



TWO New York correspondents of this paper tonight largely cover the same subject, the passing of the once gifted Georgia Cayvan. The "News" gives the space willingly, knowing how dear to many Salt Lake Theater goes the memory of Miss Cayvan has ever been. No page of our theatrical history is more brightly illuminated than that which records the visits of the great Lyceum company in the early nineties, and no player in that notable group stood out more strongly than the lady to whom was entrusted the leading parts in such plays as "The Wife" and "The Charity Ball." The illustration which accompanies one of the articles is made from a photograph taken of Miss Cayvan about 1890, when she was in her prime.

The lamented Kirke LaShelle had many friends in Salt Lake who knew him when he was a struggling theatrical man traveling on the road in advance of "The Bostonians." Later they followed his career as a newspaper writer, and still later were interested to learn of his success as a theatrical manager. It was his enterprise and liberality which gave our stage such productions as "Arizona," "The Bonnie Brier Bush," "The Virginian," and has now made possible the "Heir to the Hoohoo." LaShelle's death was a heavy blow to the stage, but his many friends here will be glad to know that Mrs. LaShelle carries on his business in the same enterprising spirit that in which it was conceived. It is also pleasant to record that while "Arizona" and "The Bonnie Brier Bush" have lived their day, Mrs. LaShelle still profits handsomely by the two other productions. The net earnings of "The Virginian" and "The Heir to the Hoohoo" last year were \$30,000, and at the rate both are now traveling, that figure will be equalled if not exceeded during the present season.

Next week brings back that popular success "The College Widow." It will be seen at the Theater Tuesday and Wednesday evenings with a Wednesday matinee, and when it is known that the company is under the direction of Mr. Savage, it can be taken for granted that the production will be equal to its predecessors. "The College Widow" has had a success on the stage equal to the best plays of Chas. H. Hoyt, and there is no question of the strong business it will do in Salt Lake.

The company is headed by Louise Rutter, while Robert Kelly, J. B. Hollis, Chas. Turner, and Allan Brooks have the leading male roles.

Harry Beresford, the popular comedian, comes back to Salt Lake next Friday and Saturday in the new production entitled "The Woman Hater." This is said to be a great laugh producer and in the hands of Mr. Beresford none of its laughs will be lost sight of. The hero of "The Woman Hater" is one Samuel Bundy, who becomes engaged to three designing widows, and who to get rid of his complications breeds insanity. The consequence was that he scared away the two that he did not want, and also the one that he did. The last scene of the play is in a private lunatic asylum where all the complications are finally straightened out.

The irresistible Punch Wheeler, traveling theatrical man, is in the City of Mexico, and he writes the Mirror in characterful vein.

"They started a society for the prevention of cruelty to animals here," he says, "but were short of funds, so the committee got up a bull fight to help out the cause."

Among Manager Pyper's other December attractions are "Buster Brown," during the holiday time, and "In the Bishop's Carriage," a dramatization of the much talked of book.

The attraction at the Grand, the first half of next week, for four nights and Wednesday matinee, is called "The Old Clothes Man," with the author, James Kyrle MacCurdy, in the title role. Solomon Levi, "The Old Clothes Man," as it is called, is well put together, and contains many interesting incidents, and it is said to be good from a purely moral standpoint. It makes its appeal to some of the highest emotions of human nature, says the press agent, and you feel you are better for it. James Kyrle MacCurdy's portrayal of a Jewish dealer in a second hand clothing store, is original and full of pathos and humor.



HARRY BERESFORD,
In "The Woman Hater."

A new and modern play will be offered at the Grand next Thursday evening, when the young Russian actor, Mr. Theodore Lorich returns to Salt Lake for a three days engagement offering as his bill, the melo-dramatic success, "Beware of Men." The story told by the piece throughout abounds with heavy and wholesome comedy of the better kind. Mr. Lorich needs no introduction to theater goers of Salt Lake, as he is one of the greatest favorites in our city, and it is said the character assumed by him in "Beware of Men," admirably fits his capabilities. The same strong company which surrounded Mr. Lorich during his last engagement several weeks ago will be seen in this play. Mr.

orch's engagement will be limited to three nights and a Saturday matinee.

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MISS LOUISE RUTTER AS "JANE" AND SCENES FROM GEORGE ADE'S COMEDY, "THE COLLEGE WIDOW."

is estimated that fully 600 well known managers, actors and playwrights are eligible for membership.

Mr. Cyril Maude hopes to be able to open his new theater in London some time next January. It is already in an advanced state of preparation. It is upon the site of the old Avenue theater, which was destroyed when part of the roof of Charing Cross station fell in upon it. The new name is the Playhouse. One of the notable features in it will be the liberal amount of room allotted to occupants of the stalls, who will be able to pass in front of each other without mutual annoyance.

