

DRAMATIC

TONIGHT ends the engagement of Louis James in "Peer Gynt" and next week the theater will return to the lighter form of entertainment, a whole week being given up to comic opera. The first bill will be "The Isle of Spice," a lively musical drama which has had several years' success in the east, but has not been presented in the west. The scene of the opera is presented on an island in the Japan sea, which of course gives ample opportunity for the richest scenic surroundings. The opera is said to possess a story and its coming will be refreshing on that account. The cast is headed by the comedian, Sam Rose, and the primo donna, Roberta Wilson, with a long list of supporting artists and a strong chorus.

Following "The Isle of Spice," "The Alaskan," a Salt Lake favorite, pays us a return visit, commencing Wednesday evening and running until Saturday with a holiday matinee on Thursday, Thanksgiving day, and another on Saturday. The old principals who made a hit in Salt Lake on the last presentation of "The Alaskan" are still with the company, including Edward Martindel, who appears as "Totem Pole Pete." Among the new faces will be Laura Leib, who sings the prima donna role, and a new contralto, Fritz Von Busing, who does the part of the chaperone, Forest Huff, the baritone, and George E. Mack, the comedian, are still with the company.

The following week the Jefferson brothers are to present "The Rivals." That famous spectacle "Don Hur" will be seen at the theater three nights early in December.

New and novel dramatic running from the intensely dramatic to the extreme limit of comedy will characterize the new bill at the Orpheum.

The headline act is a playlet entitled "The Night of the Wedding," by Richard Duff, which abounds in pathos and heart and sole interest. It will be presented by Adeline Dunlap and Frank McCormack with Viola Fen-gruth.

Eugene and Willie Howard, whose vehicle is "The Messenger Boy and the Thespian," have a dancing and singing comedy act, which is said to be a winner; they have been here before and are pleasantly remembered for their extra similarly clever work.

"For Sale—Wiggins Farm," is the way the Chadwick Trio are billed. This is a rural sketch or short farce, said to be one of the best in the business. Charles Horwitz is its author and it is one of his best efforts in which he has combined rural simplicity and conventionalities in a most entertaining manner.

Lovers of good music will have a treat in the Cadets de Gascogne, which is a quartet of French singing, extremely popular in Europe. They have never been to America before and come at this time to fill an exclusive engagement with the Orpheum circuit.

A physical culture turn that is primarily a punching bag exhibition, is what Ernie and Mildred Potts offer. Mr. Potts is a recognized peer in the bag punching line and Mrs. Potts is a subrettle who wears pretty costumes, dances well and sings clever songs.

"The Clown and the Tired Man," serves as the vehicle for McPhee and Hill, the skilful aerialists. This is a novel act that is an ideal combination of thrills and laughs.

One of the most charming singing ingenues is Netta Vesta who is now for the first time appearing in western territory. Her act is a comedy musical featuring very popular in the east.

Two new kinodrome films will be exhibited, one humorous and the other instructive, with Willard Wolfe's popular Orpheum orchestra, playing a march, selection and overture the bill is complete.

The new Colonial will throw open its doors next week with Murray and Mack as the attraction, and following them will come a long list of plays, operas, and comedies, of a similar grade, including such offerings as "Arizona," "Shore Acres," etc. Murray and Mack, who inaugurate the era of popular prices at the new house, are well known in Salt Lake, but this will be the first visit in their new play entitled



EDWARD MARTINDEL.

Totem Pole Pete in the Comic Opera, "The Alaskan," Salt Lake Theater November 25th, and Balance of the Week.

"On the Sunny Side of Broadway," Murray and Mack bring their own company, but the new Colonial orchestra will be in evidence for the first time. A feature of the company this year will be the dancing girls and the ladies' singing chorus. The regular scale of prices will be in vogue, the particulars of which are given in the advertisement. There will be matinees Wednesday, Thanksgiving day, and Saturday.

Next week at the Grand will be one of variety, two emotional and sensational plays being presented. The first half of the week, continuing until Wednesday night, the bill will be "Parted on Her Bridal Tour," rendered by the Armin players. The story is written around modern episodes and is full of thrills, heart interest and winning comedy. It is said to furnish a strong lesson to doubting husbands. The usual Wednesday matinee will be given.

The last half of the week will open with a "Thanksgiving matinee," when the Armin players will change their bill to "A Gambler's Sweetheart," one of the strong solo-dramas of the day.

The New Lyric opened another program on the camraphone this afternoon, that is expected to set a new record for attendance. The bill is one of varied excellence, at the head of which stands Stella Mayhew, singing some of the songs that made her famous as an entertainer.

There is a matrimonial farce called "The Turkish Bath," which is very funny, and Baker and Breen sing and dance in a captivating manner. James Grady sings "Don't Take Me Home" and "When I Get Pickled," and both of them make a drawing feature.

