TONIGHT ends the very prosperous engagement of Miss Billie Burke in "Love Watches."

The theater will next be opened on Thursday evening when another novelty will be presented by Mr. Pyper entitled "Honeymoon Trail," a musical comedy rendered by a company of 60 people. The attraction comes from the Princess theater of Chicago, and is headed by Mr. Bert Baker, comedian, Aline Boulon, Mabel Melvine and Maude Potter being the three leading women. The engagement of "Honeymoon Trail" runs at the theater from Thursday till Saturday with the customary matinee.

Following that comes another of the big headliners of the season "The Third Degree," the last sensational success from the pen of Mr. Klein, author of "The Lion and the House." The play runs here during fair and conference week, and our old friend Paul Everton, who twice headed "The Lion and the Mouse" company in this city has the leading role.

* * *

The dramatization of Mrs. Mary J. Holmes' "Lena Rivers," which has been finding so much favor elsewhere and which is to be seen at the Colonial all next week, is said to be cleverly arranged. Of course Lena is the central figure, and around her are grouped all of the familiar characters of the book. There is dear old Granny Nichols, pretty and jealous Caroline, the old maid Nancy Schovendyke and Durward Belmont, the handsome young southerner. Then there are the two arch-plotters, Mrs. Graham and Mrs. Livingstone, the witty old negro Rastus and his wife Aunt Debbie; the unhappy, yet loving John Graham and Anna, the pretty sister of Caroline. Mrs. Graham moves through the piece, and so does the village bumpkin Joel Slocum. The play has much to commend it, inasmuch as it is clean and wholesome, tells a most interesting story, and has a delightful and refreshing atmosphere.

After "Lena Rivers" the Colonial will begin a continuous run of 34 weeks of "combinations," or, as they are better known, "Road Shows," during which the following companies will appear: International Grand Opera company, "The Red Mill," "David Higgins," "The Right of Way," "Strongheart," "Babes in Toyland," "Commencement Days," "In Wyoming," "Time, Place and Girl," May Howard, "Girl at the Helm," Paul Gilmore, "Cat and Fiddle," Bernard Daly, "Kind Dodo," "In Dreamland," "Little Johnnie Jones," "Ginger Bread Man," "Knight for a Day," "Land of Nod," "Too Many Wives," "Sunny Side of Broadway," "Lion and Mouse," "Honeymooners," Max Figman, "The Girl Question," "The Girl From Rector's," "The Sporters," "Sweet Innisfallen," "The Virginian," "Brewster's Millions."

* * *

Tonight the Willard Mack company wind up a successful week in "The Girl of the Golden West," which has brought new laurels to the brows of Miss Blanche Douglas.

Next week she will have another opportunity in Augustus Thomas' comedy entitled "The Other Girl." The leading character in the play, however, is that of Kid Garvey, a professional prize fighter, who gets into society rather above him, and involves himself in a hopeless tangle. The part is founded on the famous Kid McCoy and was originally created in New York by young Boucicault. This part will, of course, fall to Mr. Mack, who gave the play its first stock presentation three years ago in Duluth.

Miss Douglas will have the part of "the girl," as she has always done of late, and the role is one well fitted to her style. Mr. Allen, Mr. Rennie, Mr. Booth, and the other members will all have suitable parts.

There will be the usual matinees Wednesday and Saturday.

* * *

Miss Eleanor Gordon, who headlines the new bill at the Orpheum, is on her first vaudeville tour, and her vehicle is a bright racing comedy "Tips on Tap," written by Edgar Allen Woolf. It is full of situation and strong lines, and tells the story of a woman who taps her husband's pockets for racing tips, on which she plays.

"La Petite Revue" is a novel handling of an old idea, brought down to date, a review of old and new theatrical successes presented in an original fashion.

The Walthour Trio of bicyclists and acrobats are considered one of the foremost novelties of their kind to be seen anywhere.

