



Next week's Orpheum bill is headed by the Trapnell family, three young ladies a man and a small boy; they are numbered among the smartest and most graceful acrobats ever imported to America.

Another favorite act will be "Chums" as presented by Miss Eva Taylor and her company of farceurs. This is a one-act laughing classic which she is using by special arrangement with Mr. Chas. Frohman.

"The Warfield of Vaudeville" is the way Ben Welch is sometimes introduced; he is no stranger here, as he is remembered well and favorably from former visits, when his work won him a legion of admirers and a host of friends.

A musical number well worth while will be given by Mr. Chas. Wayne of comic opera fame, who is assisted by Miss Gertrude Des Roche. The ve-

cameraphone attractions he has yet secured. The leading feature is "The Lady and the Cowboy," one of the best western comedies recently produced. The story is that of an eastern girl who becomes infatuated with cowboy life and whose lover, to cure her, dons cowboy attire, disguises himself, and announces that he is the great Buck, with whom his lady has fallen in love from reading of his adventures. His outrageous conduct quickly cures her of her infatuation.

Other features on the program are Samuels and company in "O'Brien Has No Place to Go," Madeline Lack in a new song, the sensational feature entitled "The Salome Dance," Fisher and company, in "O'Brien's Automobile," and a number of "still" pictures of more than ordinary merit.

The New York papers just at hand speak in glowing terms of Maude Adams' new production brought out last week, entitled, "What Every Woman Knows." This is the first representation in this country of Mr. Barrie's comedy which is the reigning suc-

### Third American Dancer Pleases London

Special Correspondence.

LONDON, Oct. 14.—Although London doesn't always appreciate American plays, its interest in American dancers seems to be inexhaustible. Its welcome to Ruth St. Denis on Thursday night was just as hearty as the welcome given to Maud Allan and to Isadora Duncan. The third to arrive in London of this American trio, who have made such a commotion abroad before being well-known at home except by hearsay, has made a brave venture in taking at her own expense for several weeks one of the most spacious and beautiful—and least successful—theaters in London. It is too early yet to say whether she will manage to carry so heavy a load on her slender young shoulders, but if the enthusiasm of the first night audience at the Scala on Thursday, and the discriminating praise of the critics is any criterion, she is going to win out, in spite of the fact that her dances are rather more serious-minded than any we have seen before.

Ruth St. Denis' story has been much like that of Isadora Duncan. She gave a few performances in America two years ago and won more critical attention than she felt. Then she tried it in London with the same result. Then she went to Paris and suddenly found herself famous. Berlin, Vienna and the other continental capitals took her up, and now after winding up her continental season in Westbaden last June, she is getting her belated reward in England, and next spring she will probably try her luck in her native land.

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**ADVANCED VAUDEVILLE**

**Orpheum THEATRE**

**New Bill Begins Tomorrow Night.**

First American Tour of **THE TRAPNELL FAMILY** Including Europe's Leading Lady Gymnast.

**EVA TAYLOR**  
And Her Players in the Merriest Of Farceful Comedies, "Chums," by arrangement with Charles Frohman.

The Favorite Character Comedian **BEN WELCH**  
In his original and much imitated Italian and Hebrew Characters

