



MAGER Payer has secured one of the strongest of recent New York successes for the Fair and conference week, "The Third Degree," which will need no better recommendation than the fact that it comes from the pen of Charles Klein, author of the "Lion and the Mouse." It is many people's thought that "The Third Degree" will be a greater money maker than its predecessor. It comes from a run of seven months at the Hudson Theatre, New York, and it will be given the entire week, opening Monday, with matinees Wednesday and Saturday.

A very strong company has been engaged including Paul Everton, well remembered here for his work as John Burgett Elder in "The Lion and the Mouse," and Miss Fernanda Eliscu, an actress who has forced herself to the front very rapidly of late. "The Third Degree" is a powerful modern story built around the methods of a police department which fastens a crime on an innocent man. There are some tremendous scenes in the play, and it is sure to create a deep impression here.

Following "The Third Degree," Mr. Payer announces the engagement of Mrs. Leslie Carter, the distinguished American actress, for a full week in a round of plays.

The big tie in the Orpheum's bill next week belongs to the Curzon Sisters, who supported by their tenor, alone swing high above the stage, gliding swiftly through the air while suspended by nothing except a slender cord which they hold tightly in their mouths.

John World and Mindell, who will make a welcome reappearance here have a most pleasing mélange of songs and comedy work. World is a smart character actor, and Miss Kingston is the possessor of a voice of unusually rich quality.

"The Girl and the Pearl" is the title of the offering of Wilbur Mack and Nella Walker. Mack wrote all his own songs, and they are all melodies with a lively lilt to them.

One of the best singing quartettes is styled "The Bison City Four," composed of Messrs. Vic Milo, Frank Girard, Richard Hale, and Ed. Roscoe. Their act is brightened by some eccentric comedy.

The musical portion of the bill will be provided by the Hughes Musical Trio, all of whom are unusually clever. Here rubens is a transparent painter who holds his audience spellbound as he reels off lightning paintings in full view.

Eddie G. Ross is aptly termed the dancing banjoist, and the feature of his act is some very clever dancing, which he does to his own accompaniment.

With new motion pictures from the kinodrome, and selections by the always popular orchestra, the bill bids fair to uphold the Orpheum's standard of excellence.

Emmet Devoy, in his newest effort, "In Dreamland," will be the attraction at the Colonial theater for one week, starting Monday evening. The story of the play is that of a somewhat selfish young married man who believes in spiritualism to the exclusion of everything else. He is upbraided by his wife and her mother for his foolish belief. Upon being left alone he lies down upon a couch and proceeds to dream a fantastic story dealing with a fairy daughter of Venus, Mephisto and other spirits. During the action humorous situations are brought about by the aid of electrical effects and shadowy tableaux. A climax is reached when the young husband sees his wife, who he loves as much as he is capable of loving anyone other than himself, walking off with a chum and former rival for her hand. He draws his revolver and fires point blank at the pair. The report of the pistol awakens him and brings his wife, who has been attracted by his cries, rushing to his arms. The dream proves to be a good lesson to the young husband, and he is effectually cured of his penchant for spiritualism.

The Willard Mack company's next offering will be "Lovers' Lane," one of the best known of the earlier plays of the late Clyde Fitch. "Lovers' Lane" is something of a departure from the usual Fitch plays, as in it he deals with the simple minded country people to a

Henry Miller Conquers London Playgoers

London Dramatic Letter

(Special Correspondence.)
LONDON, Sept. 12.—Henry Miller has come, been seen and conquered. The audience at the Adelphi last Wednesday evening, and it was both representative and distinguished, took to him at once from the outset his success was never in doubt. They liked his easy, powerful, rugged manner, they accepted him as a splendidly convincing type of the far west.

Edith Wynne Matthison also came in for a large share of the honors, although her part in "The Great Divide" is just a little too monotonous to be entirely effective. The play itself received an extremely cordial reception, albeit the second and third acts showed some falling off in the interest as compared with the first. The morning after the performance I had a chat with Miller, whom I found in a state of great delight over the warmth of his welcome. No one, however, could be more modest or more diffident than he regarding his own work.

"Of course," he said, "I have heard and read a good deal about the supposed hostility of the London press and public towards American actors. If you want a living contradiction of such charges take myself. What delights me more than anything in connection with last night's success is the conclusive proof it affords that American artists and American plays can depend on a hearing as impartial and even indulgent from your critics as they can hope to meet with on the other side of the Atlantic."

