



Mudge recently returned from a two years' engagement abroad.

Kathleen Leland, chanteuse, is an Orpheum importation, who comes with a novel offering for the first time.

Low Wells, the monologist, is playing a return engagement. In addition to his vocal entertainment, Mr. Wells has a new line of saxophone solos.

Special music by the Orpheum orchestra and new motion pictures complete the bill.

All next week at the Colonial theater, theatersgoers of this city will be offered the musical sensation of the day, that lively song show, "The Sunny Side of Broadway," over which New York and Boston critics have written in the most enthusiastic manner. It did not seem possible, says one press notice, at the beginning of the career of "The Sunny Side of Broadway," when it was first produced, that any new organization could come into the field and at once assume the lead and be unanimously called the best musical performance of the season. Yet such a thing has come to pass, and today "The Sunny Side of Broadway," with Max Bloom in the principal role, is placed by the press and public of every city so far visited in that proud position.

The company numbers in all 45 people; there is a chorus of handsome singing girls, and the production is complete in every detail.

The announcement is made that William Mack will return to the Grand in the next production, greatly benefited by his week's rest. His part will be that of Sir Philip in the play "The Man of the Hour," written by the famous Correll. The title role will of course fall to Blanche Douglas.

"The Man of the Hour" has had a great circulation, and it is said the dramatic

Mr. Mack announces that the stage settings will be up to the best standards. Matinees will be given Wednesday and Saturday.

The Leon Morris company, including La Belle Helene, and her leading greyhounds, which was to have been the headline act at the Bungalow theater this week, have arrived in town, to be on hand for the opening of the show next Thursday evening, which they will headline. The bill this week is pleasing the audiences at both the matinee and evening performances.

The bill for next week announces the Three Kuhn, Smith, Evans and Williams, Roberts and Downey, wooden shoe dancers, Frank O'Brien, late of the "Hann Tree," Sulten and Sutton, and Capt. Nat Rossier and company.

The management wishes to announce that from now on there will be no breaks in the show, as it will come in from Friday and in that way avoid the difficulty that it has had this week through one act failing to appear. The new bill next week opens with a Thursday matinee.

THEATER GOSSIP

William Gillette's idleness is said to be pulling upon him. When a friend asked him the other day how he was enjoying his rest he said that he was tired of being retired.

Charles Frohman has secured the English and American rights of "La Poupée" (The Butterfly), recently produced at the Antoine Theater, Paris. Mr. Frohman has decided that the piece will first be acted in London, with Cyril Maude in the principal part, and later in America.



EVA MUDGE AND HER TRAINED DOG "HONEY."

At the Orpheum All Next Week.

distinction, Dumas' "Princess of Bagdad," at Turin in 1878. Simultaneously with these articles have come reports that Duse within a year or two will leave the stage.

In New York, disaster after disaster has visited the theaters, very few of the season's productions lasting long.

I have already said something about "Don," Rudolf Besier's new three-act comedy produced by Herbert Trench at the Haymarket on Tuesday last. The piece came out, in performance, exactly as I judged it would after reading the script. It is everything by turn and nothing long and if the author really believes that his characters are genuine creatures of flesh and blood I can only envy him his powers of self-deception. There can be no doubt that Besier possesses quality, but he has still a good deal to learn regarding the stage. Belonging to the younger school of playwrights, he has already shown such favorable promise on all the plays Besier might write. Hence the production of "Don," as the first of the series.

After a little more than a month's career, "The Great Divide" is to be withdrawn at the Adelphi at the close of next week. On Monday, the 26th inst., it will be replaced by Charles Kahn Kennedy's "The Servant in the House," with Henry Miller as Bob Smith, Jack Barnes as the Lord Bishop of Lancashire, Guy Standing as the vicar, Edith Wynne Matillson as his wife, her original role, and Sydney Valentin as Marion. My own impression is that the Adelphi is much too big a theater for a play of this class and that its chances of success would have been materially increased had an amateur house been selected. That, however, is Charles Frohman and George Edwards' business, not mine. Whatever may be the fate of Kennedy's play, its successor has already been arranged for. I think I told you that Sir Arthur Conan Doyle himself put up a large proportion of the sum necessary to produce and to run "Fires of Fate" at the Lyric. As it happens he did pretty well by the deal and—unlike so many who have burned their fingers in theatrical speculations—he has had no reason to regret his generosity. Encouraged by the result he is now determined to have another shy at West End management.

