grandparents of Secy, of the Navy

arles J. Bonaparte,



ONIGHT closes the Harry Beresford engagement, and Monday night we are to have an attraction of a totally different sort in "The Sign of the Cross." This famous play of early Christian days, written and originally produced by Wilson Barrett, has been seen before In Salt Lake, and it always attracted serious attention. The rights for the United States and Canada are now in the hands of Mr. R. G. Craerin, who will produce it in this city. All the original scenery is promised, and the company is said to be a strong one. The advance sale for the engagement is row going on. h 6 *

Next week's bill at the Grand will consist of the familiar play, "The Pur ish Priest," for the first half, and "Tho Little Homestead," the second.

Everyone remembers "The Parish Priest," as presented by Dan Sully. It comes now in the hands of a new company, but the promise is made that all its life, lightness and galety have been retained. It is a clever vehicle for the talents of an up-to-date company, and this the management claim they have in the players who are now rendering Mr. Sully's famous work, "The Parish Priest" will run up till Wednesday, with the usual mid-week

"The Little Homestead," strongly emotional and sensational play, dealing with the blind infatuation which turns a wife from her fireside and her loving husband, to go forth into disgrace with an unscriptious and her loving husband, to so form into disgrace with an unscrupulous secoundrel. Needless to say, repentance and remorse follow with the usual forgiveness to the dying wife, and retribution on the shoulders of the destroyer of the home. The play is from the pen of W. B. Patton, and Wm. Macauley plays the leading role of Monte, the cripple. "The Little Homestead" runs from Thursday to Saturday with the usual matinee. the usual matinee.

Next week at the Orpheum will be primarily one of music, acrobatics and sensation. Heading the bill will be Vasco, "the mad musician," who joined the Orpheum circuit last month in San Francisco, where he landed from Australia on his way around the world from London. Vasco modestly lays claim to being the only man in the world that plays 27 musical instruments in 15 minutes. It sounds impossible. in 15 minutes. It sounds impossible, but if not true he will forfeit the sum of five hundred pounds (to quote his letter head) to any charitable institu-tion. The list of instruments includes strings, reeds, brass, flute and a de-zen others with rare names. The Wil-son Brothers, second on the list, are Gorman fun makers who are something different to the usual run. In Mile. Alexander and Mons. Bertie will be seen a novel and refined aerial act. seen' a novel and refined aerial act, which is now being presented on the circuit for the first time. They give a gracefully beautiful but perilous turn, entitled "After the Balt," in which they display some surprising costumes. Then there is Austin Walsh and his "gubberneck" auto. His turn is a novelty burlesque, "Seeing New York," which is said to be a scream, on account of the humorous lecture that accommonless the trip. Kates Brothers, companies the trip. Kates Brothers, eccentric acrobats, are a team addicted to clever work in tumbing. Special attention is directed to the polish and finish of the act of Pero and Wilson. comedy pantomimists. This feature starts out with a number of Japanese manipulations and barrel jumping. The Kinodrome will combine instruction with some foolishness and present scenes in the vicinity of Lake Geneva and a domestic sketch entitled "My Mother-in-Law."

The Lyric Stock company's next of-fering will be the sterling melo-drama entitled "The Stowaway." The story carrates the life of Tom Nyliss.a young man who falls into dissolute habits and becomes estranged from his father. His cousin, the villain of the play, schemes to prevent him from being reunited to the play takes place on a yacht, where a faithful servant of Tom's is stowed away and prevents the villain from accomplishing his purpose. The comaccomplishing his purpose. The com-edy element is also said to be strong. New scenery has been painted for the production, and the usual Wednesday and Saturday matinees will be given.

THEATRE GOSSIP

Amelia Biagham is making a tour in her new play "The Lilae Room."

Clay Clement has revived his ro-mantic comedy, "The New Dominion." Grace George has begun rehearsals of Ibsen's "The Lady from the Sea."

Wilton Luckaye will produce his



ANTON HEKKING.

The Famous Cellist Who Will Appear With the Salt Lake Symphony Orchestra at the Theater Next Friday



SCENE IN FIRST ACT OF "SIGN OF THE CROSS."

dramatization of "Les Miserables" in New York on Dec. 22.

Marie Tempest is to appear this seaedy of Alfred Sutro.

Paul Armstrong, the author of "The Heir to the Hoorah," is to write a play for Eleanor Robson.

Otis Skinner is having a remarkably successful tour through the south in Layedan's powerful play, "The Duel."

