



MANAGER Paper will introduce the new play "For Mother's Sake," a melodrama in two acts, written by the author of "The Isle of Spice" and "The Royal Chef." It is by the author of these sparkling pieces, Ben N. Jerome, and is said to have secured a heavy run in the east as a play which has yet come from his pen. The company which renders the "Yankee Regent" here is headed by the comedian, Mr. Toby Lyons, and in addition we are promised a chorus of 40 or 50, many of them, of course, of the local sex. The management also promises the original production, including the scenic effects and superb costumes with which it was brought out.

As second in the list comes the star of western fame, Miss Maude Pealy, distinguished on many artistic and social accounts, and lately noted for the romantic marriage she made with young Louis Sherwin, a former Salt Lake newspaper man. The complications which followed this marriage are the subject of a new drama, "The Stranger Sex," a drama with a record of a big run in London. She is presented by Manager John Cort, who never allows a production, so that we ought to be assured of a strong supporting company. Miss Pealy opens Thursday and plays Friday and Saturday with the customary end of the week matinee.

The eighth and last performance of "The Alaskan" will be given tonight. The work has proved a success, somewhat surprising in its nature, for the reason that it came out from New York with a speed and energy which almost suggested that it had been hatched from all the critics so unanimous in their manager less envy than John Cort, might have been pardoned for giving up in discouragement. The reason for the adverse verdict in New York is something hard to find. "The Alaskan" is certainly brighter, fresher, more original and more timely than the majority of the comic operas which come west with the Broadway stamp of approval. Perhaps the production, being staged by a western manager, aroused a feeling of prejudice, and it is not unlikely that the metropolitan reviewers, being in the face of all Broadway traditions with principals who actually know how to sing.

"The coming week's bill at the Orpheum gives promise of being of unusual interest and merit. As headliners are O'Hana San & Co., presenting the oriental sketch, "The Geisha's Dream," introduced by four "Vivians" of Japan, the drama is a gorgeous riot of color and motion with new songs of Japanese character. O'Hana San and her two assistant Geishas dance in reality, Japanese, and the act as a whole can only be described in superlatives, according to the press agent.

The Rupperts are billed as "famous international European" equipping and give an acrobatic turn out of the ordinary. Then follows the well known Ferry Corvey, the wonderful musical clown. His act is said to be most novel and entertaining. The Cowboys Quartet appears in a musical sketch entitled "In the Life of a Cowboy." They are said to be first class vocalists and have a sketch entirely novel.

Peter Baker comes labeled "Mime, Tragic, Yodler, Eccentric, and Dialectician." Mr. Baker is a versatile that he can deliver almost any character or nationality. He is said to imitate the Englishman, the Scot, the German and the Bohemian, in a refined and pleasing manner. In Miss Daisy Dumont the management promises to present a popular and pleasing entertainment.

New attraction pictures by the Kinodrome and the ever popular orchestra complete the bill.

"The North and the South," will be distinctly represented in the two plays at the Grand next week. For the first half of the week will be seen



PEARL GOLDING.
With "For Mother's Sake," Grand Theater, starting next week.

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"The Sweetest Girl in Dixie" is said to have all the attributes of "Alabama." Its men belong to the chivalrous class, its women to the beautiful and generous ranks, both of which have made life in the south famous. The author claims that he has given in this play characters, scenes, and events which illustrate the "real south" more truly than any other of the so-called "Dixie plays" which have been produced of late years.

Freshman is again demonstrating



SOME OF THE BEAUTY CHORUS
With "The Yankee Regent" at the Salt Lake Theater next week.

that there is something new under the sun. Note the following:
"Mr. Charles Frohman's proposal to give theatrical performances on ocean steamships whenever his companies may be traveling to and from Europe, as exclusively told in the New York Herald has been accepted by the Cunard company. The New York market agent, yesterday received a cablegram from Liverpool notifying him of the company's decision. The Lusitania and her sister ship the Mauritania, soon to make her maiden voyage to New York, will be the first steamships of the line equipped for theatrical performances, and it is likely that "Puffy Ruffles" will be the first musical play given at sea, when Miss Hattie Williams comes with her company."

The only trouble with this scheme is not to be that each and every actor will have to be provided with an understudy, as a precaution against sickness.

Mary Mahoning has begun rehearsals of "Glorious Betsy," and will open her season at Plainfield, N. J., on Oct. 14.

May Irwin has bought from Frank J. Kelly a four story house at 156 West Forty-fifth street. The adjoining houses are owned by Charles Dillingham.

Mrs. Leslie Carter has postponed the opening of her season until later in the year. It is said that the play in which she expects to appear has not yet been finished.