**CHARLES WAYNE**  
Assisted by Gertrude Des Roche & Company in a New Comedy Playlet with Music, "THE MORNING AFTER."

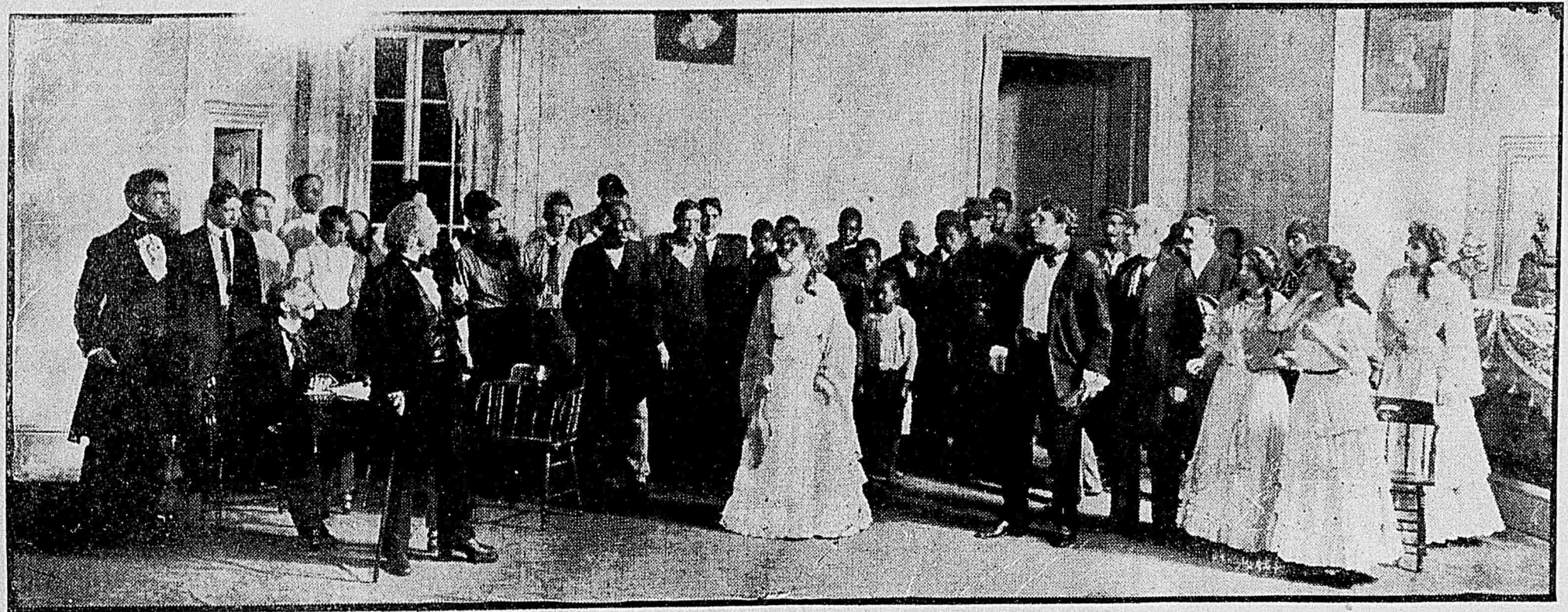
**Le CLAIR & SAMPSON**  
"The Strong Men"

**DeHAVEN & SYDNEY**  
The Dancing Watter and the Guest

**THE KINDROOME**

**ORPHEUM ORCHESTRA**

Matinee 10c, 25c, 50c. Box seats 75c. Evening, 25c, 50c, 75c. Box seats \$1.00.



The famous court scene in "The Clansman," the great Southern reconstruction Drama coming to the Salt Lake Theater Next Thursday, Friday and Saturday—Matinee Saturday.

In some places its production was prohibited. Of course, no better means of advertising could be conceived.

The scenes are laid in the hill country of South Carolina in 1867, when white civilization was in danger of being overthrown by the carpet-baggers and their dupes, the ignorant negroes.

Southern chivalry and manhood comes to the front in the person of Ben Cameron, a leader of the Ku-Klux Klan. He is in love with the daughter of a northern fanatic, but he will not sacrifice his principles to win her love. Instead, he tears down the "Social Equality" proclamation which the commanding general of the district has ordered placarded. The northern party try to sell out the Cameron homestead for fraudulent taxes, but Elsie Stoneman, Ben's sweetheart, buys it in.

At just the critical moment arrives for the assembling and work of the Ku Klux Klan. They gather at midnight in a mountain cave to perform their awful ritual and execute the solemn functions of a high court of justice. Ben, their leader, is arrested by the carpetbag government and sentenced to death. Elsie, his sweetheart, is promised his life if she will ally herself with the mulatto lieutenant-governor of South Carolina. She faints at the odious proposal, and her father, learning that his protegee has thus abused his confidence, denounces the mulatto.

