EVERYONE who has followed the career of Mrs. Leslie Carter since the days she thrilled us in "The Heart of Maryland," "Zaza," and "Du Barry," will be eager to see her in her new play, "Vasta Herne," the first role in which she has portrayed a woman of the world today. The play comes from the pen of Edward Peple, author of "The Prince Chap," and was first produced three weeks ago in Milwaukee, where it had such decided success that Mrs. Carter laid aside all other plays in her repertoire to give it preference.

Mrs. Carter has selected her own company and as it includes artists such as E. J. Ratcliff, John Glendenning, Frank McCormick, Florence Malone and several others, there ought to be no question of the character of the entertainment. The engagement opens Monday night and will run through the week.

* * *

Pittsburg papers just at hand speak glowingly of the new play brought out there last week by Madge Carr Cook, entitled, "If I had Money." Harold Russell left Salt Lake to accept the leading comedy male part in this play, and the papers are giving him notices which indicate that he fully shares Miss Cook's success. The Post says of his work: "Harold Russell gives decided value to his role. He has unctuous humor, capitally displayed, and that with a seriousness that makes it doubly effective."

* * *

That gay and spanking craft, the "Maxine Elliott," is headed for the west under full sail, but as she flies the Shubert flag, she will find no harbor in which to cast anchor in these theatrical waters: more's the pity.

* * *

"Jack the Giant Killer," featuring George Auger, who is the tallest actor on earth, will top the new bill at the Orpheum next week. In the company is also Ernest Rommel, who is said to be as diminutive as Auger is tall. The sketch is a bright modern version of the well known fairy fantasy, calculated to amuse grown-ups as well as children. George Auger stands over 8 feet high and is the author and producer of the little play.

Joseph Hart's "Bathing Girls," is a miniature "girl review" of rapid-fire quick-changing scenes as carefully prepared as far as scenic effects, dresses, and lights, etc., are concerned as a complete musical comedy.

Carson and Willard, comedians, come with an act "The Dutch in Egypt."

The Thalia quartet is an organization from the London music halls. Each member of the quartet is a talented singer.

Joe Jackson, who calls himself "The European Vagabond," is an expert bicyclist, who comes direct from a successful engagement in Berlin.

Laura Buckley, a clever protean monologist, appears in three different characters, making up in the presence of the audience.

Sam Alburtus and James Altus have an eccentric juggling act which is said to be clever and entertaining.

Some appropriate pictures on the kinodrome and selections by the Orpheum orchestra under Mr. Weihe's able handling will complete the bill.

* * *

After a successful engagement at Weber's Music hall, New York, "The Girl from Rector's" comes to the Colonial theater next week for an engagement of four nights and a Wednesday matinee. The work is a translation of the famous French comedy, "Loute," by Paul M. Potter, who became known to American theatergoers by his dramatization of Du Maurier's "Trilby." "The Girl from Rector's" is declared by the metropolitan critics to be one of the funniest of high class productions made there in many years. The plot deals with the actions of a young society woman of Battle Creek, Mich., who is charitably inclined. She spends most of her time in her own circle at home, but her husband, a judge at the court of Shanghai, is away for such long periods she decides to go to New York for recreation. She is attracted by the glaring lights at Rector's, and there she makes her headquarters. The company includes Carrie Webber, Beth Tate, Laura Lyma, Isabelle O'Madigan, Marie Tower, Grace Barton, the Pendleton sisters, John J. Clark, William Sellery, Dwight Allen, Edward Burton, Harry Fowler, Charles Sherman and many others.

The following week the Colonial presents "The Cat and the Fiddle."

* * *

One more play along the line of the "genteel criminal" will be offered next week when the Mack company, at the Grand, presents "A Social Highwayman." Mr. Mack gave us "Captain Swift" not long ago, and Mr. Arington recently presented "Raffles"—from which we may assume that that sort of drama is what the public at present inclines to.

"A Social Highwayman" is an exciting play written by Mary Stone, and first produced by the Holland Brothers in New York. Mr. Mack played the central figure in this drama two or three years ago in the Metropolitan theater at St. Paul, where, it is said, a young society lady who was afflicted with kleptomania, moved by the play, created considerable excitement by arising to her feet and confessing to various thefts.