Then there are a number of high-grade silent pictures that will please. The program is one upon which the camraphone company has spent considerable money and it is expected to be a winner.

THEATER GOSSIP

Clyde Fitch's comedy, "Girls," is booked for the coast during this season.

Alice Nelson is to head an all-star cast in a revival of "The Bohemian Girl," which is to be played in Shubert houses.

Julia Dean will replace Lillian Al-berston in "Paid in Full" when the play goes on tour. Miss Al-berston does not wish to leave New York.

Cissie Loftus says London is treating her so well that she will not return to American for still another season. She is at the Coliseum.

E. H. Sothern will be seen in the

role which his father made a famous one, "Lord Dundreary," when he appears at the Salt Lake theater this season.

It is reported that the Shuberts have severed relations with the National association of producing managers on account of alleged unfair treatment at the hands of Henry W. Savage. They state, however, that their relations with Klaw & Erlanger are amicable.

Gertrude Coghlan, who is appearing in James Forbes' comedy, "The Traveling Salesman," at the Gaiety theatre, New York, was born in Hertfordshire, England, February 1st, 1881, and was educated at Kensington. She started at the age of 20 in the role of Celia in her father's play, "The Royal Box."

The will of Bronson Howard was filed for probate at Detroit on Nov. 2. The real estate, which makes up the bulk of the estate, is valued at \$3,500 and the personal property at \$1,500. He leaves all his plays and books to the American Dramatists' club, and in the event of it going out of existence the collection is to go to Columbia University.

Mr. Lewis Waller is to play "The Duke's Motto" at Windsor Castle next week, before King Edward and the king and queen of Sweden. The old romantic drama seems to be flourishing in spite of the scornful treatment accorded to it by most of the critics. It will be a dull theater that has no place for romance, even of the more protic kind. King Edward, apparently has not outgrown a liking for it.

At a dinner tendered Augustus Thomas in New York recently, he told of some of the hardships young authors are heir to, and he also said that for a considerable period of time there was a great deal of doubt as to whether or not "The Witching Hour" would see the light of day under any other management than his own. "The theme is too obtuse," "It has no appeal," he was told. It is a certainty that the company will play in New York for a year at least.

Nance O'Neill is the latest of the stars to be engaged by the Shuberts. The latter's list now includes, besides the California tragedienne, Julia Marlowe, E. H. Sothern, Mary Manning, Alla Nazimova, Maxine Dupree, John Mason, DeWitt Hopper, Lew Fields, Sam Bernard, Lulu Glaser, Louise Gunning, Eddie Fox, Jefferson de Angelis, Camille D'Arville, Emma Carus, James T. Powers, James Young, and Marguerite Clark. William Faversham, though under his own management, is appearing exclusively in Shubert theaters, so he, too, may be classed as one of their exclusive luminaries.

American Author Adapts Play for Yvette Guilbert.

Special Correspondence.

LONDON, Nov. 11.—Edward Knoblauch, the American dramatist who acts as literary adviser for Lena Ashwell and has been in a considerable measure responsible for her luck in getting successful plays for the Kingsway theater, is the adapter of the Blisson play, to be called in English "The Captivating Florence," in which Yvette Guilbert is to make her first appearance on the legitimate stage in an English part. This is the play Joseph Brooks came over from New York to arrange for, and it will be produced here in January under his management. Under the title of "Marriage d'Etoile," it ran all last winter in Paris with Jeanne Granier in the principal part—that of a charming comic opera star, with a daughter of marriageable age, who finds that for the daughter's sake she must settle down into a staid mother-in-law, whereas she could have cut her daughter out if she had been so disposed. For the fascinating Yvette's English use the heroine will be made a Frenchwoman who speaks English with an accent. There will be no songs. In fact, the Guilbert is going to cut songs altogether hereafter, and go in solely for straight drama. Frohman has the American rights of the Blisson play, but not of the Knoblauch adaptation. If Yvette Guilbert goes to America, however, she will probably go in the Knoblauch version.

Alas, the hoodoo which hangs over Frohman's pretty Aldwych theater is not yet lifted, and Fannie Ward's brief season with Jerome K. Jerome's new comedy "Fanny and the Servant Problem," follows "Paid in Full" into an ill-timed oblivion tonight. It was a more than ordinarily good play, but it treated an old theme in an unexpected way, which is a dangerous thing to do.

Henry Arthur Jones' new play, "Dolly," is playing to the largest receipts this week, and due for production in America later on, contains about the liveliest, most effective, quarrel between a husband and wife that can be found on the stage—or in life, either. That quarrel, as conducted by

for a brief stay has added zest to an otherwise stagnant season. Since his arrival a few days ago, he has been talking in his cheery, optimistic way of his plans, one at least of which will be interesting as a side-light on the perpetual popularity of "Peter Pan" in this country. Despite the fact that J. M. Barrie's "What Every Woman Knows" is playing to the largest receipts in the history of the Duke of York's theater, it will be withdrawn shortly to make way for the "boy who wouldn't grow up." It took Mr. Frohman and J. M. Barrie less than five minutes to decide upon this when they once got together, for they were of exactly the same frame of mind on the matter. Christmas-time without "Peter Pan" would be almost unthinkable, and besides, would be a serious affront to the children of London.