A report comes from Rome that Yarrow Praga, the Italian author, is writing a comedy, in collaboration with an English lady, which will be produced almost simultaneously in London and Rome, with Mrs. Patrick Campbell and Miss Duff in the respective versions. Its English title is "The Pledge Word," and the Italian "La Parola Data." The story tells of a modern Don Juan who retires into the country to mend his broken health, and there meets with a pretty young widow, whom he falls in love with and marries. The correspondent who forwards this story says that Signor Praga and other Italian writers have arranged to write several plays in collaboration with English dramatists, in the hope of profiting by the longer runs which successful pieces enjoy in England. Thus do evil communications corrupt good manners. Duff some time ago offered a reward of \$2500 for a good Italian play, but at latest accounts had failed to get one.

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

New York, Nov. 26.—You may have done without a new coat this winter, you may even have felt that you could not afford turkey next Thursday, but, if you take my advice, you won't miss seeing Mrs. Fiske when she comes your way with "The New York Idea." She came our way some days ago, and made all the other theatrical events of a week, which brought forth fresh plays by Charles Klein, Haddon Chambers, and James K. Jerome, look pale and unimportant. Take your choice between turkey and "The Daughters of Men," which is about as heavy and undigestible as that festive bird, but to deny yourself "The New York Idea" is to pass by the charlotte russe, the floating island, and the other light dainties that give pleasure to memories of dinner.

Langdon Mitchell, who turned out "Becky Sharp" for Mrs. Fiske, wrote "The New York Idea," and it is on view at the Lyric. I don't know another man in this country who could have done the work, and the only one in England is George Bernard Shaw. Mr. Mitchell's comedy is as cold and hard as a diamond, but it has more sparkling brilliancy than any diamond mined and 10 scintillant lines for every facet emit a little jewel. Sardou once said that the plot of a good play could be written on a calling-card. The plot of "The New York Idea" could be engraved on a dime, after the fashion of the gentleman known to fame who utilized that coin for the circulation of the Lord's Prayer. Cynthia Karslake (Mrs. Fiske) is the divorced wife of John Karslake (John Mason). She is about to marry Philip Phillimore (Charles Harned) when jealousy, aroused by a flirtation between her husband and Philip's divorced wife, Vida (Marion Lea), convinces her that she still cares for Karslake, to whom she returns just as he receives word that their divorce was invalid. Sir Wilfred Cates-Darby (George Arliss) is an English nobleman astonished at matrimonial conditions in America, and his comments throughout the piece are gems of exquisite satire.

There has been no end of stage comedy about the pecking of wedlocks since Sardou wrote "Divorcons" and Rosenfeld gave us "A Possible Case." Only a month ago Virginia Harned added to the list a play called "The Love Letter." But we have had nothing as clever and as biting as "The New York Idea." If I weren't afraid of dramatized Buster Brown and Panhandle Pete, I should call the work a cartoon play. Like a cartoon, it has a serious moral behind drawings of impossible people and events. Our newspapers last Sunday were full of dissertations on the influence of the offering and the viciousness of divorce. I don't care whether divorce is vicious or not; "The New York Idea" is the most enjoyable and the best acted comedy in Gotham.

There must be 200 good lines in Mr. Mitchell's play, and to quote any of them is to do an injustice to the others. Nevertheless, here are a few that stuck to my memory:

"In America you have no can't and a great deal of can."

"New York is bounded on the north, south, east and west by the state of divorce."

"What are divorces among friends?"

"The judiciary have mixed this thing (marriage and divorce) so we can't tell where we're married until we're divorced."

"I divorce her (Cynthia), see her married to you (Philip), and well on her way to you (Sir Wilfred)."

"You American girls are fine talkers. You talk and talk, but you have no heart. I once knew an American girl. She was the nicest kind of a boy."

"Nothing is final in nature, not even death," quote the clergyman from his sermon. "If death is not final, why should marriage be final?"

Cry, an excellent sermon. . . . All New York was there, and all New York went away happy."

You should hear these lines read by Mrs. Fiske and a company so full of good people that the management could afford to waste William B. Mack, the Shram of "Leah Kleschna," on a part a page long.