The Five Avolos, European xylophonists are the premier in their line of work, and they have a large selection of tuneful and carefully chosen compositions.

Lena Pantzer, assisted by Sam Mint, has a novelty dancing act, in which she dances "all over the place," on the floor, on a spade, and on the wire.

Davey and Poney Moore have a pretty little comedy which they call "The Dancing Tenderfeet."

Little Millie Williams is a Salt Lake singer who will need no introduction. The feature of her act will be a round of taking songs which she sings from an airship sailing around the stage.

With some new pictures, and special selections by the increased Orpheum orchestra, the bill should prove as attractive as any previous bill this season.

* * *

Walter Arington announces that he will give a scenic production of "Quo Vadis" at the Bungalow all next week. He has made special preparations and will have new scenery and stage trappings. It will be a severe test of the strength of his company but he says that he is willing to abide by the public's verdict.

Few books have created a greater stir in both religious and secular worlds than this wonderful novel of the Polish writer Sienkevicz, telling the story of persecutions of the early Christians by Nero and his followers. There have been many stage versions, some mediocre, and some remarkably good. Mr. Arington thinks he has secured the best. It follows closely the story opening with Nero's drunken revel, where the beautiful Lygia is brought in and insulted by Vinicius, from whose insults she is rescued by the giant Ursus.

John Ince, as Vinicius, will have the best part in which he has been seen since coming to Salt Lake and one for which his fine physique and clever acting will fit him. Miss Bertha Creighton will play Lygia and Miss Arington, the slave Eunice. Many of the members of the company have played in the piece before and all will be well cast. It is said a special surprise is in store in the rendition of the role of Nero by Harold Kennedy.

* * *

Salt Lakers will be interested to know that Charles Frohman has arranged for the following stars to visit the Pacific coast this season, each tour to begin in Kansas and to end in Seattle: Maude Adams in "What Every Woman Knows;" John Drew, in "Inconstant George;" Ethel Barrymore, in Sir A. W. Pinero's "Mid-Channel;" William H. Crane, in "Father and the Boys;" Hattie Williams, in "Detective Sparks;" William Collier, in "The Patriot;" Otis Skinner, in "Your Humble Servant;" Marie Doro, in a new play to be announced later, Kyrle Bellew, in "The Builder of Bridges;" Francis Wilson, in his own comedy, "The Bachelor's Baby;" Sir Charles Wyndham and Mary Moore, in "The Molinac." Mr. Frohman has chartered two private cars which will be used in succession by these companies traveling to the Pacific coast.

THEATER GOSSIP

On the site of the old Globe theater, London, with which Shakespeare was associated, a brewery now stands. It is said that not a landmark of his time remains in London.

Harry Bulger threatens to revive the old musical skit called "The Night of the Fourth," in which he and Sherry Matthews used to act. George Ade will not like this. He wrote it.

"The Servant in the House" is being acted in Denmark, Norway and Sweden, and will shortly be produced in London. Tyrone Power will tour this country in Mr. Kennedy's play this season.

Mrs. Leslie Carter purposes a book of essays in which she will talk of "Morality and the Drama," "Pride and the Players," "My Impressions of Bernhardt," "The Stage as a Career" and "The Actress-Manager."

Mary Mannering has brought another suit against her husband, James K. Hackett. It came up in the supreme court yesterday, says a New York paper, but exactly what the suit is about could not be learned from the meager papers.

The annual autumn melodrama at Drury Lane in London has been produced. This year its reasons for being a scene of collision on a railroad and another at Epsom with the race for the 2,000 guineas. The title is "The Whip."

Stories current along the street last week to the effect that Mrs. Leslie Carter would become the leading woman of Fred Belasco's stock company at Los Angeles were denied later by Mrs. Carter. Preparations for her appearance in New York in a new play, it was said, were going on uninterruptedly.