J. Horan Miller, son of Henry Miller, has denied the current report of his marriage to Estelle Christie, a member of The Gay White Way company. Miss Christie has added her name to the list.

Lulu Fay, whose phenomenal run in "The Orphan" is the topic of musical comedy circles, is in private life Mr. Edwin Fitzgerald Fay. He made his first bow to the public in 1869, doing a clodhopper at a newspaper's benefit in Chicago.

Maudie Adams opened her season in Peter Pan at the Majestic theater, New York, on Oct. 27. She will continue on tour until Christmas week when she will come to the Empire theater for a run. The posters will be produced on Jan. 1.

Herbert Kelsey and Edie Shannon, under the personal direction of Ferdinand Gottschalk, are rounding their new play, "The House in Order," for the use of his star. Miss O'Neill will play the part of the wife. Nina, in which Miss Shannon was seen in such advantage last season.

Miss Margaret Anglin is in a somewhat critical condition. It may not be generally known, but she was born in the Canadian house of parliament, and her father was speaker of the house of commons at the time.

Klose & Erlanger's production of "Bon-Hur," although new in its ninth season, is still keeping up its record breaking attendance in all theaters where it is presented. Its four this season will cover the principal eastern and southern cities.

By arrangement with Charles Frohman Miss Nance O'Neill's manager, Charles Dillingham, has secured the famous "The House in Order" for the use of his star. Miss O'Neill will play the part of the wife. Nina, in which Miss Shannon was seen in such advantage last season.

Highly Bell, who is this year starring in "Shore Acres" under Shubert management, was originally destined to be a banker, like his father, but at the latter's death became passenger agent for the White Star Line, and between

selling tickets and influencing back developed his voice, which led him into a grand opera debut, then into comic opera.

Lulu Kayser, in "Lulu From Berlin," has made one of the greatest successes of her entire stage career. She will continue the Liberty theater in New York until Saturday night, the 19th inst., when previous contracts will compel her appearances in several of the principal cities of the east. Miss Kayser is a German girl who has been so prominent in New York that she could have continued there indefinitely for several months.

Frank C. Bangs will return to his native work on the stage. He will play the part of St. Malin in "The Secret Orchard," having just signed for the role.

"I have entirely recovered from my serious accident, and have regained my usual health," said Mr. Bangs.

IN LONDON THEATERS.

Special Correspondence.

LONDON, Oct. 2.—John Galsworthy has come to be looked upon in literary London as one of the comparatively new men who count for much, and who may be expected to figure in the group that will presently succeed Barrie, Pinero, Anthony Hope, Doyle, Weyman, Kipling and other chiefs among writers of novels and plays. So it was a large audience that gathered at the Savoy theater on Tuesday afternoon to see the first performance of Galsworthy's latest play, "Joy," by the Vendreux-Barker company, newly moved down town from the Court theater.

The scene of the play was the same for all three acts—the front of a house on the Thames above Oxford—and the action took place in a single day. After it was all over the audience departed in an apparently thoughtful frame of mind, wondering whether it had really enjoyed itself much. Well, there are some plays over which the playgoer chafes at first, and reverts in afterthought, and others that give more satisfaction on subsequent reflection than at the time of performance. "Joy" belongs to the latter class, and is the work of a man who had something to say that was worth saying—but which seems to have been too philosophical and psychological and too fragmentary to be said suitably in a theater.

A man whose business it is to read plays, calls the writer's attention to an interesting phenomenon. "I have this day," he said, "ploughed through seven plays by inexperienced writers. I read them conscientiously, but because it was not apparent from the first three pages that the plays were impossible, but hoping against hope that some one of them would show sufficient promise to make it worth while to take the author in hand, and make some suggestions regarding the first principles of stage requirements. None of the seven showed much promise, but there was nothing new in that. The point is that five of the seven had a clergyman of some sort for one of the principal characters, and that four of the seven dealt with a burglar. Moreover, this is about the average daily proportion of rectors or curates and burglars in plays of new authors; most of them are women. I don't know how to account for this outbreak of parsons and thieves, and have contented myself with roughly tabulating the attention to which they are placed. It works out as follows: Rector or curate shields burglar at temporary cost of reputation, 35 per cent; parson shields burglar, 10 per cent; parson accidentally encounters burglar and shows him error of his way, 20 per cent; parson and burglar conspire in affairs of the heart, 55 per cent."

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Special Correspondence.

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Next week Mrs. A. L. Pressett and her son Vasco S. Pressett, will leave for Jacksonville, Fla., to spend the winter with her daughter, Mrs. Louis W. Buckley. Mr. Buckley is manager of the Amusement Dixie Land Park company, and is well known in professional circles. Mrs. Pressett's health is not of the best and a winter in the south will be of great benefit to her.