Some years ago he wrote a drama founded upon his well known novel, "Rodney Stone." The piece has been handed about a good deal and at one time Doyle had great hopes that Arthur Collins would do it at the Drury Lane. But, however, when he saw the manuscript after many wanderings, eventually found its way back to his hands. "Content that it possesses the elements of success, Doyle has decided to back his own play, his own money and is putting up \$15,000 in order to stage the piece. As usual, he has a moral to enforce: in this instance the truth Doyle endeavors to inculcate is that England owes much of her greatness to the spirit which in the days of Tom and Jerry animated the professional pugilist. It is, then, according to arrangements concluded this week "Rodney Stone" that will follow "The Servant in the House" at the Adelphi.

Both J. M. Barrie and Evie Greene have during the last two days obtained a divorce from their respective spouses. In the case of the former a most strenuous attempt was made to keep all the proceedings secret, circular signed by a noble lord on behalf of a number of distinguished literary gentlemen having been addressed to the editors of the principal London papers begging that no reference to the subject should be permitted in their columns. Of course the story was generally regarded as an impertinence, nevertheless no unusual prominence has, except in very rare cases, been given to the matter. I understand that Barrie has behaved very handsomely toward his wife, having seen to it that she is well provided for. Gilbert Cannan, the correspondent, has also looked himself to marry her as soon as the prescribed legal interval of six months has expired. As to Evie Greene's suit, it is a very common-place story. In 1896 she married young Richard Temple, who in 1901 went to America, whence he addressed a letter to his expectant spouse saying that he was wholly indifferent as to what course she might take.

Sir Charles Wyndham is again in town and yesterday I ran across him at the Garrick club. "I am enjoying my mastery inactivity," he said, "and have at present no intention of appearing in London at any rate. The chances are, however, that I and Mary Moore will make another trip to America before or about the end of the year. But even that is still indefinite."

If the life, there was a distinct attempt made to bring Sir Charles and Mary Moore back to the West end stage only a week or two ago. The time is approaching when "Madame X" at the Gaiety, and "The Girl in the Red Velvet" in order to give Dot Boucicault a rest—he has had more than enough to do lately superintending Frohman's various productions—it was proposed, pending the presentation of a new play, to have a revival of "The Defence" with Sir Charles, Mary Moore and Lena Ashwell in their original parts. Wyndham took upon a long time to make up his mind that the scheme had to be abandoned, and

yesterday a new play was read to the company. It is called "The Great Mrs. Alloway." The author signs himself Douglas Murray, but this is a pseudonym covering the identity of a writer who prefers for the moment to remain unknown. "The Great Mrs. Alloway" belongs to the school of "The Second Mrs. Tansworth." The heroine is a lady of very doubtful reputation who has notoriously been the chere amie of various distinguished officers in India where she has played the part of Garrison back for many years. It is not exactly a pleasant character, but the author contrives somehow to give his story a happy ending. The part has been assigned to Lena Ashwell who seems destined to be associated with roles of a morbid and depressing nature.

"False Gods" at His Majesty's has had rather a heavy drop and Tree, consequently, is now considering what his next production is to be. A revival of "The Girl in the Red Velvet" is due on Dec. 16, so a stop-gap is all that is required. His choice at present lies between "The House" adapted by Louis N. Parker from the French, "Israel,"

in which Constance Collier appears in New York this autumn and "King John," but it is about a hundred to one that the first named will be finally selected. A description of the play must hold over till next week, as I have already exceeded the limit.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

Hamilton Paints, need any sign. Both Phones.

Big sale on garments at Mrs. Cackie Knitting store.

READ THE THEATRE MAGAZINE FOR THEATRICAL NEWS AND STAGE PICTURES

SALT LAKE THEATRE Geo. D. Pyper, Manager.

THREE NIGHTS ONLY, STARTING MONDAY Matinee Wednesday.