At the end of the play and in the nick of time the Ku Klux enter. They have rescued Ben from the clutches of the farcical court martial, and led by him they level their revolvers at the villainous lieutenant-governor, making him their prisoner and freeing Elsie Stoneman, who falls into her lover's arms.

The play is interpreted by the original company from New York and Chicago, including such actors as Franklyn Ritchie, Eugene Hayden, Charles J. Wilson, M. J. Jordan, Maude Durand,

hicks in which they appear is called "The Morning After," which is full of fun, clever effects and bright, catchy musical numbers.

A comedy acrobatic act will be the offering of Le Clair & Sampson, English comedy athletic acrobats and travesty gymnasts.

A dancing novelty called the "Dancing Waiter and the Guest," is what Chas. DeHaven and Jack Sidney present. There is a little act in which they produce in pantomime and dance the ordering of a meal and the serving of the same.

The orchestra under the direction of Willard Weihe will play three artistic and tuneful selections; and two new subjects will be displayed by the kindroome.

Next week's bill at the Grand introduces two attractive bills, the first Bud Hicks in "The Yankee Doodle Boy," and the second entitled "A Millionaire Tramp." "The Yankee Doodle Boy" will run the first half of the week and the "Millionaire Tramp" the second, opening Thursday night. "Yankee Doodle" is a Powell and Cohan production, and in the character of Bud Hicks, its authors think they have created a piece of work as clever as anything else they have turned out in the dramatic line. The song hits with which the play is crowded are all new. The usual matinee will be given Wednesday.

As everyone knows "A Millionaire Tramp" is in its sixth year of popularity. The cast is claimed to be made up of talented people who, whether they are singing, dancing or exchanging their quaint dialogue, never fall to "catch on" with the audience. The management claim that the fun in the play is all of the clean variety.

The new bill which opened this afternoon at the Lyric and which will run all of next week, is announced by Manager Clark, as one of the best

cess in London. One paper states that all Miss Adams' previous successes have been distanced by her work in the new play. The company requires, for the presentation, 75 people.

The interesting little book entitled "The Mormons and the Theater," by the late John S. Lindsay, enjoys a steady sale from theatrical people who visit Salt Lake from time to time. A better review of pioneer theatricals has been written, and the book is a most interesting one to all who desire to be posted on early theatrical events. The Deseret News Book Store has the agency for the work.

**THEATER GOSSIP**

"The Lion and the Mouse" is now being played in Germany, France, Italy, Norway and the United States.

Miss Maude Fealy has been engaged as leading woman for Mr. Nat Goodwin to replace Miss Edna Goodrich. Miss Fealy started last season under the management of Mr. John Cort.

Victorien Sardou, who has long been ailing, has taken a turn for the worse and his condition is considered serious. He is 78 years and 1 month old.

J. M. Barrie has presented Miss Maude Adams with his original manuscript of "The Little Minister."

A Boston dispatch says: Suffering from a nervous breakdown, brought on by playing the leading feminine role in "The Thief," Margaret Illington, in private life Mrs. Daniel Frohman, has been forced to retire from the company. Her illness, which was considered only slight at first, has been found to be more serious than was supposed. For the last two days Mr. and Mrs. Frohman have been stopping at the Touraine. They will return to their New York home Saturday and Miss Illington will go to a place in the country to obtain the quiet her physicians demand for her.

Salt Lake friends of Nance O'Neil will regret to read the following from a New York paper:

"The fact that Agnes has failed to score a success at the Majestic theater and is to be withdrawn after tonight, gives no cause for surprise. There is, of course, many players who delight in extravagant sentiment and sensation, but in this case the sentiment was at once so trite and so false, and the sensations so absurd that they could not impose upon even the most silly or the most credulous. The brightness of Agnes in Miss O'Neil's career has faded somewhat rapidly, and it is a pity that she will be extinguished utterly by her natural inclinations are to be wasted and abused in such demoralizing exercises as these."