Just how the cast will be made up it is hard to say at present, but Mr. Frohman with his undoubted tact and facility for having his way in everything, will undoubtedly see that Pauline Chase and Hilda Travelyan are found in their old parts of "Peter Pan" and "Wendy" when the attraction is revived.

Another of Mr. Frohman's plans concerns Ellaline Terriss, the wife of Seymour Hicks and one of the most popular comedienne on the English stage. Mr. Frohman considers Miss Terriss has earned the right to appear "on her own" as a star, instead of, as hitherto, supporting her husband, and will present her as such early next year.

Meanwhile, Seymour Hicks himself, who can be depended upon to do the unconventional at all times, has made a novel proposal to the beauties of Great Britain. Mr. Hicks' theatrical company has become known as the "Seymour Hicks Matrimonial Agency" through the extraordinary number of its members who have, within the past year, married into the peerage or into affluence. Hicks has complained that too large a number of his chorus beauties have been stolen from him in this way, and now seeks to fill his depleted ranks. He has received so many applications that he has turned them



THE KING.

In the "Isle of Spice," Salt Lake Theater, Monday and Tuesday Next.

Ethel Irving and Robert Loraine, and lasting some ten minutes, fulfills the ideal once set before me by an American manager who said: "I don't care how rotten a play is, if it has five minutes toward the end of the third act so ripping that it makes a bored first-night audience sit up and forget itself, that is the play I'll pay good money for." As Mr. Jones gave us ten minutes instead of five, he ought to get twice the money. But it is difficult to say how much of the reward he ought to divide with Ethel Irving, for it was her one big chance in the play, and she made the most of it. She, the "Dolly" of the play, had no sense of the value of money, and bills are her besetting sin. So when the parson preached a powerful New Year's eve sermon, Mistress Dolly resolved to reform. And her husband, who was in the habit of losing his temper over those bills, resolved to reform, too. Dolly's cousin and a married woman guest at Dols' house were carrying on a rather dangerous flirtation, and they too, resolved to reform. The first three acts of the play take place in Dolly's drawing room on New Year's day, and by the time we reach midnight in the third act, all the good resolutions are broken, the flirtation is "on" fiercely—and Dolly and her husband are having their scrap. The cynical fourth act is an almost exact repetition of the first act, taking place on New Year's day of the following year, with the same people in the same surroundings doing the same old things in the same old way, and proving the truth of the theory of the old professor in the play that the husband of the lady of the flirtation, that people are not free moral agents, but helpless victims of the chance arrangement of gray matter in their brains. But after the first five minutes the scrap is rather a bore, for you know pretty much what everybody is going to do and say. In fact, the whole play is more an exposition of a moral theme than a well-built plot, and the pit and gallery had no hesitation in manifesting by "boos" their unfavorable opinion of it—all of it, that is, except the gorgeous quartet, which brought forth a storm of applause.

Charles Frohman's return to London

over to a local paper with the understanding that it submit photographs of the applicants to its readers and permit them to decide upon their comparative charms. The successful maids will be given places in the chorus of his company at salaries varying from \$15 to \$20 a week.

CURTIS BROWN.

BOTH PHONES 3569

Opheum

THEATRE

Matinee Daily Except Sunday.

ADELINE DUNLAP—FRANK

McCORMACK AND COMPANY,

Presenting "The Night of the Wed-

ding," a Dramatic Playlet by Rich-

ard Duff.

Those Smart Singing Youngsters,

HOWARD AND HOWARD

"The Messenger Boy and the

Thespian."

THE CHADWICK TRIO

In a Short Farce Comedy, "For

Sale—Wiggins Farm," Ida May

Chadwick, "The Hee Haw Girl,"

(Champion Lady Buck Dancer of

America.)

CADETS DE GASCOGNE

Quartette Français

ERNIE AND MILDRED POTTS

Combination Novelty Duo

MCPHEE AND HILL

In a New Aerial Creation, "The

Clown and the Tired Man."

NETTA VESTA

The Dainty Singing Ingenue

THE KINODROME

ORPHEUM ORCHESTRA

Entire Orchestra at all Matinees.

Matinees—15c, 25c, 50c. Box

seats, 75c.

Evenings—25c, 50c, 75c. Box

seats, \$1.00.

ADVANCED

VAUDEVILLE

SALT LAKE THEATRE Geo. D. Pyper, Manager.