I have said that Mr. Mitchell is the only author I know in America who could have written "The New York Idea." There are 50, perhaps 100, who might have done "The Daughters of Men," or Owen Davis. It is a crude and talky melodrama, assuming the obligation of lecturing on capital and labor, discussing everything, establishing nothing, and ending in compromise. After three hours of conversation, the only way out proposed by Mr. Klein for a good one another. The Savior suggested that some hundreds of years ago, and if He wasn't able to bring it about I may be pardoned for doubting the potency of Mr. Klein. Excepting for its plotting on social economics, "The Daughters of Men" is simply a conventional lot of clap-trap, including such time-honored situations as the woman in the gentleman's "rooms" at midnight, and here and there it becomes sadly involved. The lady who goes to the theater with me describes it as "the place that passeth understanding."

There was a time—when he wrote Dr. Belgraff—in which Mr. Klein promised to be a great dramatist. He has preferred—as who would not, after all?—to be a successful one. The property of "The Lion and the Mouse," and the probable prosperity of "The Daughters of Men," proves only that he is a keen business man, quick to note conditions and to take advantage of them.

The Crosbyes are extremely wealthy folk. They live in a "mansion" on Fifth avenue, and have a blue reception room that looks like the interior of a jewel box. They also are interested in the firm of Milbank & Crosby, which employs a number of workmen than any other firm in the country and is having trouble with them all. Grace Crosby cares for John Stedman, a labor leader, who indulges in the customary talk about the "strike" and "the labor party," and is also in lavishly furnished "rooms" in Washington square. It is the old story of "love across the bloody chasm," equally recognizable whether the chasm is war, politics, or religion. Grace is indeed a generous John because he won't give up socialism, but in the second act she finds need of asking him to ease the strike against her relatives. Of course, she goes to his "rooms" and Louise Stedbeck, a daughter of the people, is there, too, and both women hide when the Crosby family appears. Shortly after, the father of Louise, with other advocates of the labor party, appears. What do you suppose John does? Conscious of the predicament of the imprisoned girls, does he attempt to get rid of his visitors? No—a thousand times no. "Let's sit down and talk it over," he says, beginning a discussion of the labor problem that has lasted an hour when the curtain goes up on the third act and lasts 30 minutes after. Then Grace falls into the arms of John and all is well.

Despite its general dullness, a piece has some dramatic moments, a little bright dialogue, and a great deal of excellent character-drawing. Dorothy Donnelly's impersonation of Louise is an artistic feature of a performance in which notable work is done by Herbert Keiley, Effie Shannon, Orin Johnson, George Parsons, Ralph Delmore, Carl Ahrendt, E. W. Morrison, Joseph Adelmann, and Grace Fikins.

The second offering of Eleanor Robson's season at the Liberty is a slight and unimportant effort taken by Eugene Presbury from Jerome K. Jerome, and entitled "Susan in Search of a Husband." Its plot is as old as the oldest old English comedy, having been on view here last in the musical piece called "My Lady's Maid." A wealthy woman, afraid that she is loved for her money, changes places with a chambermaid, but is wooed as desired, nevertheless, while the chambermaid is won by the hero of the play. In its principal essentials, "Susan" doesn't differ widely from its predecessor at the Liberty. Mr. Zangwill's "Nurse Marjorie."

Miss Robson also produces an after-piece, called "A Tenement Tragedy." It is a gruesome little play, the story of which, by a coincidence, is the story of a murder recently committed in New York. The two works, presented on the same evening, serve to establish the versatility of their star.

Some variety artists, over a midnight luncheon of mashed potatoes and sausages, talked about the fakes of their art.

"Of course you know how fake lightning sketching is done," said a dancer. "The sketcher is going to do, say, Abe Lincoln. Well, Abe is drawn in pale, invisible outline on the blackboard, and all that needs to be done is to draw the chalk quickly over them faint lines."

"I am an impromptu poet," said a second artist. "You call up to me from the audience any subject you've a mind to, and I rattle off a poem on the subject at once. This is a fake, of course. There ain't no poet livin' could do that. The fake is worked in this way: I have a lot of stock subjects with poems already composed, subjects like the coming election, or the peekaboo waist, or the Vanderbilt cup, and if you call up a subject to me, well and good—I'm prepared for you. But if you call up a subject I'm not equal to, I ignore you, and pretending to be speaking to a man in the back of the house, I say: 'The coming election? Very good, sir. Thank you, sir. Here we go!'"

"Whoever wins, I hope that I will get the job for which I sigh. The work is light, and yet the pay is seven lovely plunks a day. Whoever wins, I hope, bego, I get the job. I get the job!"

"I used to be fired from a cannon in my mouth," said an elderly man. "I was called 'Miss Claire' and I wore a blonde wig and pink silk tights. Of course it was a spring, and no gunpowder that sent me 10 feet through the air into a big net. A dangerous trick at that. I once broke a leg at it. This trick has altogether gone out of fashion. I don't believe it has been done in the last 15 years."

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