Whether or not this is a press agent's story, Mr. Mack is said to do some strong and convincing work in the main part. Mr. Allen will have the role of the valet, made famous by E. M. Holland, while Miss Douglas fills the role of Elinore, the girl with whom the highwayman falls in love. Mr. Mack calls especial attention to the beautiful scenic settings by Artist Shepherd.

* * *

The play, "Dora Thorne," which Walter Arington, manager of the Bungalow Stock company, announces for next week, is now experiencing one of those periodical revivals which comes to all the good old stories and dramas. Its vogue in eastern cities is great this season, and it is this which has led to its presentation here. A simple story of love and suffering, its very simplicity is refreshing in this day of problem plays and strong meat in the drama.

The presentation at the Bungalow will introduce to the Salt Lake public in a leading role, Miss Frances Brandt, who comes with a reputation as a beautiful woman and an actress of ability. John Ince, big and good loking, will make an ideal Roland.

There are other good characters in the play, and the cast is large enough to include all the favorites of the Bungalow company. The scenery will be all new, and the old English homes in which the story is laid, will furnish some pretty pictures.

MRS. LESLIE CARTER,

Who Appears All Next Week at the Salt Lake Theater.

THEATER GOSSIP

Franz Lehar, composer of "The Merry Widow," will introduce his new operetta, "The Count of Luxembourg," at the Theater an der Wien, Vienna, this month.

For his leading woman this season, Otis Skinner will have Izetta Jewell, well known to play goers on this and the other side of the pond. Charles Frohman has signed her.

Miss Adelle Ritchie and Ralph Hertz have disagreed over the question of which of them is the real star of "The Paradise of Mahomet." Planquett's posthumous opera, and the production of the play in New York has been deferred until such time as the misunderstanding can be settled satisfactorily.

Lionel Barrymore is the latest recruit from the legitimate to cast his eyes toward vaudeville. He has a sketch, but it isn't just exactly suited for the two-a-day houses. But just as soon as Mr. Barrymore finds a suitable vehicle he will have a try at it.

A Denver dispatch to New York papers dated September 30th, states that Maude Fealy, the actress, had just been divorced from Louis Sherwin, formerly of this city. Their sensational marriage two years ago, and the bitter opposition of Mrs. Fealy, are well remembered. Young Sherwin is said to be in New York doing dramatic writing.

The practicability of curtain raisers has come prominently to the fore recently in the Shubert offices. As an experiment a dramatization of Poe's "The Telltale Heart" was tried out at Daly's theater in connection with the performance of "Billy," it proved unsuitable as a curtain raiser for a farce and will not, therefore, be seen on the road. Maxine Elliott, during her forthcoming tour to the coast in "The Chaperone," will use a playlet entiled "Sayonara."

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

POSTAL CHECKS IN GERMANY.

The system of carrying accounts in a postoffice and drawing checks upon the same was introduced in the German postal system on January 1, 1909. This assumption by the postal department of one of the functions of banking does not seem to have awakened the opposition of bankers, and it certainly has met the stamp of popular approval, as evidenced by the results of the first month's business.

At present bank accounts are kept in only a few large postoffices, each of which meets the wants of an exclusive territory. At the close of January the number of such accounts in the Berlin Postoffice was 3479, Leipzig, 2837; at Cologne, 2872, etc. The total number of accounts opened during the first month was 16,210. Deposits during the month were (in round numbers) $20,000,000, of which sum $6,000,000 was in the form of postal checks, transferred from one account to another, out of $15,000,000, total value of checks drawn. Of the remaining $9,000,000, the sum of $4,000,000 was paid in cash, the remainder by postal orders to other offices. At the close of January over $4,200,000 was on deposit in postal bank accounts.

There is every indication that this new feature of the German postal service will do much to familiarize the people at large with the use of checks for ordinary transactions. To the American sojourning in the empire it is odd to observe the rarity of the use of checks in connection with payments outside of important business transactions. Municipalities, official boards, mutual insurance organizations, and other similar bodies are among the first to establish postal deposit accounts, and their example will do much to popularize the general practice and lessen the vast amount of coin and bank notes now required for the ordinary daily payments of the German people.—Consular Report.

