



It will be with something like a sigh of relief that we shall witness the final fall of the curtain tonight on entertainments of the burlesque, light musical, extravaganza sort. Since the season opened there has been an almost steady round of such things, and our audiences are sure to turn with pleasure to something of a solid form of entertainment, such as we are to witness Monday night, in the coming of those two prime favorites, Frederick Warde and Louis James. This is said to be their final season together, and they are celebrating it by a notable production of the new play "Alexander the Great," in addition to the stars, Norman Hackett and Margaret Bourne, with a strong supporting company will be seen, while the scenic investiture is said to be among the most remarkable of any which Warde and James have yet presented. Among the many elaborate stage settings, that which has attracted the most enthusiastic comment is the scene in the mountain tops above the clouds, where history tells us Alexander wept because he imagined he had arrived at the end of the world, and that, therefore, there were no more nations to conquer. The clouds, which are below the crags of the mountain heights on which Alexander's forces are encamped, are said to resemble the waves of an angry sea. They are rent asunder every once in a while by a terrible electric storm. The lightning gives way to sleet and hail, and the soldiers become hidden in the frosty mists, which gradually ascend and finally precipitate a blinding snowstorm. Gradually the storm subsides and a sunrise effect is obtained, the glory of which is known only to mountaineers. "Alexander the Great" runs Monday, Tuesday and Wednesday. "Julius Caesar" will be the bill Wednesday afternoon and Thursday evening.

The Grand theater, which, luckily for the two political parties, had no bookings this week, opens its doors again Monday night when the attraction will be the play that Lincoln J. Carter deems one of his best, "Down Mobile." The comedy part is in the hands of the well known favorite actor, John Dillon, whose name years ago was familiar to Salt Lake theatergoers. Miss Forman herself will, of course, have the role of Lady Isabel. "East Lynne," like "Uncle Tom's Cabin," always appeals to a certain clientele, no matter how many times it is announced for the season, and Messrs. Jones & Hammer feel certain that it will experience the customary popularity next week.

THEATRE GOSSIP.

Florence Roberts has been making some interesting experiments with a pedometer. Its tell tale record reveals the fact that during a performance of "Zaza," she travels a fraction over four miles, while upon the stage. And yet Miss Roberts is a successful star, and not a mere walking lady.

Norman Hackett, the talented young leading man with James and Warde will again be seen with these distinguished actors upon their forthcoming engagement here, as "Citius in 'Alexander the Great.'" Mr. Hackett bears the distinction of being the youngest leading man on the American stage and his success in the past few seasons with Louis James, Madame Modjeska, Frederick Warde, Kathryn Kidder and other stars has placed him in a position for stellar honors. It being the idea of Wagenhals and Kemper, managers for James and Warde, to make a star of him in the near future.

"Ben Hur" runs both this week and next at the Broadway Theater in Denver. The opening day's advance sale brought in \$4,000, while Richard Mansfield's advance sale for the first three days only ran \$3,000. The management expects the receipts will amount to \$40,000 for the two weeks. In Salt Lake they are betting on an average of \$2,000 a night for the five nights.

Week after next the Grand will have a production of "Tribby" and "The New Magdalen," both played by Miss Jessie Shirley.

We are to have another "Sapho" this time at the Grand, rendered by Lillian Mason, who comes early in November.

Robert Edison is in San Francisco with his "Soldiers of Fortune."

Richard Mansfield has secured the rights to George H. Broadhurst and Justus Miles Forman's dramatization of "The Garden of Lies."

The New York Herald styles Willie Collier's new play "Are You My Father?" a flat failure.

One interesting feature of the production of "Dorothy Vernon of Haddon Hall," in which Bertha Galland is starring, is the Elizabethan age, which is depicted in the play in costumes and characters. There are such grand dames and court gallants as Shakespeare sketched from life, including the vain, vigorous, vindictive Virgin Queen herself, a role in which May Robson has the eccentric character of her career. Mistress Dorothy herself is a red-haired, self-willed young woman, with the true Vernon temper, only a little less celebrated than that of the Tudors themselves.

Miss Maud Hoffman, who was the leading woman in Mansfield's company, is now in London and was recently congratulated by the king and queen for the clever way in which she essayed the role of the heroine in the Cardinal de Medicis of E. S. Willard. The performance was a brilliant affair, and St. James' theater has never before held a finer audience, with King Edward and Queen Alexandra occupying the royal box, surrounded by numbers of the jeweled nobility.

