

ramatic



Only a small sized audience was drawn out at the theater last night by the new farce, "Are You a Mason?" While part of the audience went into convulsions of laughter over the absurdities of the comedy, another portion, and this confined to the downstairs sections—watched the antics of the players with more wonderment than amusement. While the farce has many laughable situations in it, they are all so overdrawn as to run into the grotesque, and the whole story besides skirts closely to the lines of the coarse. The players all belong to the so-so class, with the exception of the two girls, who seem the veriest amateurs, while whatever ability the old man of the piece possessed, was nullified by the marvelling of the audience over his leg development.

The same bill goes for the last time tonight.

With six night performances and two matinees, with "Soldiers of Fortune" opening the week, "Pickwick" closing it, and "In Old Kentucky" sandwiched in between the two, Salt Lake theatergoers next week will not be puzzled to have their tastes satisfied.

Mr. Edeson's coming will be full of interest here, not only because he has risen to the place of one of our foremost romantic stars, but because he made a pleasant impression when he was last here, and because his father, the well remembered Geo. Edeson, tarried with us so long and successfully when he was stage manager at the Grand. Everyone knows that Mr. Edeson has had one of the biggest successes of the past three seasons, in the dramatization of Richard Harding Davis' "Soldiers of Fortune." The book has had an immense vogue, and it could not have been dramatized by a more skilled playwright than Augustus Thomas, who gave us "Alabama," "Arizona," and any number of other successful plays. Mr. Edeson brings all the New York scenery, costumes and properties. He is said to have made a success not second to that which he achieved with Maude Adams in "The Little Minister," a part which he created. Since he was last here he has been identified with the original roles in such successes as "The Girl I Left Behind Me," "The Masqueraders," "Sowing the Wind," "Liberty Hall" and a host of others.

There is little doubt of his doing handsome business in Salt Lake.

"In Old Kentucky," which from the box office standpoint never seems to grow old, will be seen Thursday and Friday. The race horse scene, the Pickaninny band, the burning stable, the episode of the colonel and the knot hole—all are so familiar to Salt Lake audiences that they need no mentioning. At the same time there is little doubt that the old play will draw the usual crowd. The part of Maude, the mountain heroine, will this year be assumed by Miss Jessie Harrisale.

The regret will be general that DeWolf Hopper and his big New York company, which includes so many bright names, can only visit us for two performances, next Saturday afternoon and evening. Their dates could not be arranged otherwise, however, and Salt Lake theatergoers who wish to see the immortal "Pickwick" set to music, must embrace one of these opportunities. Dickens' masterpiece, with the original company of seventy, and all the historical costumes, scenery and general properties that made the attraction famous, and gave it a three months' run at the Herald Square theater in New York, includes besides Mr. Hopper, Dinky Bell, Marguerite Clark, Laura Joyce Bell, Marion Field, Vivia Ogden, Louis Payne, George Chapman, Francis Belcher, J. K. Adams, Augustus Colletti, Guy Hartley, George Holladay, P. R. Willing, Florine Murray, Nellie Victoria, Felice Robinson and over sixty others.

At the Grand tonight the malodorous "Sapho" finishes her career, and it is to be hoped for good. The house takes a wide and a welcome departure Monday night, when it assumes "A Little Outcast" with May Stockton in the title role. The play belongs on the order of the sensational, melodramatic and pathetic, dealing both with the upper circles of society and life down in the haunts of evil and crime. "A Little Outcast" has been handsomely advertised and no doubt will do good business.

The offering at the Grand theater next Thursday, Nov. 12, will be a dramatization of J. A. Frazar's unpalatable book, "In a Woman's Power." Chicago newspapers say never before in the history of Chicago have there been so many theaters as at present time, and all doing good business. In a Woman's Power Co., under the management of E. J. Carpenter is playing to a turn-away, all who witnessed the production were of the one opinion, "Great." Miss Laura Dwyer is an adventures pure and simple. The woman who holds the power and is supported by a capable company, and the presentation will no doubt be satisfying.

"Ben Hur" opened in San Francisco last Monday night to the usual overwhelming audience and with the usual overwhelming success. The manager has sent to Salt Lake a statement of the advance receipts for the first two days, and it is one that causes Manager Poyer to feel more than ordinarily complacent. The receipts for the first day's sale in San Francisco were \$4,500; in Salt Lake they were \$5,500. At night fall on the second day in San Francisco they had reached \$5,000, still considerably less than in Salt Lake for the same time. Taken in conjunction with the fact that "Ben Hur's" opening night in Denver brought only \$1,700 into the house, while the first night's receipts in Salt Lake were over \$2,000—it causes Mr. Poyer to feel that Salt Lake is not at all presumptuous when she calls herself a theatrical metropolis.