Lew Dockstader is appearing in a new monologue entitled "The Editor," which is said to be the best of his ef-Herman Sundermann's newest mod-

ern drame, "Das_ Blumenboot," has been received with marked favor in

William Collier has a new success in "Caught in the Rain." The play was written by Mr. Collier and Grant Maurice Materlinek's recent play "Joyzelle," is to be included in the repertoire of Sothern and Marlowe this

May Irwin has received from George Musgrove an offer to make a trip around the world next season, appear-ing in a repertoire of her plays.

Catulle Mendez's "Sant Teresa," and Ibsen's "The Lady From the Sea," are among the plays that Mme. Bernhardt

Mary Emerson, who is touring in "His Majesty and the Maid." is to be starred in the spring in a play that is being written by Alsen March.

s preparing to produce,

E. H. Peple is collaborating with W. H. Tremayne in a new play, "The Turn of the Tide," in which Edward A. Braden is to star Robert Hilliard.

Miss Louise Drew, the daughter of John Drew, is among the prominent members of William Collier's supporting company in "Caught in the Rain."

When Henrietta Crossman appe as Christian in her production of "Pil-grim's Progress," she is to wear a suit armor that has been made for her

Beerbohm Tree's next Shakespeare-an production in London will be "An-tony and Cleopatra," which will be staged in magnificent style at His Ma-

Boulah M. Dix and Evelyn Greenleg. Sutherland's play, "The Road to Yes-terday," is but one of many dramas which women have collaborated on with success.

Bose Coghlan' is appearing in vau-deville in the east, presenting a play-let called "The Ace of Trumps." It is founded on her greatest success, "Forget-Me-Not."

Robert Mantell is trying to obtain the American rights to "The Virgin God-dess," lately produced in London by Os-car Ashe. If he obtains these rights he will produce the pia next season.

Marguerite Clark is to be a star in the drametization of Mark Twain's "The Prince and the Pauper," which is to be made into a musical comedy is to be made into a musical come with the score by Frederick Chapin.

Clothilde Graves has written a three-act comedy for the Kendals which is said to contain some powerful situa-tions. These popular actors also have a new play from Herbert Swears.

The rights of the new three-act iay, "The Games of Gloris," by E. R. Philips, a western newspaper man, have been obtained by Jennie Eustace, who is now playing with Grace George.

The play in which the noted Dutch actor. Henry de Vries, is to appear in this country this season, is entitled "The Double Life." It is by an American author and is a play of American

The total box receipts of the four weeks' engagement of Mr. Warfield in "The Music Muster" at the Majestic theater, Boston, Mass., amounted to \$72,311.75, na average of over \$2,400

Clyde Fitch's new play for Miss Bianche Walsh was named last week. It is to be called "The Straight Road." Miss Walsh will be seen in the play for the first time at the Astor theater, New

Ezra Kendall is to appear next sca-son in a new play entitled "If I Were You." The scenes of the comedy are laid in Kausas, and Mr. Kendall's role will be that of a country printer, poor in worldly goods, but rich in philosophy. Mr. Kendall is now starring in "Swell Elegant Jones."

Edmund Breese, who is now playing the role of Ready-Money Ryder in "The Lion and the Mouse," at the Lyceum Theater, New York, will be presented by Henry B. Harris in a special matinee performance of "Virginius," The cast will include Flora Juliet Bowley as Virginia and other members of "The Lion and the Mouse" company. company,

The Shuberts have signed contracts with Robert Hunter for the immediate preparation and production of the new and original drama by Leo Ditrichsicin, entitled "The Writing on the Wall." The new play is said to be, in reality, a powerful arraignment of capital in its present-day attitude toward labor.

ward labor.

A box office report from the Academy of Music gives \$57,000 as the amount of money taken in there during the four weeks of Robert Mantell's Shakespearian engagement, without counting the special professional matinee of "King Lear." Of course, this sum does not represent crowded houses, but considering the low prices charged, it is a most creditable showcharged, it is a most creditable show-ing, and once more emphasizes the fact that the public will always sup-port Shakespearian performances if they are not so bad as to be absolutely unendurable. Mr. Mantell's represen-tations, of course, are a long way re-moved from that degree of iniquity.

York city.