For the second time, Robert Taber, the American actor, is about to try management in London.

James K. Hackett has entirely re-staged "The Crisis," the play in which Miss Isabel Irving will star this season. He has another play, "The Frontiersman," for himself, and will send Miss Irving in "The Crisis."

The official censor will not allow Madame Duse to make her first appearance in London in D'Annunzio's

"La Citta Morta" as she had intended, so the actress and substitute "Glocondia."

Frank C. Bangs has made a hit as the pope in "The Eternal City," a role in which he succeeded E. M. Holland.

Leander Richardson's Letter

Sothern's New Play Is Not Considered Immoral by New Yorkers—The New Empire a Gorgeous Affair—Notes of the Drama.

Special Correspondence.

New York, Oct. 12.—Mr. Sothern's production of "The Proud Prince," at the Herald Square theater, indicates that the city of Detroit, where the play was pronounced violently immoral, is a peculiarly saintly and touchy community, whose sense of goodness ought to be put away in a glass case for protection. The drama is a kind of amplification of the poetic story of "Robert of Sicily" and it has been quite delightfully treated by Justin Huntly McCarthy. By a miracle the king's character of the old court jester is transformed into his own court jester and an angel assumes the kingly form and throne. Before this transference takes place the king has made advances to the pure and beautiful daughter of his executioner, has been repulsed by her and has laid a plan to revenge himself upon her. When he becomes the court jester and is kicked and cuffed and otherwise maltreated, he has an opportunity to observe the high womanly character of the girl he previously sought to possess and, falling desperately in love with her, he bends every thought and energy toward preventing the catastrophe he himself has schemed out for her. In the end, regenerated physically and morally, the king is restored to his place of power. Not so very shocking a story you will agree, merely having as its central and moving spirit the passion of a man for a woman and the building up of that passion into a pure, unselfish and ennobling love. As a play "The Proud Prince" is exceptionally interesting and as a spectacle it is very imposing and beautiful. Mr. Sothern, as the king jester, gives a fine, clearly defined and convincing dual impersonation, and as the daughter, Cecelia Loftus presents a singularly sympathetic picture of ingenuous girlhood. The rest of the cast is satisfactory and the production in general is unquestionably one of the best seen in New York, first at the Herald Square theater and then at Daniel Frohman's new and handsome Lyceum theater.

NEW EMPIRE OPENS.

The opening of the New Empire theater was signified by the presence of an audience that not only filled every part of the structure's interior but was made up of individuals foremost in the various walks of life in the metropolis. It was, indeed, what might with entire justification be called a representative crowd, and the members of it found not alone astonishment but delight in the work that had been accomplished inside the Empire since the closing of that house last spring. Excepting for the bare enclosing walls there isn't a vestige of the former Empire now in existence. A new stage, new balconies (on the cantilever plan doing away with all supporting posts), new boxes, new decorations, new hangings, new chairs and carpets, new lobbies and a heightened roof, are among the features of this temple of the drama which in its complete state unquestion-

ably bears out the exclamation often made the other evening, that the Empire is undoubtedly the most beautiful theater in the world. Gold and red in varying shades are the prevailing decorative colors, while upon the ceilings and in various panels elsewhere displayed, there are magnificent paintings illustrating appropriate subjects. The Empire is Mr. Frohman's favorite possession for the reason that his first sustained successes were registered within its walls. It wasn't necessary for some little time to come. The reconstruction now accomplished, for the theater was handsome enough and modern enough in its former state, to meet the public. But Mr. Frohman is a man of sentiment and he wishes the Empire to be thoroughly representative of his highest aims. John Drew in "Captain Dieppe" will be the attraction here for some little time to come. The actor was welcomed back to the Empire stage with very great fervor and the play was obviously enjoyed thoroughly from first to last.

MANSFIELD'S RECEPTION.