Julia Dean, from a slow steamship approaching Liverpool, writes: "What a splendid cure for tired, nervous people! I have had nine days of perfect rest, lots of fresh air, some exercise, no powder on face nor rat in hair, regular meals and tons of sleep, and stayed away from people."

Charles Frohman announces that besides the 14 new productions he is getting under way for New York, he will present this winter in that city Miss Billie Burke in a new play, and also Miss Marie Doro in a new play. Miss Doro has sailed on The Mauretania for abroad, returning in December for her new production.

The body of Clyde Fitch, who died in France lately, was expected home from Europe yesterday in charge of his mother. The burial will take place in Hartford. Mr. Fitch was not a member of the American Dramatists' club or any other theatrical organization, and the funeral will be quiet and extremely simple.

According to apparently reliable information, Annie Russell is again ill in her home in Maine. When Miss Russell returned from Europe it was announced that she was to become a Shubert star. Further details have been lacking, and word reaches her friends in this city that she will be forced to remain in her country home for many weeks to come.

Maud Adams, who is now in England enjoying a long vacation, which was much needed after her strenuous work in the revival of "Joan of Arc" at the Harvard Stadium last June, will not return to this country until November. Miss Adams will appear again next season in J. M. Barrie's delightful comedy, "What Every Woman Knows."

Miss Margaret Anglin opened the season at the Savoy theater, New York, on Monday night in "The Awakening of Helen Richie." It is an adaptation, in four acts, of Miss Margaret Deland's novel, by Miss Charlotte Thompson. Miss Anglin has not been seen in New York in two years, and was warmly greeted. In the cast are Mr. John Findlay, Mr. Eugene Ormonde, Miss Sally Williams and Miss Gertrude Swiggett.

It was inevitable that the Cook-Peary exploration excitement would make itself of use to the theatrical business, from the "gags" of the sidewalk comedian to the ever-ready press agent. One of the cleverest impromptu innovations of the kind, however, is the appearance of a "north pole" on the sidewalk in front of the Circle theater. It is 20 feet high, topped with an American flag, and is covered with most arctic-looking icicles. A sign bears the information that it was presented to McIntyre & Heath by "Doc" Cook and "Bob" Peary. —Mirror.

Mrs. Madge Carr Cook, the original Mrs. Wiggs of the Cabbage Patch, entered into a new character recently, that of Mrs. Jim in "If I Had Money." The first rehearsal of the latest Booth Tarkington-Harry Leon Wilson comedy brought out as aides of Mrs. Cook a company including Harold Russell, Frank Goldsmith, Eleanor Montell, Dora Goldthwaite, Frances Gaunt, Dick Lee, Howard Hull, Riley C. Chamberlain, and Clinton Hamilton. The comedy is in four acts, the first scene being in back yard of Mrs. Jim's boarding house in Yellow Dog, Mont., and the others in Mrs. J. Sterling Griggs' apartments in the Hotel King William, New York.

ELEANOR GORDON,
At the Orpheum All Next Week.

THE IMPRESSIONABLE BEAUTIES OF HONEYMOON TRAIL.
At the Salt Lake Theater, Beginning Next Thursday Evening.

New Plays and Revivals Keep London Critics Busy

London Dramatic Letter

(Special Correspondence.)

LONDON, Sept. 11.—Productions during the past week have been somewhat less numerous, but still sufficiently abundant to keep the critics well engaged. Last Saturday witnessed the first performance of Justin Huntly McCarthy's romantic drama, "The Proud Prince," at the Lyceum. E. H. Sothern, the original creator of the title part, who, by the bye, sailed for New York three days ago, occupied a box, but as the author shared it with him I was unable to gather what he thought of the piece as presented by Booth & Carpenter.