At the Pratt Institute, Brooklyn, Miss Vilas Elliot is taking a course in domestic arts. Miss Elliot is a former teacher of the H. Y. at Provo.

Tuesday evening, Mrs. A. W. McCune will leave for Salt Lake. She has been quite ill during her stay in New York, but is so much improved in health that she has decided to leave for home; her daughter Bessie and her son Marcus are now at school in the east.

Elders J. M. Beck and C. W. Kingston, who have been in the country for the last month, are about to start for Patterson, N. J., where they will open up a mission. Both young men have done excellent work in the country, and are well prepared to preach in a new field.

JANET.



BELASCO CELEBRATES SILVER ANNIVERSARY.

With the dedication of the new Stuyvesant Theater by David Belasco, on Oct. 7, New York awakened to a realization that this remarkable playgoer, writer and manager had completed his quarter-century of work in his chosen field.

It is just a little more than 25 years since Belasco drifted into Salt Lake with James A. Herne and produced the play written by both, known as "Chums," or "Hearts of Oak." Out of this grew "May Blossom," and out of it too grew Belasco and Herne's estrangement, each claiming a credit in the authorship that the other disputed. Belasco was then little more than a tramp actor, and a rather sad one at that. But from Salt Lake he pushed on to New York, kept on writing, fell under the influence of Augustin Daly, and ultimately won his fortune as writer, manager and producer.

Taken altogether, Mr. Belasco is a remarkable man, but his most remarkable achievement was, according to the general interpretation of success by contractors and artists, the stained glass and fixtures by Tiffany, to him in the person of Mrs. Leslie Carter. When Belasco took in hand Mrs. Carter she was not quite as good as the average amateur, yet, under his tutelage she acquired a celebrity second to few great names in theatrical records.

In opening his new theater, Mr. Belasco chose for his stellar light his most popular protegee, David Warfield, giving him a vehicle, in "A Grand Army Man," which seems to have been fitted for the actor as a good tailor fits a coat.

Mr. Belasco's new theater is located on Forty-fourth street and when completed will have cost \$750,000. It embodies everything that the genius of man has been able to invent and apply to the development of the theater from the state to the auditorium. Whatever Belasco does, he does thoroughly. He designed the theater himself and gave his ideas to the corps of contractors and artists. The stained glass and fixtures are by Tiffany, the curtain is an ideal creation of dusky brown velvet with jeweled embroidery. The theater has a frontage of 105 feet by a depth of 100 feet, a rear elevation of 80 feet and stands three stories and a half high. The seating capacity is one thousand, of which four hundred and fifty seats are in the orchestra. The theater is one-half block from Broadway and is enclosed on three sides by a court 10 feet in width. It has 135 doors in all, and the house throughout has been approved by the board of fire underwriters. A tank with a capacity of 15,000 gallons of water is stationed on the roof with a reserve supply in the basement connected with a pump.

The stage is a typical Belasco creation, the famous author having brought many of his ideas and inventions to play. The lights are something wonderful in their profusion. The property room is under the stage and automatic traps can lower all the settings and bring up new ones in shortest order. There are six stories of dressing rooms arranged on much the same plan as modern flats, spacious, well lighted, ventilated with hot and cold water and a handsome shower bath on every floor. Mr. Belasco has, in fact, looked after his players with as jealous an eye as if he were building a hotel.

SALT LAKE THEATRE

Geo. D. Pyper
Manager.

Monday, Tuesday, OCTOBER 14, 15, 16

and Wednesday, OCTOBER 14, 15, 16

AND WEDNESDAY MATINEE.

H. H. Frazee offers the Brilliant Musical Success.

THE YANKEE RECENT

WITH A CAST OF 65,

HEADED BY

TOBY LYONS

THE GOO GOO MAN.

BY BEN M. JEROME.

As Produced Two Hundred and Fifty Nights in Chicago.

PRICES: — 25c to \$1.50. Matinee, 25c to \$1.00.

Sale now on.

Grand Theatre

A. M. COX
Manager.

4 Nights and Wednesday, OCT. 13

day Matinee, starting

The Little Sunbeam, PEARL GOLDING.

IN THE DELIGHTFUL RURAL DIAMA OF NEW ENGLAND LIFE.

FOR MOTHER'S SAKE

A Story of Strong Heart Interest, presented by an Excellent Cast.

A New Play With a New Theme Refreshing in Its Originality.

Evenings, 25, 50 and 75 cents. Matinee, 15 and 25 cents.

3 Nights and Saturday, Thursday, OCT. 17th.

Matinee, Starting

THE BEAUTIFUL SOUTHERN PLAY.

THE SWEETEST GIRL IN DIXIE.