Richard Mansfield had a big and stirring reception when he made his first appearance upon the scene of "Old Heidelberg" at the beginning of the week. The actor has a large and ardent clientele in New York, made up mainly of cultured persons sufficiently familiar with the story of this play to know it would afford Mr. Mansfield an opportunity for a characterization akin in most respects to the hero of "Prince Karl," the best liked, if not the best remembered of his portrayals. They were not disappointed, for the performance was most charming throughout. It was enlivened by a moral body representing Heidelberg students and singing the old university songs with much melody and verve. The new Lyric Theater is commodious, luxurious and entirely pleasing to the eye. The predominant tints in the decorations are—blue, apple-green and gold. The Mansfield engagement is for four weeks only, when "The Red Feather," the new DeKoven opera which has been received with almost unprecedented acclaim in Baltimore and elsewhere, will have its introduction in New York for a run which manager Ziegfeld is convinced will extend to the end of the season.

AT CONEY ISLAND.

Down at Luna Park, Coney Island, there is a remarkable state of things. When this resort was completed last spring, it was the generally accepted impression that its beautiful and brilliantly illuminated buildings were to be permanent fixtures to receive more or less additions from season to season. But the Messrs. Thompson & Dundy, who planned and built the park and its attractions, have torn down all the old features and are already at work upon new ones. Mr. Thompson said yesterday this plan would be followed every year in order to provide the public with unceasing variety. The net profits of Luna Park last season amounted to \$322,000, according to the official figures in the concern's books, so that the new expenditure now being made is by no means the chimerical undertaking it

IN THE "CABBAGE" PATCH.



Scene from "Wings of the Cabbage Patch."

Many Salt Laker have been waiting with interest for a report on the production of "Mrs. Wings of the Cabbage Patch," in which Madge Carr Cook is being starred. The press accounts say that the play has secured an undoubted success on the road, and it will soon be produced at a Broadway theater. Mr. Hodge, the actor shown in the accompanying cut with Miss Cook, has shared her success in the production.

appears at first sight to be Mr. Thompson is going to India next month to bring over a large number of natives, together with trappings and accoutrements and a herd of sixty elephants for a reproduction of the spectacle of the victory's inauguration.

ANNA HELD.

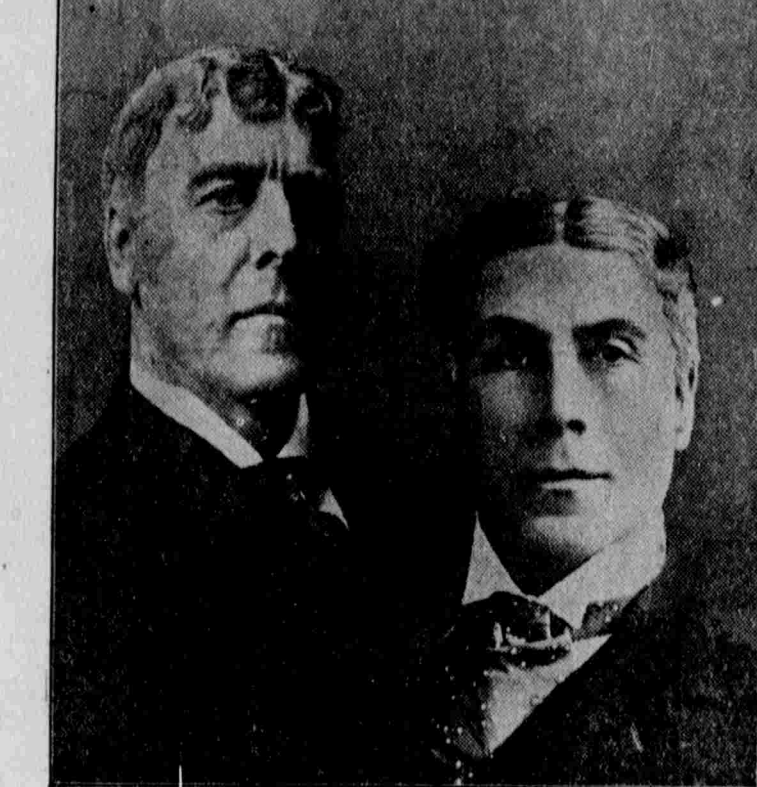
Anna Held is rapidly nearing the end of her rehearsals of "Mlle. Napoleon," the new Richpin-Luders opera, of which there is to be a most lavish presentation in New Haven on the evening of October 26. The company will remain for three nights in the city named and will then pass on to Philadelphia for a month. At the end of that time, the Rogers Brothers will have concluded their engagement at the Knickerbocker theater here, and Miss Held and her associates will succeed them for a stay of quite considerable duration. "Mlle. Napoleon" is said to be

Scandal," and in these instances too, the Daily stage settings are to be employed.