It gives me the liveliest satisfaction to transmit these words, particularly at a moment when a certain section of the American press is engaged to take up a particularly unfriendly attitude towards ourselves. I read the following, for instance, in the New York Review:

"Reciprocity is sadly wanting. The foreigners get what they come to America for, while our venturesome voyagers never attain their end. Our theatres grope about in the London fog for a few weeks and come back naked of shreds and shorn of glory. In both cases the Europeans get the money and the Americans the hook."

Then this nothing could be unfairer, more unjust. London is as ready to appreciate and, incidentally, to reward American talent as take of any other description, home-made or of foreign growth. On the other hand, it is always to be remembered that the tastes of London playgoers are not the tastes of a good many of our countrymen and that a success in one city does not necessarily imply a success in the other. There is surely no reason, however, that because a man prefers whisky to rum and his friend rum to whisky, the two should set to work calling each other all the evil names to be found in the dictionary.

David Warfield turned up at the Carlton a few days ago. His stay, however, is to be of the briefest. In point of fact the steamer that carries this letter will bear him also across the Atlantic. He has been spending most of his holiday on the continent, and a success in one city does not necessarily imply a success in the other. There is surely no reason, however, that because a man prefers whisky to rum and his friend rum to whisky, the two should set to work calling each other all the evil names to be found in the dictionary.

Charles Frohman has a new detective play on the order of Arsene Lupin which he intends for early production. It is in five acts and is founded on the stories of Nick Carter. It is to be produced first at the Ambigu Theatre, Paris.

Blanche Bates has donated to the new Columbia theatre in San Francisco, now nearing completion, a bust of William Shakespeare. Miss Bates was a member of the Frawley company, which opened the old Columbia Theatre in that city May 13, 1895.

Edmund Breeze of "Lion and the Mouse" fame, who now portrays the leading male role in "The Third Degree," company in New York, will in all probability be the next one to be promoted to the stellar ranks by Henry H. Harris.

Los Angeles appears to be blossoming forth as a producing center. The birth of "The Dollar Mark" occurred there, and soon the Morosco company will produce for the first time on any stage a four-act play by Julian Johnson, of the Los Angeles Times, entitled "Invasion."

It is announced that Miss Margaret Fawcett is writing a play. She is the daughter of George W. Fawcett, the character actor, and Percy Haswell, who was seen here last season with Olla Skogman, and who looks entirely too young to have a grown-up daughter.

Olla Skogman will produce her second American vehicle in Baltimore on Oct. 15, when "Locke of Wall Street," by Anna Steele, will have a first performance. Her manager writes that "Locke" deals with the labor question, and offers a tangible feasible solution to this perplexing problem. If it really does, it must be a wonder.

The announcement that Mrs. Roy Smith of the New Theatre company contemplates publishing a series of reminiscences serially before long is interesting and important, since few familiar veterans of the theatre have had careers more notable or distinguished. Her memories of the stage of past years, so delightful in Mrs. Smith's conversation, seem certain to be of value in printed form.

Margaret Anglin's new play "The Awakening of Helen Elodie" has been produced in New York, and has evidently made the expected hit. A review says "Miss Anglin's former successes have been mostly based on carefully wrought emotional climaxes. Last night the climax of the play, at the end of the third act, was not an outburst of despair but the deeper one of quiet stricken silence. It was none the less powerful, as evinced by her and her many certain calls for the actress, the dramatist and the author. Miss Anglin finally made a charming little speech of thanks."

When "The Bachelor's Baby" is given its first formal presentation at Atlantic City on Oct. 14, and calls for "The Bachelor's Baby" will be heard in the land. Francis Wilson, the comedian, will lead the band with a two piece band to the tender mercies of the audience. This thing is certain, and that is that if the play is a failure the playwright will not be likely to see the blame on the actor or go so far as to impute that even a novice could have made considerably more out of the part than the one interested with it. Undoubtedly the advantages are many in writing plays for yourself, for you know your own audience, and you know your own audience.

Mr. Wilson has chosen as his fellow comedians in "The Bachelor's Baby" Edgar L. Havensport, E. Soudan, Russell, Adelaide Wilson, Edna Burns and Lillian Lawrence. Los Angeles Times.

HAIR GOODS.
We manufacture everything in human hair, wigs, toupees, switches, puffs, etc. Get a catalogue.
Salt Lake Casketing Co., 305 E. State St.