THE GIRL FROM RECTOR'S,

At the Colonial, Four Nights.

PEARL HUNT.

With "Bathing Girls," at the Orpheum All Next Week.

Mantle of His Father Worn by H. B. Irving

London Dramatic Letter

(Special Correspondence.)

LONDON, Sept. 25.—H. B. Irving has made a capital start at the Queen's. The event need not delay us long enough that in his father's old piece, "The Bells," the young actor scored an immediate and emphatic success last Wednesday evening.

There is no necessity to compare the performances of the two. A youthful generation that knew not Irving the elder, is rapidly growing up among us and with no cherished memories to disturb them they have every right to regard "H. B." as an actor of genuine talent. For us, who are familiar with and can never forget his distinguished father, it is sufficient that we gladly recognize in his successor many of his finest qualities. The last act of "The Bells" was really a triumph for "H. B." and it looks as if he will not have to change his program for some months to come. That also includes a little one-act drama called "A Maid of Honor," by "Edward Denby" who, in reality, is E. G. Hemmerde, K. C., M. P., for East Denbigh—whence his nom-de-guerre—and one of Irving's principal backers. The revival of "The Bells" constitutes the only theatrical feature of the week, if tonight's production of "The Dollar Princess" at Daly's be excepted.

* * *

Nevertheless, I must not omit mention of the first appearance in this country of Ethel Levey, which took place last Monday at the Alhambra. She is described on the bill as "the queen of American musical comedy," a claim which, I fancy, one or two ladies on your side might be inclined to dispute. All the same, the newcomer made a distinctly favorable impression, created partly by her handsome appearance and partly by her lively style of singing. She has a good voice, too, although she uses it not after the manner of the trained vocalist but rather of the variety artist. The house greeted her enthusiastically and bouquets and baskets of flowers were showered on her from the wings. One cannot accuse her of over refinement, but there is a swing and a dash about her performance which carry everything before them.

* * *

This week I happened on Michael Morton, just back from New York, whither he went to produce his new piece "Detective Sparkes," for Charles Frohman. Hattie Williams, he tells me, has made "the hit of her life" in it and Frohman has booked her and the play for a 40 weks' tour. Michael is a brother of your lady dramatist, Martha Morton, and for some years past has made London his home. Accustomed to the more placid currents of London existence he seems to have been almost stunned by the force and strenuousness of New York life.

"It came upon me as a revelation," he declared, "and I found it hard to accommodate myself to the changed state of affairs."

He is mightily pleased, on the other hand, by the cordial reception given to "Detective Sparkes" which Frohman promises we shall see in London one of these days.

* * *

Arthur Bourchier has come out this week with the flamboyant announcement that he has secured a new piece called "The Refuge" written by Clyde Fitch who, according to the paragraphist favored with the news, completed it "just before his death." The narrator then proceeds to give details of the story, from which I gather that the "new piece" is in reality "The Straight Road" which by this time is pretty well familiar to most American playgoers. It is thus that theatrical history is made in certain quarters. Production in this country is hardly likely to take place for some considerable time to come as Bourchier at the present moment has a considerable number of irons in the fire. He and his wife, Violet Vanbrugh, are, for instance, booked to appear at the Palace Theaters of Varieties at Christmas in a powerful little one-act drama, to which I made passing reference some time ago, specially written for the purpose by Henry Arthur Jones. Jones dropped in on me a few days ago to tell me all about it and was considerably surprised when I informed him that his plot was almost identical with that of Seymour Obermer's "House of Bondage," already played in some of your principal cities, and given a couple of performances at Tree's Afternoon theater. All this merely goes to show how large a part coincidence plays in theatrical matters and how easily the most "original" writer may suffer from a charge of plagiarism. Fortunately, Jones is in a position to prove that the idea of the piece came to him three years ago and was at the time jotted down in his commonplace book for later use.