NOTES OF INTEREST.

Charles Warner is in the last week of his very prosperous engagement at the Academy of Music. When he leaves town the stage will be turned over to Charles Frohman for the final preparations for launching the Drury Lane melodrama "The Best of Friends." This has been set down for the evening of Oct. 29 and the event will be interesting for various reasons, principal among them being the return of Agnes Booth to the stage.

Ethel Barrymore is "on the road" this week, taking a sort of preliminary gallop with "Cousin Kate," which is to be the opening attraction at the new Hudson theater next Monday evening. Reports indicate that the comedy is not alone first rate in itself but suited to



FREDERICK WARDE AND LOUIS JAMES.

who appear at the Theater next week in spectacular productions of "Alexander the Great" and "Julius Caesar."

altogether the most ambitious undertaking of Miss Held's artistic career.

BELASCO'S NEW PLAY.

David Belasco is beginning to assemble the company engaged for the interpretation of his new play which is to come into the Belasco theater eight or nine weeks hence, after being presented for a fortnight in other cities in accordance with this author-manager's custom of absolutely smoothing out his productions before making them known to Broadway. Several actors and actresses have already arrived from England to enter upon rehearsals, the remainder of the organization having been made up in this country. The most notable engagement is probably that of Edwin Stevens, one of the best character comedians upon our stage.

REHAN'S OPENING.

The tour of Ada Rehan and Otis Skinner will have its opening in Atlantic City Oct. 19 with "The Turning of the Screw" as the first of the pieces to be shown. The scenic equipment and costumes were put together by the late Augustin Daly with the intention of presenting these two artists in the principal roles, but Mr. Daly died before the completion of his plan. Other plays in the repertoire of Miss Rehan and Mr. Skinner will be "The Merchant of Venice" and "The School for

the charming personality of Miss Barrymore.

Mrs. Leslie Carter "woke up" the city of Newark last week, when she played to receipts running above \$1,500 a night. Such things don't often happen in Newark and their occurrence at this time indicate that the popularity of Mrs. Carter as a drawing attraction.

Andrew Mack has begun rehearsing "My Lady Molly," the English musical comedy which will serve as the vehicle to carry him away from the field of Irish drama and into the management of Charles Frohman in the course of a few weeks. He is to bid farewell to "Arrah na Pogue" at the close of his forthcoming Boston engagement.

"The Three Little Maids" continues to be the "real thing" in New York amusements. It is being played to the most densely packed houses in town and it is certainly a pity from every viewpoint that it should be removed from the stage of Daly's Theatre at an early date when it might easily run on all winter long.

LEANDER RICHARDSON.

The well, but would take it into the house, open the box and insert the ring. But this explanation involves enormous improbabilities, while it is unlikely, again, that the conjuror managed to insert a duplicate ring into the dispatch box beforehand. Lord Lytton then asked the juggler if he could repeat the trick. He answered in the affirmative, and a lady lent another ring. Another officer took it with the seeds, as before, and dropped the ring into the well. The countenance of the juggler altered in the pause which followed. Something, he said, had gone wrong. And he seemed agitated. Turning to the second officer he said: "Did you arrange the seeds as I bade you?" "No," said the officer, "I thought that was nonsense, and I threw them away." The juggler seemed horrified. "Do you think I do this by myself?" he said, and, packing up, he departed.

The well was carefully dragged, and at last the lady's ring was brought to the surface. That ring, at least, had certainly been in the water. But had the first ring been as faithfully consigned to the depths? Experts will be of various opinions as to that, yet the hypothesis of confederacy and of a duplicate key to the dispatch box is difficult.—Longman's Magazine.

ONE ON THE CONDUCTOR.

One of the conductors on a Broadway car recently allowed his temper to get the best of him. Other conductors have no doubt often done the same thing. But in this particular case it resulted in an extremely embarrassing and unpleasant argument for the conductor. Things had been going wrong all day, there had been a block on the line, and when the car reached Twenty-third street it was several minutes behind its schedule. Three women and a child about 5 or 6 years old boarded the car

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