A French paper gives an interesting account of the one theater to be found in Iceland. It is, of course, situated at Reikjavik, and it has been open since 1894. There are two or three representations a week, and the dramatic season begins in October and dramatic season begins in October and ends in April. The theater receives a subsidy of 500 crowns from the municipality and an equal sum from the Icelandic parliament. As there is no gas in Iceland, it is lighted with petroleitm, but next year the electric light is to be introduced. The repertory consists of the plays of Ibsen and Björnsen, of several of the classical works of Danish literature and of a few comedies by Icelandic authors, An "immense success" means a run of about seven nights, the population of Reijkavik being only about 3,000. As for the actors, it must be difficult for them to make their fortunes, the average salary being only eight shillings James Young. The play is woven around the love story of Elizabeth Patterson and Jerome Bonaparte, the

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

oldest stories in any language truth. oldest stories in any language is the anecdote of the man who proclaimed his inability "to see the mountains, because there are so the mountains in a bit of very human dialogue.

"Have a cigar?" says Kearney to Kinkaid, who is his prisoner tempothe mountains, because there are so many hills in the way." This sad case theater, where there was such a quan-tity of production that the little play minute later he bursts out with "Damn

screams her denunciation of him above N EW YORK, Dec. 3.—One of the the tones of his voice, claps his hand over her mouth while he tells her the

rarily. was paralleled last week at the Belasco sulks. But the cheerlessness of the



TWO WILSON BROTHERS.

German Warblers and Fun Manufacturers at the Orpheum Next Week.

called "The Rose of the Rancho" was I it! quite hidden behind it. The impressions on one's mind, if they could have been photographed as one left the house, would have made the brain look like an artist's palette plentifully be-daubed with pigment. "What do you daubed with pigment. "What do you think of the piece?" somebody asked me in the lobby of the Belasco.
"That first-act setting, with its That first-act

orange trees and its fountain, was ex-

quisite."

"What was the play about?"

"About twenty calcium lights, with multihued confetti swirling and whirling through their streams of color."

"I know. But the plat?"

"Give it up. Don't believe I gathered much of the plot, but the spectacle of the dawn coming over the roof—".

There was the usual amount of slush and gush written about this Belasco offering; but the fact remains that, aside from the merit of its investiture, "The Rose of the Rancho" is a very thin and unimportant work, the formula for which would seem to be an ounce of drama dissolved in ten gailons of boiling words. "In all this," said William Winger, speaking of the comedy in the Tribune, "there is no examination into the remote causes of the universal passion; no philosophic essay on versal passion; no philosophic essay on masculine strength as opposed to fem-inine weakness; no treatise on elective

inine weakness; no treatise on elective affinities." If there is not—and I doubt it—those were the only opportunities for verbiage overlooked by the authors of the play, David Belasco and Richard Walion Tully.

"The Rose of the Rancho" contrasts the idleness and poetry of old California with the push and practicality of the Americans who gained possession of it in 1846, Juanita the Rose, is the daughter of a Spanish woman, who owns a in 1846. Juanita the Rose, is the daughter of a Spanish woman, who owns a ranch near Monterey. The mother wants Juanita to marry Don Luis de la Torre, but the girl's heart goes to Kearney, a government agent out of Washington, Kinkuld, a vulgarian landjumper from "states," attempts to gain the ownership of the ranch, and Kearney prevents this by sending to fle title deeds while pretending to be on the side of the marauder. This pretense almost costs Kearney the faith and love Miss Waish will be seen in the play for the first time at the Astor theater, New York, early in the new year.

Since the opening night at the Princess theater, New York, where Marsgaret Anglin and Henry Miller are appearing in "The Great Divide," every seat has been sold for every performance.

The largest theater in Chicago has been continually backed to see Richard Mansfield in "Peer Gwnt" and to supply the unparalleled demand for seats, Mr Mannsfield will make no change of bill throughout his Chicago congagement.

Mary Mannsring's new play, "Gieri-Mary Mannsring's new play," Gieri-Mary Mannsring's new play,

What's the use of false pride? Yes, I'll take one."

Frances Starr, a very young girl, who assumes the title role in the play, has a charming personality, and made a deep impression. When years and experience have given her a little more emotional power, she will be a fine actress as well as an agreeable one. John W. Cope's Kinkald is an admirable bit of work. A. Hamilton Reveile's Den Luis is equally notable, and Charles Richman is Charles Richman reasonably effective under the alias of Kearney. Indeed, no fault can be found anywhere with the presentation of "The Rose of the Rancho." It is the frama that does not fulfill expectations clientele of the Belasco will keep house crowded for a couple of months, but there is scant prospect of this attraction duplicating the runs of "The Girl of the Golden West," and "The Music Master."