The Chicago papers just at hand devote a large section of their space to glowing accounts of Eleanor Robson's success in "Merely Mary Ann." The young actress is lauded to the skies for her charming work in the part of Zangwill's heroine, Ada Dwyer, too, is given special mention, the Interocean saying: "Ada Dwyer scored a character hit as the lodging house keeper, giving just the harsh, ignorant, raucous touch that was needed," and the Tribune adding that "Miss Dwyer gave a

portrayal of the Cockney boarding house keeper that was a veritable masterpiece." "Merely Mary Ann" will be seen in New York for a Broadway run early in the season.

The Salt Lake Opera company showed the world what great talent exists in Utah and demonstrated the possibilities of opera, drawing on local talent alone. The "Tom Show" given by the Press club last spring gave the public an idea of what could be done in the way of a local humorous production. Some of the participants in each of these are invited, with others, in the production of "Cinderella," or "A Dress Rehearsal," which is to be produced at the Salt Lake theater Nov. 21. Mrs. Martha Royce King has general charge.

"Cinderella" is a localization of the pretty and clever opera, "A Dress Rehearsal." Local hits and business,

to play with E. H. Sothern in Shakespearean dramas.

Arthur Byron, whose hit here in "The Stubbornness of Geraldine," is well remembered, brings out "Major Andre" in New York on the 15th.

Howard Kyle commenced rehearsals this week of Rosemary, for which Helen Prindevill has been engaged to play Dorothy.

"Mary of Magdala," in which Mrs. Fiske will be seen here at the Grand this season, is received everywhere with all the unusual tokens of favor that marked its original representation in New York last season at the Manhattan theater, and again this season during her engagement at that house. This drama by Paul Heyse, the English version of which was made by Mr. William Winter, impresses every audience



ROBERT EDESON, In Richard Harding Davis' "The Soldiers of Fortune," Which Opens at the Salt Lake Theater Monday Night.

takeoff on different phases of Salt Lake life, new songs and dances have been introduced until, according to report, a thoroughly enjoyable show has resulted. Some remarkable talent is said to have been developed. About 50 persons will take part, among them being Mrs. King, Madge Lanus, Odessa L. Benedict, Marian Poynt Hill, Ethel Bauer, Mamie Ross, Rene Pedersen, Sigrid Pedersen, Edna Dwyer, Nellie Pinkerton, Lillian Schaufelberger, and Mrs. John Reed.

THEATRE GOSSIP.

Several very strong theatrical names appear in the cast supporting Robert Edeson next week. Among them are Harry Harwood, Helen Burg, Dorothy Tennant, and the well known actor, Fraser Coulter.

The "News" is in receipt of a note from the manager of the actress Albert Gallatin, denying the truth of the dispatch that Miss Gallatin was refused admission to the Norfolk chapter of the Daughters of the Confederacy. Her father was a general in the Confederate army, and her godmother was Mrs. Jefferson Davis, wife of the president of the "lost cause."

A Chicago dispatch gives this surprising intelligence regarding Julia Marlowe: Miss Julia Marlowe, who is playing here at Powers' theater in "Fools of Nature," will probably retire from the stage for the season after she closes her engagement here. In fact, unless something occurs in the next few days to cause her to change her mind, that is what she will do.

The play she is now interpreting has been severely criticized in Chicago as unsuitable to display Miss Marlowe's ability, and she has come to that conclusion herself. Therefore this week will probably see the end of her stage work until next season, when she is under contract with Charles Frohman.

Too Many Theatres, Says Mr. Belasco.

"In six months New York will be the worst theatrical city in the country," said David Belasco yesterday as he looked mournfully south, west and north from the intersection of Broadway and Forty-second street.

"There are too many theaters. There were, if anything, too many theaters last year in New York to make the show business a profitable occupation for managers. Now there are a lot of new theaters to divide the business and get their share, and I doubt if the theater going public has increased in New York in the last year to any appreciable extent.

"Of course I am a sufferer along with the rest, and also a victim of this recent new theater disease. My house is

that witnesses it as one of the most remarkable plays of this period of magnificent stage efforts.

Arthur B. Ward, a manager well known on the coast, son of Frederick Ward, has been engaged to travel in advance of Florence Roberts.

Henry Miller and Margaret Anglin, now doing "The Taming of Helen" in Denver, will close their successful tour of the west under the management of C. B. Dillingham. The combination was originally made for a summer engagement in San Francisco, but this proved so successful it was continued, and visits were made to all the principal cities between the Pacific coast and Chicago. Mr. Miller has been playing almost continuously for a year, and at a week in Buffalo will take a rest. It is probable that Mr. Dillingham will present him in a new play early in the coming year. Miss Anglin is to go to Canada for a fortnight and then expects to go abroad.