As a matter of fact the critics were not by any means too favorably impressed by it, either as a work of literary value or as a drama pure and simple. They were pretty well united, however, in the opinion that the second act, which takes place in the House of Pleasure, with its terpsichorean extravagances, its voluptuous atmosphere and its outspoken references to the "oldest profession in the world," had succeeded all too easily in eluding the vigilance of the licenser. What Bernard Shaw thinks of the latitude shown to McCarthy in this instance and denied to him in the case of "Mrs. Warren's Profession," it would be instructive to learn. But so far he has preserved a sphinx-like silence. McCarthy is now focussing his attention upon the new play Tree has commissioned him to write for His Majesty's. That I fancy also carries us back to the mediaeval ages and, while possessing a serious interest, will give Tree and his leading lady, whoever she may be, scope for the exercise of their humorous talents.

* * *

Next Wednesday we are to have William Vaughn Moody's play, "The Great Divide," at the Adelphi with Henry Miller in his original part. Such excellent accounts have reached us from your side regarding the piece that we are all looking forward to the event with unusual interest. Miller has taken up his quarters at the Savoy and there I had a long chat with him the other morning. He was particularly frank, genial and hopeful, although suffering from a severe chill. There is nothing about him of the Marie Dressler jaundiced way of looking at things.

"If London does not like 'The Great Divide,'" he said, "be sure I shan't complain. I have too solid a belief in the fairness of your public and your press to resent adverse criticism. Odd, isn't it, that although I have been thirty years on the stage this should be my first appearance in London? I hope, however, it won't be my last."

Passing to other subjects I asked him to say what in his judgment were the particular qualities that made Charles Frohman so successful.

"Courage, good sense, good taste and continuous application," was his answer. "I knew C. F. almost as a boy," he went on. "He was a little my senior and he it was who gave me my first encouraging pat on the back. He declared that in time I should make an actor and I hope I have justified his confidence."

Henry Miller ought certainly to establish himself as a favorite with the London public. He has just the right manner, his personality is eminently pleasing, he has the gifts of simplicity and natural charm. I should say his chances of making good next Wednesday evening are of the best.

* * *

I cannot but feel rather astonished at the scanty notices which have appeared in the London papers regarding the death of Clyde Fitch. The circumstance is, of course, partially explained by the fact that his successes here were altogether disproportionate to those which he achieved in the United States. A correspondent of The Daily Mail seems to have been impressed in a way similar to myself. In a letter addressed to that journal he says:

"I have asked upwards of twenty people who was Clyde Fitch? Fifteen had never heard of him. Five thought he was on the stage and one or two hazarded, 'Wasn't he a playwright?' Yet they had all seen 'Toddles' and laughed at the brilliant work of one whose name they had never heard or seen."

It is to be remembered, however, that when "Toddles" was produced at the Duke of York's, the name of the author was carefully withheld. That Clyde Fitch had adapted the piece was known to those within the inner circle. It is worth noting that in the case of "Madame X," now being played at the Globe and of "Arsene Lupin" at the Duke of York's, the same secrecy regarding the identity of the adaptor is observed. Of course Charles Frohman may have his reasons, good and substantial reasons, for shrouding the facts in mystery. But, after all, is it quite fair to the dramatic, who, surely, is entitled to whatever credit or discredit may accrue from his work?

Only a sense of disappointment is created by the performance of William Gillette's one-act play "Among Thieves" at the Palace Theater of Varieties. Alfred Butt, the manager, has certainly given it every chance. For the principal part he engaged H. V. Esmond, better known on your side as a playwright, but an actor of great nervous force and long experience, while the mounting of the trifle is quite irreproachable. What surprised me most in the novelty was the lack of craftsmanship displayed by the dramatist, whose long acquaintance with the stage and with stage requirements ought surely to have taught him that to keep his audience in a state of uncertainty almost up to the last moment is a dangerous thing to do. For quite two thirds of the performance we, in front, sat puzzled and perplexed not only as to the real drift of the story, but as to who the principal character was. Then suddenly tragedy was turned into farce and we discovered that Mr. Gillette was playing a game of "spoof" upon us. This is bad dramatic art take it how you will and as the joke, of which the victim is supposed to be a dying man, seemed to the audience rather of a brutal kind, I fear "Among Thieves" is not destined to enjoy a long run.