Anybody who goes to the theater nerely to please his eyes will pass by the Belasco for the Hippodrome, where the stage facilities are such that this place of amusement is the home of productions that would be impossible elsewhere. The new spectacles offered elsewhere. The new spectacles offered on Thanksgiving eve are the first provided by the Messrs. Shubert and Anderson, and the most wonderful ever provided for any one. To describe them adequately in a column article would be a task beside which the feat of the famous Cook's tourist who saw Egypt in a day, pales into insignificance.

The show begins with a wild west performance called "Pioneer Days." There are Indians and cowboys and horses and hold-ups—in short, all the features of the Buffalo Bill entertainment. This makes a lively beginning

ment. This makes a lively beginning for what is to follow. A variety of particularly good circus acts precede a ballet which overshadows even the beautiful ballets staged by Thompson and Dundy. Two hundred and forty-four young women cavort in this spectacle.

"A Parisian Model" isn't the sort of

Anna Held has always figured on our stage as the high priestess of sensuality, but she has never given us another performance as frankly intended to appeal to the senses as is that which she presented last week at the Broadway. "A Parisian Model" is one long riot of girls and gowns, girls in gowns, and girls—almost—without gowns. Naturally, Gotham has let out a squeal of amazement as plercing and as empty as the scream of a whistling siren. Our olderly critics have said terrible things, the Rev. Madison Peters advertises himself and the show in a half-page of horror printed in Sunday's World, and Anthony Comstock is yet to be heard from. with Uncle Silas,

NEW ACTRESS IN NEW PLAY.

From comparative obscurity Miss Starr in one season has sprung into metro-

politan fame by her portrayal of the title role in "The Rose o' the Rancho," a

new play of early California life, now being successfully presented in New

Miss Frances Starr is the latest young woman to win stellar stage honors,

from.

Perhaps it is because I am very young, and perhaps it is because I am utterly shameless, that I was not horrified at "A Paristan Model." I like to look at anything beautiful, and particularly at beautiful women. Why not good-looking girls in preference to appallingly bad plays? "A Paristan Model" would have been unspeakably bad but for its girls and its quad. The book is quite as dull as the worst that has been done by Harry B. Smith, and the music, by Max Hoffmann, is wretchedly commonplace. mann, is wretchedly commonplace. and art last week in New York was Mr. Smith's wit reaches high water very, very long.

that "every one who went out of the Hippodrome felt as though he had ought to leave another dollar at the box-office."

I mark when he makes Charles A. Eigelow refer to Paderewski as "Paddyrooster." Julian Mitchell, who staged the piece, is, as usual, its principal raisen d'etre.

As to the shocks in the performance,
"A Parisian Model" is as full of
shocks as an electric battery. Miss
Held and Gertrude Hoffmann give us
a sample of "La Mattchiche" that
relegates the old hoochee-coochee to
the class of dances suitable for charity balls. Just before that, Miss Held
changes her sown seven times on the changes her gown seven times on the stage, stepping out between the first and second changes in a good humor and a silken garment much abbreviat-ed at both ends.

thing to which you would take Aunt Jane, but it would make an awfui hit

There were three or four other things last week in New York. Katie Barry and John Slavin were seen at the Grand Opera House in a new musical comedy, entitled "Mamselle Sallie." The Grand is off my beat, and "Mamselle Sallie" is said to be pretty dull. I shall see it within a few days at the New York. Robert Mantell produced "Julius Caesar" at the academy, and we had five nights of grand opera at the Metropolitian. of grand opera at the Metropolitan. Of all these, more anon. Life is short,

IN LONDON THEATERS.

ONDON, Nov. 24 .- It is brilliant and daring. When all is said and done, that is the highest praise that one can give to George Bernard Shaw's new play, "The Doctor's Dilemma," which, after much preliminary trumpeting, was finally done at the Court on Tuesday last. And of course it would have been a highly surprising thing if this "tragedy" as Mr. Shaw mistakenly calls it, has been a really forceful and inspired workwritten as it was in response to a critic's suggestion that "G. B. S." should put death on the stage, and thus prove himself a satisist and dialectician of himself will dwell and be immorthe first rank, and as he had already ione this to the satisfaction of every one, it is hard to consider "The Doctor's Dilemma" anything more than a com-