In announcing the representation of "The Servant in the House," which the Henry Miller Assn. of Players are to give before the faculty and student body of the University of Michigan in Ann Arbor, the Michigan Daily, the official student newspaper, says:

"It is not often that the entire university body is the recipient of a benefaction so valuable in an educational way as the one about to be so generously bestowed upon us in the presentation of 'The Servant in the House.' With calls from every metropolis of the country daily reaching the management requesting engagements, we should have felt honored to have had the opportunity to witness so noble a play here at Ann Arbor at almost any price. But to have the performance presented to us gratuitously makes our debt of gratitude doubly large."

The Empire Bill—Another unique feature is being introduced at one of the moving picture houses of this city. Besides the usual motion pictures, the Empire theater, just south of the Orpheum, is presenting a number of familiar scenes with living models. The following were given this week: "The Water Girl; Beauty and the Skull; Down on the Farm. The great historical conflict at Gettysburg will be one of the features for next week; others will be Summer and Harvest Time.

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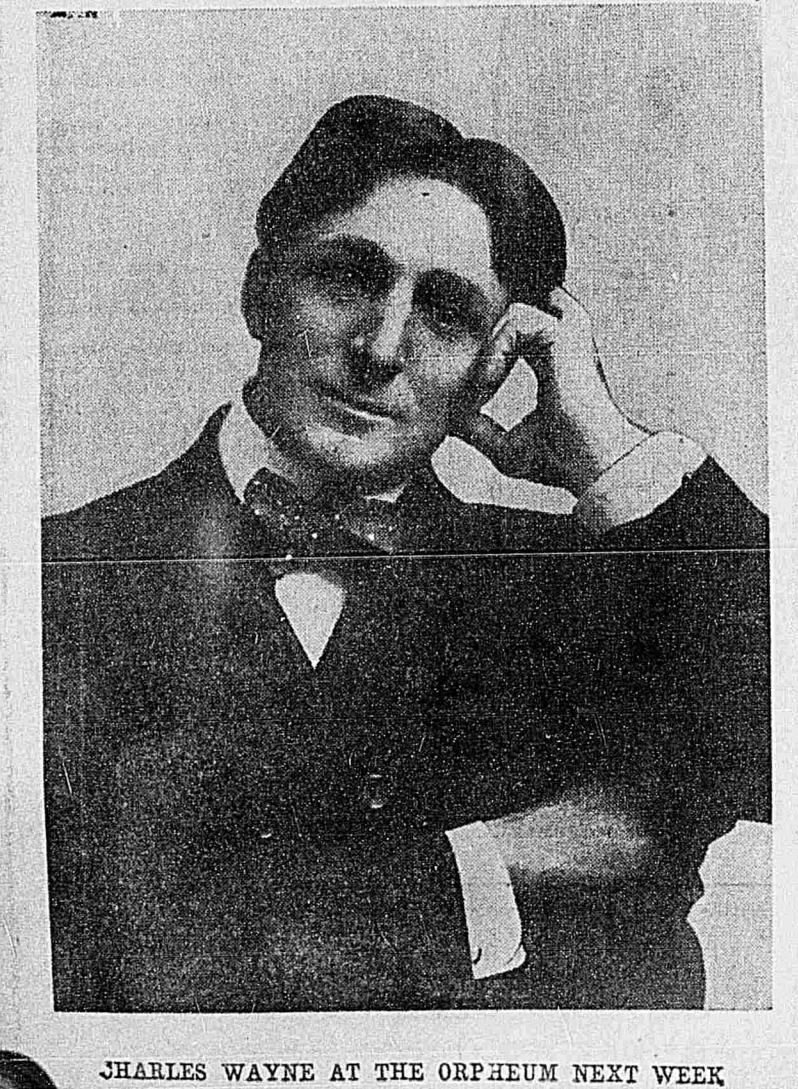
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CHARLES WAYNE AT THE ORPHEUM NEXT WEEK

When Knights Were Bold," at Wyndham's theater. Miss Robins has had a career sufficiently varied to satisfy even people in stage-land. She began life as a poultry-farmer in the Midlands, from which she "incubated" herself—using poultry farm terms—into an artist's model. This latter career did not suit her, and she went to Oxford where she secured a triumph and took honors in modern languages. All this, mind you, while in her teens. The process of incubation continues, she achieved her first stage success with Wilson Barrett and won her way up to leading lady in what is considered his finest drama, "Lucky Durham." On coming to London she appeared in legitimate drama and won considerable distinction at His Majesty's theater in "A Winter's Tale." Miss Robins has now developed into a full-fledged playwright. She has retired into the country temporarily and is hard at work on a farm incubating—not poultry—but more plays.