* * *

Louis N. Parker, who for some time past has devoted most of his time to the making of pageants, with marked success if with but little pecuniary gain to himself, sails for New York today. He has no particular object in crossing the Atlantic except, as he laughingly stated, to pick up any stray dollars that may be floating about—clearly a most laudable ambition. For the future he intends to turn his back upon pageants and to cultivate more remunerative work in the shape of playwriting. He is among the most prolific of our dramatists and has probably produced more plays within a given time than any of his competitors. But alas, the results shown by the box-office have only too rarely been of a satisfactory description. Compare his case with that of J. M. Barrie who, I take it, has, out of a comparatively limited number of pieces, made more money than any living writer for the stage.

* * *

The weak points in the autumn season are already beginning to make themselves manifest. "The Great Divide," for instance, has, I am sorry to say, failed so far to establish itself firmly in public favor. With one or two exceptions, William Vaughn Moody's play was hailed by the critics with enthusiasm, but somehow it has failed to capture the fancy of the great mass of theater goers, and I fear that even Henry Miller's splendid performance as Stephen Ghent is not destined to save it. Business at the Adelphi is of the hand-to-mouth order; where there is no advance booking, the end may come at any moment.

* * *

Rann Kennedy's "The Servant in the House," is to be the next attraction there and efforts are being made to induce Miller to appear in it. He himself is half inclined to venture the part of Mr. Robert Smith, sustained in America by Tyrone Power. For the moment, however, he is still undecided. Pinero's "Mid-Channel," too, is doing little good at the St. James's and will be withdrawn, I understand, in about three weeks' time, George Alexander returning to his own theater on or about Oct. 21, with a new play by R. C. Carton. The condition of "Madame X." at the Globe is also somewhat parlous and I fancy Frohman will have to give us a change there at no very distant date.

* * *

"King Lear," further, is to have short shrift at the Haymarket. According to present intentions it will be replaced on Oct. 12, by Rudolf Besier's new comedy "Don." I have read the piece and am left in a rather uncertain state of mind as to whether it will prove a success or not. The principal part is that of a young poet, Stephen Bonnington, of so quixtoic a temperament that he has been nicknamed "Don" after Cervantes's famous hero. In a spirit of philanthropy he takes the wife, formerly a servant in his father's house, of a red-hot socialist and Hyde Park orator, away from her home, atends her at the railway hotel, chafing her hands and stroking her fevered brow, and then is very much astonished that everybody regards his behavior as a fit prelude to the appearance of the couple in the divorce court. Thompsett, the socialist, follows the runaway couple to the country rectory, occupied by Don's father and mother, and, drawing a revolver from his pocket, threatens to take the life of the rash young poet, whom he not unnaturally looks upon as the betrayer of his wife. Don, however, shows such courage in the face of danger and such sincerity in his mode of repelling the attack that Thompsett is, in the end, convinced of his innocence and the now reconciled husband and wife take their departure with the promise of greater forbearance on both sides. The piece, obviously, has its risky moments and it will be interesting to see how its rather subtle psychology is accepted by a first-night audience.

Mr. F. G. Fritz, Oneonta, N. Y. writes: "My little girl was greatly benefited by taking Foley's Orino Laxative, and I think it is the best remedy for constipation and liver trouble." Foley's Orino Laxative is mild, pleasant and effective, and cures habitual constipation. F. J. Hill Drug Co. ("The never substitors,") Salt Lake City.

THE ROYAL MONTH AND THE ROYAL DISEASE.

Sudden changes of weather are especially trying, and probably to none more so than to the scrofulous and consumptive. The progress of scrofula during a normal October is commonly great. We never think of scrofula—its bunches, cutaneous eruptions, and wasting of the bodily substance—without thinking of the great good many sufferers from it have derived from Hood's Sarsaparilla, whose radical and permanent cures of this one disease are enough to make it the most famous medicine in the world. There is probably not a city or town where Hood's Sarsaparilla has not proved its merit in more homes than one, in arresting and completely eradicating scrofula, which is almost as serious and as much to be feared as its near relative—consumption.

The directory of the Authorities of the Church, just issued. Free at the Deseret News Office, or sent to any address upon receipt of 2c postage.

Signs that Attract—Hamlin—Palata. Both phones.

Leading Music Teachers.

All interested will find their names and addresses on the music page of the Saturday News.

Expert Kodak Finishing.

Harry Shipler, Commercial Photographer, 151 South Main, second floor.

