brief engagement of Mrs. Leslie Carter at the Belasco theater. Miss Bates has but three weeks after this one to remain in town with "The Darling of the Gods," still undiminished in the quality of its success, and after that "Du Barry" will occupy the theater for a period of similar duration. Thus in six weeks' time we shall have three plays, which people say is a new Belasco adaptation of "The Bath Comedy." But I shouldn't at all wonder if we were to find the adroit Mr. Belasco with "something up his sleeve," in the shape of quite another play. He has a habit of dealing out surprises.

NOTES OF INTEREST.

Of the two stars who came to New York with new plays last week, Mr. Sothern was very much the more successful in a monetary sense. Mr. Mansfield, to be sure, had large audiences at the New Lyric Theater, but Sothern turned away by the battalion at the Herald Square.

The new theatrical combination of Ada Rehan and Otis Skinner seems to have aroused extraordinary interest in advance of its coming. The opening performance of "The Taming of the Shrew," with these two celebrated artists in the principal roles, occurred on Monday night in Atlantic City, where the seats were all long before the company arrived in town. The performance is described as having been a most captivating piece of comedy representation from first to last, with both stars at their very best, and the supporting organization very skillfully put together. Liebler & Co., the projectors of this enterprise, express the keenest of satisfaction, first with the financial outcome, and second with the earnest appreciation of its artistic worth.

One of the interesting features promised for Luna Park next season is an



SCENE FROM "TRILBY,"

Which will be produced at the Grand next week.

elephant farm where no less than sixty of these great animals will be assembled. This will be the largest herd of elephants in the world. The Ringling brothers, circus managers, at present lead with thirty-six, and the Barnum & Bailey show follows with twenty-four. The Luna Park collection will be equal to both of these mentioned.

LEANDER RICHARDSON.

Tragedy Adverted.

"Just in the nick of time out little boy was saved," writes Mrs. W. Watkins of Pleasant City, Ohio. "Pneumonia had played sad havoc with him and a terrible cough set in. Besides, Doctors treated him, but he grew worse every day. At length we tried Dr. King's New Discovery for Consumption, and our darling was saved. He's now sound and well. Everybody ought to know, it's the only sure cure for Coughs, Colds and all Lung diseases. Guaranteed by Z. C. M. I. Drug Store. Price 50c and \$1.00. Trial bottles free."

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