* * *

We are still waiting for the season to bring us some really big successes. So far the record in this respect is distinctly barren: Pinero's "Mid-Channel," "Arsene Lupin," "Madame X," "A Sense of Humor," are hardly likely, to judge by present appearances, to make old bones. "The Whip," Raleigh & Hamilton's new Drury Lane drama produced two nights ago by Arthur Collins, promises well, but its career is necessarily limited to three months. Paul Ruben's musical play "Dear Little Denmark," has also made a favorable start at the Prince of Wales', but I am doubtful as to its staying qualities. With the promised production of "False Gods" at His Majesty's, "Making a Gentleman" at the Garrick, "The Great Divide" at the Adelphi and Anstey's "The Brass Bottle" at the Vaudeville the next few days, however, may serve to equalize the balance.

* * *

As I close this letter news comes to me of serious ructions at Daly's where George Edwardes apparently is having a lot of trouble with some of the principals in "The Dollar Princess." Lily Elsie, am told, has thrown up her part which, temporarily at least, has been handed over to Gabrielle Ray. Edwardes, however, is doing his very best to conciliate the fair Elsie, who won such fame for herself in "The Merry Widow," and to persuade her to resume her place in the cast. Time will show whether or not his efforts have proved successful.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

Christensen's Dancing Academy, 137 East First South, will begin this season's work October 9 and 11. Children, juvenile and adult classes will form on these dates. Mr. Christensen has, and is, contending that the Dancing School should, and under his guidance will be, an educational factor to the community.

Five Girls Wanted

To learn hairdressing, apply "Sasses," 218 South Main St., over Hamilton's.

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SCENE FROM LENA RIVERS.
At the Colonial Theater All Next Week.

Henry Miller a Success in London

THE Salt Lake friends of Henry Miller, who learned that he had gone to try his fortunes in London his native city, and who will read the London letter in this issue telling of the preparations being made for his debut there, will rejoice in the later word which comes over the cables, that Mr. Miller and the widely known play, "The Great Divide," have scored an emphatic success.

The opening took place in London, Wednesday night the 15th, and a cable to the New York Herald the next day says: "Well may Mr. Henry Miller feel proud of his home coming to England as an actor after an absence from the English stage of 30 years.

"'The Great Divide,' which he produced at the Adelphi theater, Wednesday night, was most enthusiastically received, and so was Mr. Miller's powerful, convincing acting.

"This virile play of crude life in Arizona fairly clutched the London audience by the throat and shook a new sensation into the rather dilettante theatergoers of the British metropolis. At first they were aghast at its boldness and roughness and then they were enthralled.

"There is nothing nice about 'The Great Divide,' and that in itself is a good deal of a novelty here, for most London dramas are as nice as an afternoon tea. There is scarcely a clean shirt in the whole play, and the emotions are as raw as freshly slaughtered beef.

"However, it is not necessary to tell Americans about 'The Great Divide.' They have nearly all seen it during its long and successful run in the United States. Those who have not are to be pitied.

"Miss Edith Wynn Matthison, an English actress of high rank, played the role of the heroine, acted in America by Miss Margaret Anglin. She did it with much skill and fairly shared the honors of the evening with the star. With this exception the cast was the same as in America, and a good cast, too. Miss Laura Hope Crews must not be overlooked. She played Polly with charming piquancy.

"At the close Mr. Miller made a neat little speech of thanks in which he frankly confessed that he hoped to play a long engagement. Personally I think he will and that 'The Great Divide' will have an equally successful London experience as that other American play of western life, 'The White Men' which they flocked to see two seasons ago. Few indeed are the American plays that thrive here. When one does take root for a few months it is all the more welcome."

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