RETURN OF LAST SEASON'S BIGGEST HIT WM. A. BRADY AND JOS. R. GRISMER ANNOUNCE

THE MAN OF THE HOUR

BY GEORGE BROADHURST.

NOW IN ITS FOURTH PHENOMENAL YEAR

THE PLAY THAT HAS MADE ALL AMERICA TALK

Notable cast including Arthur Matland, Felix Haney, John Morn, T. S. Guise, Wm. Collington, Paul Byron, Henry Hewitt, M. J. Mac, Quarrie, Wm. Lloyd, Geo. A. Cameron, F. E. Warner, Madeline Withing, Anna Header and Florence Mack.

Prices: Night \$1.50, \$1.00, 75c, 50c. Matinee—\$1.00, 75c, 50c, 25c.

Special—Election returns locally and from the principal cities of the country will be read between the acts and after the close of the performance Tuesday night.

NEXT ATTRACTION: THURSDAY, FRIDAY AND SATURDAY, Matinee Saturday

AUGUSTUS PITOU PRESENTS

CHAUNCEY OLCOTT

IN HIS NEW PLAY

RAGGED ROBIN

Scenes Laid at Amisham Time 1829

HEAR OLCOTT'S NEW SONGS

"The Eyes that Come From Ireland." "If You'll Remember Me." "Sweet Girl of My Dreams." "The Laugh With a Tear in It." and "I Used to Believe in Fairies."

SEE The Good Little People—The Fairy Host—The Harsh—The Will-o-the-Wisp—and the Wealth of Beautiful Scenery, including The Big Hog Scene.

Prices: Night 25c to \$1.50. Boxes and Stalls \$2.00. Matinee 25c to \$1.00. Sale opens Tuesday.

SOUSA AND BAND HIS BAND

At the Tabernacle Soon to Thrill Salt Lake. Los Angeles just taken by Storm.

ORPHEUM THEATRE

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CIRCUMSTANTIAL EVIDENCE

An intense dramatic playlet based on an interesting subject, by Harrison Armstrong

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The Acme of Juggling Art

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Matinee Prices, 15c, 25c, 50c. Evening Prices, 25c, 50c, 75c.

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SALT LAKE'S MOST POPULAR PLAY HOUSE.

ALL NEXT WEEK

WILLARD MACK STOCK CO. BEST IN THE WEST.

INCLUDING MISS BLANCHE DOUGLAS.

PRESENT A SUMPTUOUS REVIVAL OF THE FAMOUS STORY OF THE NORTHLAND

THE HELMA

Mr. Mack, Miss Douglas and all the old favorites positively appear at every performance. "The Helma" will be most elaborately mounted one of the most beautiful productions of the season.

WE KEEP UP THE STANDARD.

Regular Grand Prices: Evenings, 25c, 50c, 75c. Matinee Wednesday and Saturday, 25c, 50c.

NEXT WEEK: By Popular Demand—THE SQUAW MAN

COLONIA THEATRE

ALL NEXT WEEK

THAT FIFTY SONG SHOW THE

SUNNY SIDE OF BROADWAY

WITH MAX BLOOM (The Hebrew Taster)

GREATEST SONG HITS IN MUSICAL COMEDY. Lyrics and Music by BOYLE WOOLFOLK.

WHAT IS A PAXA PLANET?

Prices, \$1.00, 75c, 50c, 25c. Matinee, Wednesday and Saturday. All seats Reserved, 25c, 50c.

Next Attraction: "THE TIME, THE PLACE AND THE GIRL."



A SCENE IN THE FAMOUS AMERICAN PLAY, "THE MAN OF THE HOUR."

Which Will be Given at the Salt Lake Theater on Monday, Tuesday and Wednesday, and Wednesday Matinee, of Next Week.

version is as tensely interesting as the story. It narrates the adventures of an English nobleman on a cruise through Norway, where he meets the girl Thelma. The episode that follows his marriage with the innocent child of the north, her introduction into London society, and her discovery that "all that glitters is not gold" with her final return to Norway, where her husband later follows her, form the theme of the interesting story.

Mr. Booth will have the role of Sigurd, the dwarf, while the popular actor, Frederick Allen, will act Olaf, which is said to be the strongest role he has had for some time.