Pupils will be enrolled in classes Saturday and Sunday, October 2 and 3, at Christman's Dancing Academy, 121 E. 1st St. Both phones.

though that, of course, is hardly surprising. I asked Warfield what prospect there was of his own appearance at a London theatre.

"The fact is," he answered, "I am pretty sure I shall not appear for two years to come, but at the end of that time it is my intention to challenge criticism in London. We American actors," he continued with a laugh, "are never satisfied until, for good or for evil, we have done so. When I come I shall bring with me a sufficient repertoire of plays to show myself in several widely contrasted characters. Among them will be 'The Ambiguities,' 'The Music Master' and 'The Merchant of Venice.' But I shall first appear as Shylock in America. All next season is to be devoted to touring the southern states which I am anxious to visit. I shall look forward to the experiment with great interest and some little anxiety, for who knows what the result will be? In my case it is bound to be pretty hard work, as I shall do a lot of one night stands. Later I return to New York to produce a new play that David Belasco has got ready for me. It is of a somewhat fantastic and poetical order. In it I play the part of a middle-aged man. Well, goodbye. I hope to be over again next summer and shall certainly devote more time than then I have been able to do now for visiting your West-end theatres."

Tree's latest production of "False Gods" gives every promise of having a successful run. The play itself is just a trifle too serious and heavy for the average light-hearted theatregoer who will find an entertainment much better suited to his taste in "The Brass Bottle" at the Vaudeville, which forms the third and last production of one week. The next few days are entirely blank; indeed, there is nothing to call for attention until Saturday, the 25th inst., the date selected by George Edwards for the first performance of "The Dollar Princess" at Daly's. When, a few evenings subsequently, Charles Frohman gives us W. Somerset Maugham's new piece, "Smith" at the Comedy, and C. H. Workman "The Mountebanks" at the Savoy, the first list of autumn novelties will be exhausted.

In my last week's letter I referred to certain rumours which had taken place during rehearsals of "The Dollar Princess." These were of a rather serious nature. It requires a very large building, as many managers have had good reason to know, to hold two operatic stars of such equal importance as Lily Elsie and Emmy Wehlen, the latter one of Edwards' latest discoveries. Between the pair matters quickly came to a head with the result that Lily Elsie threw up her part and walked out of the theatre. It required not a little coaxing and a good deal of diplomacy to lure her back. But George Edwards is a past master in the art of subduing, although not without difficulty, he at last persuaded the two rival queens to shake hands and, outwardly at least, to become friends once more.

The Kendalls have just issued a manifesto to the effect that it is highly improbable they will be seen again in public. "Farewell," they stoutly declare, is in these days only a form of self-commendation, and their desire is to leave the profession "as quietly and unobtrusively as we have all our lives endeavored to follow it." This smacks rather of the humility which, as the poet Coleridge insisted, is one of the devil's favorite sins. From a private but well informed source I learn that Mrs. Kendall is really anxious to withdraw from the stage, but that Kendall himself would not be averse from accepting a good appointment if it came along.

"King Lear," contrary to most expectations, is doing fairly well at the Haymarket. In accordance with his announced policy, Herbert Tranch, however, has already put his successor into rehearsal. This is a three-act comedy named "Don" by Rudolf Besier, who will be remembered as the author of "The Virgin Goddess," a clever and interesting play produced some time ago at the Adelphi. The principal part in "Don" was specially designed for Henry Ainley, but as he has crossed the way to St. James, it will now be played by Charles Quatermain, a clever and very promising young actor.

MALCOLM WATSON.

Frohman Will Move to London

HEREAFTER, says the New York Herald, Mr. Charles Frohman's address will be London, England. The American theatrical manager, who probably is better known on both sides of the Atlantic than any other, is going to make his home in the British metropolis. His headquarters will be in his new Globe theatre in London instead of the Empire here, and except for a hurried trip across the Atlantic for a week or two, New York will see very little of Mr. Frohman.

This does not mean that his activities in a theatrical sense will be lessened. In New York, particularly, and the United States and Canada in general, Mr. Frohman plans to make just as many productions in this country as ever before, but instead of using his own telephone, telegrams, cables and fast mail steamships will be relied on in future to carry Mr. Frohman's messages to his executive staff, his stars and his friends on this side of the Atlantic.