Ethel Barrymore has the family wit and sense at command. She was seeing Maxine Elliott in "Her Own Way" the other night, and remarked: "Isn't Maxine a beauty. She is the Venus de Milo—with her arms on."

Joseph Jefferson was frightened one night, and badly, too. He was playing in the farce of "Lend me a Shilling," a Wallick's theater in New York. It was during the time that Sir Henry Irving and Ellen Terry first appeared in this country, and Mr. Jefferson was so filled with stage fright that he forgot his lines. What did he do? Why he just stood in the middle of the stage and waited until he recalled them! When he did succeed, the house just fell apart in chunks of applause, and he soon as much that night by forgetting his lines as he would have had he remembered them, for when he smiled at the audience after he had regained his part, it was such a thankful kind smile that they just couldn't help applauding.

one of the new ones, and I have spent no little money in remodeling it and making it over to suit myself. But—we are too many.

"The fact is it is like trying to spread a very small piece of butter over a very large piece of bread. There is not enough patronage to cover the orchestra chairs. The result will be that none of the theaters will do a good business, and in a few months New York will get the worst dramatic black eye it ever had.

"Managers of companies will hesitate about bringing their shows here, when in the past they have always been only too glad to get an opening in New York.

"Naturally it will be a good thing for the public for a while, until the reaction comes. There are a great number of theaters with a great variety of attrac-



SCENE FROM "IN OLD KENTUCKY,"

At the Salt Lake Theater Next Thursday Evening.

tions. The public has a wide range to choose from, wider than ever before, and no trouble about getting seats, but the managers have pay for it, and in time they will get tired.

"Will that mean a reduction in the price of theater tickets?"

"Oh, I don't know about that. It

might work the other way and mean an increase in the price. But what it surely means is that some of the playhouses will have to put on poor shows, simply because the managers cannot get good ones. There are not enough good ones to be had."—New York Herald.

Leander Richardson's Letter

An English Manager Makes an Attempt to "Steal" from "Oz"—Nat Goodwin in Shakespeare Does Not Please New Yorkers and "Moves On" to Make Way for His Wife.

Special Correspondence.

New York, Nov. 2.—According to a story told by a man of prominence in the theatrical profession bearing a perfectly unblemished record for veracity, Mr. Arthur Collins, manager of the Drury Lane theater, London, is as much a pirate as the most disreputable fly-by-night freebooter in America. The statement is openly made and is vouched for by several persons familiar with its details, that Collins recently attempted to steal the Scurrow character created by Fred. Stone and made use of with such immense and sweeping success in Fred. Hamlin's production of "The Wizard of Oz." How the supposedly honorable English manager evolved his predatory plan and tried ineffectually to execute it, is perhaps told best in the words of the gentleman who was instrumental in frustrating the flagrant trick: "I was sitting one evening in the Savage club, during my stay in London some time ago," said the narrator, "when two persons began a conversation so close to me that I couldn't avoid overhearing it. One of these men is an American performer named Hugh Ward, and he told his associate he had been engaged by Arthur Collins to board the next steamer for New York and familiarize himself with the Scurrow sketch for the purpose of transferring it bodily to the next Christmas pantomime at the Drury Lane. As I am well acquainted with Mr. Hamlin, I considered it not alone a pleasure but a duty as well, to send him the details and the name of the Collins emissary by cable. This enabled Mr. Hamlin to be in readiness for Ward upon his arrival. Detectives engaged by the American manager trailed the man night and day, from the time he set foot in New York until he finally purchased a ticket of admission to the Majestic theater and presented it at the box office. Ward was stopped with the assurance that the management was entirely familiar with the object of his visit and the identity of the individual he represented. There probably has never been a more thoroughly astounded and dazed human being in this vicinity. Ward never did get to see the 'Wizard of Oz,' and when the Christmas pantomime season in London approaches, it will be interesting to learn if Mr. Collins has managed in some other man's property."

"THE GIRL FROM KAYS."

By all odds the greatest hit of the current week's stage production in New York has been registered in favor of "The Girl From Kays," at the Herald Square theater. This is genuine musical comedy, capably played and staged in both lavishment and skill. It contains a quite unusual number of song hits of the most emphatic description, and the story fairly bristles with comicality. Sam Bernard has made about the best success of his career as a vulgar but good-hearted old Hebrew, with lots of money which he constantly outbrides. Hattie Williams, as "the girl," is also doing the best and most effective work of her stage life, and has all at once become one of the reigning favorites here. "The Girl From Kays" wishes it to run at the Herald Square.