**JOHN WILKES BOOTH AS I REMEMBER HIM.**

(Written by Louis James for the Saturday News.)

There is a time in every man's life when recollection becomes one of the most fascinating of pastimes; the successes or defeats, the joys and sorrows, and all the lasting impressions made by one act, courtesy or event that has become so indelibly imprinted upon your mind that "Time cannot efface nor custom stale."

It was my fortune once to witness a dramatic performance that so impressed me, that to this day the picture is as impressive as upon the day of the enactment.

It was while in Baltimore, and having a night off I went to see John Wilkes Booth play "Richard III." and little did I think that a few weeks later this same man would have been the cause of so much national consternation.

Booth was a handsome fellow, raven black curly hair, flashing eyes, and a face that was a singularly fairer than blood red, and most magnificently rounded voice that uttered lines in a manner that made the other members of the Booth family jealous. Wilkes was the actor of the three brothers, Junius Brutus was the poorest actor of the trio, Edwin was the student prince, and John Wilkes was the profound thinker and naturally of a morbid disposition. John Wilkes was the romantic actor, impulsive, erratic, daring, a delightful companion, generous, charitable, and a perfect "Man's man."

Knowing the man thus much my interest in his performance of what was his greatest character, naturally served to induce me to view his performance with a critical eye, and as such I did.

Never in my life had I seen a performance that depicted so much of the real Richard as I saw that night by Booth's personality. He seemed to live the character for the time being, and while I personally do not believe in such methods, in his characterization, it seemed to fit the man. If I mistake not, Edwin was his Richmond (and the night prior to my visit) in the combat, Booth backed Tilton clean over the footlights, so aggressive and realistic was he that a night; such was an excellent swordsman and a thoroughly trained all round athlete.

If the histrionic art was ever handed down from sire to son then John Wilkes Booth inherited every attribute embodied in his great and gifted father, who was in his day the greatest actor in this country.

I have known many of the old time players who have been in the same companies with John Wilkes Booth, Ed Tilton, Sam Chester, Harry Langdon, Owen Pawcett and many others, and they all had a good word for this poor misguided genius, for such he was, and nothing but an erratic impulse or an over zealous desire to gain fame (if only for a moment's duration) would have caused him to plunge his family and nation into the calamity that he did, for deep at heart in a normal frame of mind, he did not possess one vicious trait.

### Deadheadism a Fixed and Deadly Institution in Europe

No doubt many of our readers have been, to say the least, amazed at certain statements made by me to the effect that no money is paid by Europe for art, particularly for music, and that for that reason the artists are not capable of showing an income or any possessions unless these are derived from a voyage to America or from American pupils or American licenses or royalties on European literary or musical products. Even if a musical artist secures here a decent fee it is only on "occasion," as it is here called, and not as a steady engagement.

Early this year my statements were endorsed through the publication of a meeting of Parisian theatrical persons, who attempted to formulate a plan that would enable them to do away with the various "systems" under which their theaters were run—entirely by "deadhead" or invited guest. I learn now that nothing practical could be accomplished. There are no rich managers of any kind, musical or dramatic, in Europe, except a few who made their money in circus performances. The money receipts are abnormally small and depend in Paris and London on the visitor entirely, as the better class of citizens of these cities does not pay for theater tickets and never for concert tickets. The only tickets sold at theaters to inhabitants of these towns are for cheap seats; the other seats are sold to strangers, and those occupied by the native are dead.

A singer well known in America a few days ago confirmed my statements about London concerts by telling me that the two receipts she gave the past season in London were for £200 each, and not one shilling was taken in for either, and she challenges the other singers who appeared in London last season to prove any better results.

Yesterday's New York-Paris Herald, however, gives my remarks on this sub-

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by Jno. S. Lindsay.

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