Mr. Frohman spent seven months in London last season and has only been home two months, but he has made six productions here and has under way 11 more that will be launched before the new year. In going to London to remain permanently he will carry out a plan he has contemplated for many years, with the difference that instead of spending much of his time in London, he will establish a permanent headquarters, which will be a duplicate of his American plant. But his fondest dream, which he has held since he was a boy, will be the complete operation of the Repertory theatre plan at the Duke of York's theatre, for which Messrs. J. M. Chambers, Bernard Shaw and Granville Barker are now working plans.

Mr. Frohman said yesterday that with ocean liners making trips from London to New York in a little more than four days he hopes to run across to spend much of his time in New York occasionally. His going will be felt in many ways by all his stars in this country, with whom he frequently confers when in New York. His office will be in New York, but he will be never too busy to spare them a minute or two. But it is not generally known that even when abroad Mr. Frohman keeps in close touch with his leading players, once every week while he is in foreign climes he writes a personal letter to each of his stars and the letters are answered by the next steamer. His going to London will simply mean that Mr. Frohman will have to take his pen in hand each week of the year instead of about half the year as at present.

There will be no marked difference in the operation of the Frohman theatrical policy in America, but with the well known manager in London many of the members of his executive staff may rest assured that they will



CURZON SISTERS, At the Orpheum All Next Week.

SALT LAKE THEATRE ONE WEEK BEGINNING OCTOBER 4th

HENRY B. HARRIS, Presents

Direct from a Seven Month's Run at Hudson Theatre, New York

By Shas. Klein, Author, "THE LION AND THE MOUSE"

THE THIRD DEGREE

Prices: Eve 25c to \$1.50 Matinees reduced Prices

Both Phones 3569.

ORPHEUM THEATRE

Week Commencing October 3. Matinee daily (except Sunday) 2:15. Every Evening, 8:15.

International Aerial Sensation
CURZON SISTERS
Human Butterflies

The Cosmopolitan Favorites
JOHN W. WORLD & KINGSTON
"It isn't what they do, it's the way they do it"

Willbur—**MACK & WALKER**
In their musical flirtation "THE GIRL AND THE PEARL"

THE BISON CITY FOUR
Messrs. Milo, Girard, Haley and Roscoe—MELODY and COMEDY

HUGHES MUSICAL TRIO
Versatile Instrumental Virtuosi

HERR J. RUBENS
First American Appearance. Novelty Transparent Painter

EDDIE G. ROSS
The Dancing Banjoist

ORPHEUM ORCHESTRA
Orpheum Motion Pictures—Latest Novelties.
Matinee Prices 15c, 25c, 50c. Night Prices, 25c, 50c, 75c.

COLONIAL

Ind. 261.

WEEK STARTING MONDAY.

EMMET DEVOY

IN HIS COMEDY FANTASY
-In Dreamland-

A COMPANY OF UNUSUAL MERIT

Novel, Electric, Mystifying, Magical and Artistic Scenic Efforts.

Prices: \$1.00, 75c, 50c, 25c. Matinees Wednesday and Saturday All Seats Reserved, 25c and 50c.

NEXT WEEK—THE GIRL FROM RECTORS.

BUNGALOW

Week Starting Oct. 3rd.
THE GREAT WESTERN DRAMA

The Cowboy & the Lady

Prices 75c, 50c, 25c
Matinees Thursday & Sat. All Seats Reserved
Next Week "Dora Thorne."

SALT LAKE THEATRE
GEORGE D. PAYER, Mgr.

TONIGHT LAST TIME.
MORT H. RINGER.
Offers the 1st Salt Lake Theatre Success.

"HONEYMOON TRAIL"

With Bert Baker, Ned Wayburn's Dancing Brothers and The Idolized Chorus.
Prices, 25c to \$1.50; Matinee, 25c to \$1.00. Sale begins today.

THE ANDERSON PIANO
With its singing soul.
New York and Western Piano Co.
21 W. FIRST SOUTH

ADVANCE SHOWING OF FALL STYLES FOR MEN AND WOMEN
An exquisite collection of Ladies' Suits, Skirts and Waists. For men we've gathered the cream of the tailor's art. We wait your inspection. \$1.50 a week. \$4.00 a month.

The MERCANTILE INSTALLMENT CO.
74 West 2nd South



HERMINE STONE, As Venue in "In Dreamland," at the Colonial Next Week.