BELASCO AT WORK.

The actors and actresses engaged by David Belasco for the new play at the

theater bearing this manager's name, are pretty well aware by this time that something is happening to them. Belasco is rehearsing the piece all day long and far into the night, and his people wear the expression of solemn dejection that comes of long hours of busy application. Belasco is one of those tireless mortals who never wear out, and his people fervently express the wish that he would change his system.

GOODWIN NOT SUCCEEDING.

The New York public doesn't appear to care very much for Shakespeare plays no matter how beautifully produced or well acted, and for this reason N. C. Goodwin will take a "Midsummer Night's Dream" to Boston and elsewhere rather earlier than was looked for beforehand. Maxine Elliott (Mrs. Goodwin) will fill out the remainder of her husband's time at the superb New Amsterdam theater, transferring her company and play from the Garrick theater for this purpose. Mr. Goodwin and his associates in the sumptuous revival of "A Midsummer Night's Dream" deserve better treatment than they have been receiving at the hands of the metropolitan public, and will probably set it when the production takes up its travels.

DRAMATIC NOTES.

Charles Hawtree's engagement at the Criterion theater is drawing to a close, not by reason of any cessation of interest, but on account of the fact that the time at this playhouse is completely filled for the whole season. Mr. Hawtree will be succeeded on Nov. 23 by William Faversham, who is then to begin his annual New York run. "The Man From Blankley's" will be taken to all the large cities of the east and mid-west, where it will undoubtedly charm and delight all who go to see it.

John Drew, too, must leave New York at once to make way for the incoming of Maude Adams in Mrs. Burnett's new play, "The Pretty Sister of Jose." This is Mr. Drew's final week at the Empire, which will be closed next Monday night. It is likely there may be a full dress rehearsal of Miss Adams and her company, who are to make their public entry the next evening.

At the end of next week Blanche Bates will join the number of receding players, closing her quite extraordinary career at the Belasco theater in "The Durling of the Gods." This wholly unique and fascinating entertainment run through the greater part of last year, and after a summer vacation period it was put on again to a repetition of its former success, following Miss Bates' withdrawal. Mrs. Leslie Carter will take possession of the Belasco theater for twenty-two performances, which are to comprise her last appearance in New York.

Her farewell will also, in all likelihood, signalize the finish of "Durling" in this city. It is now practically an assured thing that Otis Skinner will have a theater of his own in New York within the next thirteen or fourteen months. The plan was talked of rather extensively last year and would have been put in execution at that time but for the labor troubles which made the undertaking of building operations a very serious proposition. The plans are all drawn and the site secured, and ground will be broken at the first thaw next spring. It is likely that Miss Ada Rehan, now making a joint starring tour with Mr. Skinner, will be associated with him in the new theater production. The idea contemplates at least one Shakespeare revival annually, around the holidays, and new productions of comedies and dramas during the remainder of the

Charles Frohman's management, and that he chose her to play the heroine of the dramatization of Mrs. Humphrey Ward's most successful novel.

W. H. Crane leaves us with the closing of the present week, taking "The Soldiers of Fortune" to make his debut as a star at the Savoy theater in Clyde Fitch's historical play "Major Anderson."

James K. Hackett's "John Emme of the Yellowstone" isn't entirely satisfactory. It doesn't give this exceptionally gifted young actor opportunities for the exhibition of his best talents, and, to be brief, the play is rather dull.

Jessie Millward, in "A Clean Slate," at the Madison Square theater, has a part to play that is very much like the one she originated in this country in "Lord and Lady Alcy" by the same author. Capital acting this, of a well made role that suits Miss Millward thoroughly.

Fresh impetus will be given to the run of Edward Harrigan's "Under Cover" at the Murray Hill theater by the addition of Vesta Tilley, who is to play a special engagement at this theater. Miss Tilley will sing her songs as nobody else in the world can sing them, and she will remain with Mr. Harrigan's company for several weeks.

Fritz Schaff, the "little devil" of last year's Metropolitan Opera company, is going to show us what she can do as a star in Harry B. Smith and Victor Herstein's opera, "Balletto." The production of this work has been set down for November 16 at the Broadway theater.

Frank Daniels at the Victoria theater is convulsing the town with the musical farce, "The Office Boy." The piece is unquestionably a success, and it is for an extended run that it is hardly fair to be profitable.

LEANDER RICHARDSON.

SALT LAKE THEATRE

Three Nights Commencing MONDAY, Nov. 9th.

Initial Appearance in This City of

ROBERT EDESON

(Management Henry B. Harris.) IN RICHARD HARDING DAVIS'

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Best of All Book Plays. Stage Version by Augustus Thomas.

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