Ask for 503—it's government inspected.
It's the meat you should eat—it's never rejected.
The meat that's the finest that's sold in Salt Lake.
Uncle Sam says 'is good, and he stands for no fake!
INTER-MOUNTAIN PKG. CO.

SALT LAKE THEATRE Geo. D. Pyper, Manager.

Entire Week BEGINNING Monday Oct 11.

MATINEE SATURDAY ONLY.

THE SUPREME EVENT OF THE SEASON

MRS. LESLIE CARTER

HAS THE HONOR OF PRESENTING A NEW PLAY.

VASTA HERNE

"BY Edward Peple also author of "The Prince Chap."

Mrs. Leslie Carter appearing at Vasta Herne.

Prices, all performances, 50c to $2.00.

Both Phones 3569.

ORPHEUM THEATRE

Week Commencing October 10.

Matinee daily (except Sunday) 2:15. Every Evening, 8:15.

"The Tallest Actor in the World"
MR. GEORGE AUGER
And His Players in JACK, THE GIANT KILLER.

Joseph Hart's Latest Revue.
"THE BATHING GIRLS"
With Glenwood White and Pearl Hunt.

GEORGE CARSON & JAKE WILLARD
"The Dutch in Egypt".

American Debut of the
THALIA QUARTETTE.
Favorite English Music Hall Singers

JOE JACKSON
The European Vagabond

LAURA BUCKLEY
Studies from Life

ALBURTUS & ALTUS
Juggling Eccentriques

ORPHEUM ORCHESTRA

Orpheum Motion Pictures—Latest Novelties.

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

COLONIAL

Ind. 261. Bell 3355.

4 NIGHTS STARTING OCT. 10

THE GIRL FROM RECTOR'S

PAUL M POTTER'S Greatest Comedy Success

ONLY MATINEE WEDNESDAY

Direct from A Sensational Run of One Year at WEBER'S MUSIC HALL New York

NEXT ATTRACTION—INTERNATIONAL GRAND OPERA CO.—STARTING, THURSDAY OCT. 14.

SPECIAL

GRAND OPERA SEASON
COLONIAL THEATRE, OCT. 14-15-16
MR. W. A. EDWARDS PRESENTS

THE INTERNATIONAL GRAND OPERA CO.

100 PRINCIPALS, CHORUS, OWN ORCHESTRA 100

Just from a season in the principal eastern cities and six weeks in San Francisco.

The company is composed of a hundred principals, chorus, a superb orchestra and complete scenic and costumed productions.

Thursday--FEDORA Friday--LUCIA
Saturday--LA TRAVIATA
Saturday Matinee--CARMEN

PRINCIPALS—Therry, Norelli, Bertossi, Strauss, Zarad, Donner, Bari, Samoiloff, Colombini, Arcangali Zara, Oteri, Frascona, Giuliano, Di Giacoma.

A. VINACCIA, Conductor G. PELUSO, General Director
FRANK M. NORCROSS, Manager.

PRICES--$3.00, $2.50, $2.00, $1.50, $1.00, 75c

Reserved seats on sale at box office.

NOTE—Out of town mail orders, accompanied by P. O. money orders, will receive prompt attention. Address R. A. Grant, Colonial Theatre, Salt Lake City.

THE GRAND Salt Lake's Most Popular Playhouse.

OCT. 10 AND ALL WEEK.

WILLARD MACK STOCK CO. Best in the West.

INCLUDING MISS BLANCHE DOUGLAS

In the Famous Problem Play

A SOCIAL HIGHWAYMAN

CAN A MAN BE A THIEF AND A GENTLEMAN?

WE KEEP UP THE STANDARD.

Always the Regular Grand Prices: Evenings 25c 50c, 75c.

Matinees Wednesday and Saturday, 25c, 50c.

NEXT WEEK: ANOTHER BELASCO PRODUCTION.

THE HEART OF MARYLAND.

BUNGALOW

STARTING OCT. 10.

THE BEAUTIFUL ROMANCE

"DORA THORNE"

Prices, 25c, 50c, 75c.

Matinees Thursday and Saturday. All Seats Reserved, 25c and 50c.

Next Week: "BROWN FROM MISSOURI"