paratively wasted effort.
Yes, this time Shaw has completely failed, for neither has he given us a eal tragedy—as he avowedly set out to lo—nor has he made anything like a successful assault upon medical men, whose nefarious ways and unwarrantwhose nefarious ways and unwarrantable powers were to be so relentiessly exposed, once he got to writing about them. He has put no less than six doctors into his play, it is true, and poked all manner of fun at them, but every one of the lot is quite as unreal and unconvincing as is the great "death scene" in "The Doctor's Dilemma." scene" in "The Doctor's Dilemma," which is perfectly evident that its author means to be really pathetic, although, of course, in a highly original

and eminently Shawesque way. That "The Doctor's Dilemma" would be daring, nobody doubted, but this time even "G. B. S." has outdone himself. In fact, many folk in the thea-ter were honestly offended by the amazing creed pronounced by his dying artist hero. This began, "I believe in Michael Angelo, Velasquez and Rem-brandt, and the redemption of al brandt, and the redemption of all things by the power of ever lasting beauty." It seemed, too, as if the dramatist were rather presuming on his popularity when he made the same character say: "I don't believe in morality; I am a disciple of Bernard Shaw," and there were several other speeches and episodes that jarred. On the other hand, however, as in all Shaw's plays, there is much clever character drawing and on infinite number of witty and mirth-provoking peeches.

peeches.
But "The Doctor's Dilemma" fails also to interest until the nd and this is argely due to the ineffectiveness of the story upon which the author has hung his ideas of art, medicine, conscience and the thousand and one other things that are discussed in his play. It opens with a gathering of physicians—begin-ning with an eminent practitioner who has invented an anti-toxine and been chighted for it, and ending with a sixpenny doctor of the slums-and although the first act lasts exactly an hour, it is not until its final 10 minutes that we get to the real point, which is whether a certain man's life shall be saved or whether it shall not. This man is Louis Dubadet. He is a

young artist, consumptive, but of im-mense promise, and just before the end of the first act his wife comes to Sir Colenso Ridgeon, the eminent dis-coverer of the anti-toxine, to ask if he will not take Dubadet under his treat-ment and thereby save him The phy-sician, however, hesitates. It seems sician, however, hesitates. It seems that, for some rather obscure reason he is able to take only one more patient, and he has already half-decided that this shall be his friend, Blenkinsop, the "sixpenny doctor" who is also in danrer of dying from consumption. But Jennifer pleads passionately for her husband, and as she is pretty and Sir Colenso is half in love with her at first light he partly consents, and arranges ight he partly consents, and arrange, to see Dubadet.

Thus we begin the second act, in

saved to her, meaning that he shall die before her illusions regarding him are shattered.

Perish the artist-rake does, and it is the scene of his death which Mr. Shaw evidently intends to be impressive de-spite its freakiness, but which strikes most people as only in the worst of taste, as well as what follows after it. The whole six physicians are present, Jennifer, the wife, and a newspaper man, to whom the greater part of the artist's dying speech, with its amazing effronteries, is addressed. This speech lasts nearly 15 minutes, and as has been said, it begins with a recital of of Duba-det's artistic creed. Incidentally the artist requires his body to be burned with "lovely flame," and his wife not to so he himself will dwell and be immor-tal in her heart—even when, as he wishes she has married some one else, "poor fellow." Thus the extraordinary farrago goes on, while the journalist takes notes, and finally comes to an

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end as Dubadet gasps, with his last breath. "Is is the newspaper may

breath. "Is—is the newspaper man The act closes, morsover, with another amazing episoda, for, while the dead Dubadet lies before our eyes, followed his instructions, and arrayed hat of waving plumes and thus attired, proceeds in lay a gold-embrodered plat of waving plumes, and thus attired, proceeds in lay a gold-embrodered plat of waving plumes, and thus attired, proceeds in lay a gold-embrodered plat of waving plumes, and thus attired, proposed with the during the performance which might well have bromain the performance which might well have bromain the performance with the lab "epilogue" up his sleeve.

Of course, the episode of Sir Colenso Ridgeon's love for Jennifer Dubadet has in a Bond street plumer gallety where are collected the drawings of the despecialist, looking for Jennifer, and when he finds her there is trouble. For published a book about her husband's art, will have nothing to do with Sir Colenso, and when he attempts to him certain things regarding Dubadet's true character, she reforts by addressing that she has already married again, in immediate compliance with her husband's wishes, and by refusing to rell him who, and with her dignified exit, the final curtain comes down.

CURTIS BROWN.

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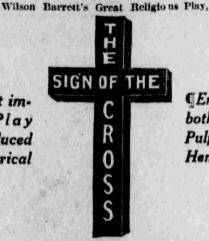
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