MONDAY & TUESDAY NIGHTS ONLY

H. H. FRAZER'S Piquant Musical Mixture.

ISLE OF SPICE

Book and Lyrics by Allen Lowe, Geo. E. Stoddard and Frederick Rankin; Music by Paul Schindler and Ben M. Jerome.

20 SONG HITS AND UNIQUE DANCES!
THE PEER OF ALL MUSICAL COMEDIES!

Prices 25c. to \$1.50. Seats now on Sale.

NEXT :. ATTRACTION !

FOUR NIGHTS AND TWO MATINEES.

SPECIAL THANKSGIVING MATINEE.

John Cort's Magnificent Production of Last Season's Musical Success

THE ALASKAN
"THE TOTEM POLE COMIC OPERA"

EDWARD MARTINDEL AND GREAT CAST!

Famous Beauty Chorus! All New Faces!
Many Novelties! Same Musical Gems!!

PRICES 25c TO \$1.50.

EXCURSION RATES ON ALL RAILROADS FOR THIS OCCASION.

THREE EVENING PERFORMANCES, Matinee Saturday, Dec. 12

DEC. 10-11-12.

KLAW & ERLANGER'S NEW & GREATER

BEN-HUR

A MIGHTY PLAY.

The Pre-eminent Offering of the American Stage!

COLONIAL THEATRE!

OPENING OF THE REGULAR SEASON!

WEEK COMMENCING NOV. 22.

THE FAMOUS ORIGINALS

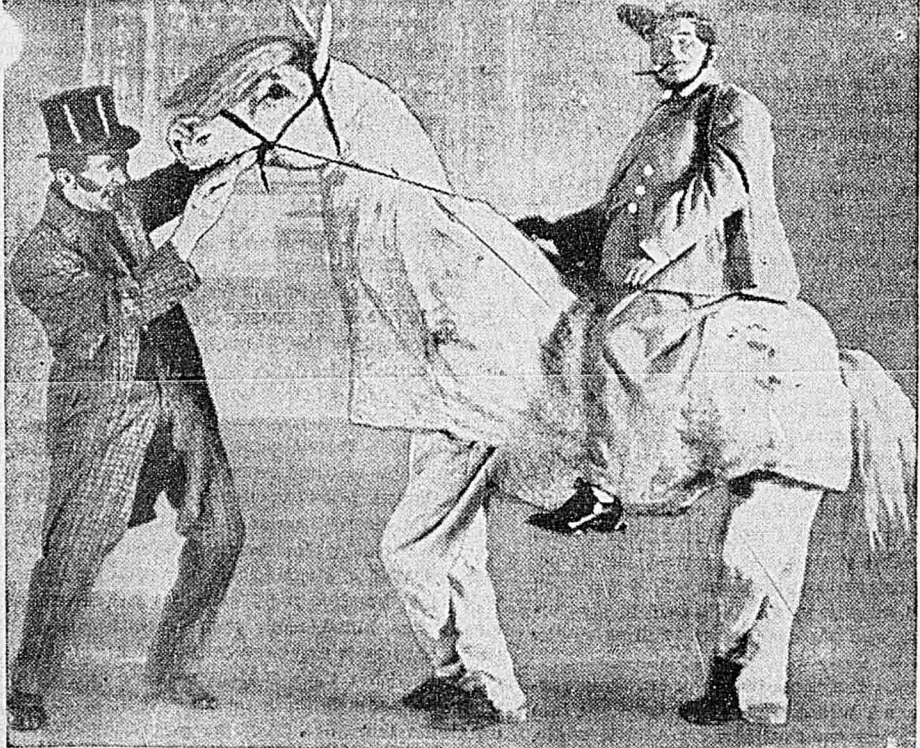
MURRAY & MACK

40-PEOPLE-40

THE SUNNY SIDE OF BROADWAY!

SEAT SALE THURSDAY.

PRICES. Box seats and divans, \$1.00; balance lower floor, 75c; six rows balcony, 75c; balance balcony, 50c; gallery, 25c. Wednesday and Saturday Matinees, 25c and 50c. Special Matinee Thursday.



MURRAY AND MACK

And the Wintz Brothers, the Dancing Horse in "The Sunny Side of Broadway."

GRAND THEATRE!

4 NIGHTS and Wednesday Matinee, starting NOV 22

WALTER ARMIN & COMPANY, Presenting the Acme of Melodramatic

Sensation.

"PARTED ON HER BRIDAL TOUR!"

THREE NIGHTS and USUAL SATURDAY MATINEE.

STARTING THU & Y. NOVEMBER 26.

SPECIAL THANKSGIVING MATINEE.

A Breezy Drama of Western Life.

"A GAMBLER'S SWEETHEART!"

Nights, 25, 35, and 50 cents. Wednesday and Saturday Matinees, 15 and 25 cents.