Mr. Lewis Waller has secured the English rights of a new play by C. M. S. McEldan, which deals with the eternal conflict between labor and capital. The hero represents the one side and the heroine the other, and the curtain falls upon an amicable agreement between the two.

Mr. Forbes-Robertson has taken in hand the project to place a bust of Sir Henry Irving in the foyer of the New Theater, New York, by subscription of English players who have acted in America or who are acting here. He has chosen a bust by Framp-ton, the English sculptor, and he hopes within a few months to collect the necessary funds to purchase it.

Unless present expectations fall it will not be long before the Ben Greet players in a permanent home in New York. All lovers of the intellectual as opposed to the purely scenic drama will hope that they may be fulfilled. Meanwhile the company will resume work in Boston.

Eleanor Duse, who makes no secret of her years, passed her fiftieth birthday a fortnight ago, and the European journals far and wide have seized the occasion to print laudatory articles about the actress—the more so the anniversary almost coincided with another, that of her earlier appearance in the play in which she first gained international

enough to have the obituary written. Edmund Duse's play of "The Widow's Mile," for Lillian Russell had to quit after a few weeks and take the road, where, under Theodore Mitchell's expert press work, it is doing fairly well.

It is announced that the management of "The Third Degree" has decided to call back the company from the Pacific Coast as soon as possible in order to fill line in Chicago and Philadelphia. Dates at Oakland and other nearby cities have been canceled, as Manager Harris is anxious to feature Miss Fernande Ellice in the play at some of the big eastern playhouses.

The Orpheum circuit announces that it will spend during this season \$125,000 more for its orchestral music than heretofore. Organs and pianos have been purchased at a cost of \$5,000; kettledrums have cost \$2,000 more, and, inasmuch as each orchestra leader is required to purchase and play \$200 worth of new music each season, an additional expense of \$4,000 is noted.

"Ben Hur" is now in its eleventh year and the managerial computation of attendance goes beyond 6,000,000 persons. In Chicago "Ben Hur" has been divided between its first presentation at the Illinois theater, where it ran 10 weeks, and two engagements at the Auditorium. The 11 weeks at the Auditorium drew nearly 400,000 persons.

News of London Current Stage Events

London Dramatic Letter

(Special Correspondence.)

LONDON, Oct. 16.—Lewis Waller has returned to town this week and the hearts of the K. O. W's—the letters represent a little band of enthusiasts mainly composed of women whose heart it is to be "Keen On Waller"—are once more overflowing with joy. He has brought with him a new romantic play, "Sir Walter Raleigh," by William Devereux, Father of Fred Terry's latest success "Henry of Navarre." The piece was received with frantic shouts of delight at its first performance at the Lyric last Wednesday evening, but such demonstrations, whenever Waller presents a novelty, are so customary as to have become practically valueless.

"Sir Walter Raleigh" is very much on a level with Devereux's former work and seems likely to answer Waller's purpose for some little time to come. It is a melodrama, set in a framework of history, of the usual lurid go-ahead, "carry scuds," order, full of patriotic bombast and flowery rhetoric, but possessing no literary distinction. The question now engaging the attention of Waller and his advisers is this—"Will the piece serve for an American tour?" He has made an arrangement with Harrison Grey Fiske to cross the Atlantic in the fall of next year, but the arrangement is of the most accommodating character,

seeing that either party can, within a given time, call off the bargain should he desire to do so. Waller himself is extremely anxious to visit the United States, his only difficulty is the dearth of good plays. And "Sir Walter Raleigh" has the decided demerit that the part of Queen Elizabeth, played by Winifred Emery, overtops that of the adventurous hero himself. In America, where the "star" system flourishes so amazingly, this, of course, would never find life as an actor, certainly he has never made much of a mark in that particular department although his great ambition is to shine therein.

Many years ago he published a small volume of poems, conspicuous for their lyrical finish and for no little measure of imaginative insight. He has tried his hand at all sorts of things, drama, comedy and melodrama, but so far his success has been limited to the romantic, pseudo-historical play. He is a pleasant companion and a keen golfer,



CHAUNCEY OLCOTT.

Who Comes to the Salt Lake Theater, Thursday, Friday and Saturday, in His New Play, "Ragged Robin."