

DRAMATIC



SALT LAKE will say farewell to "The Squashball" and Mr. Faversham tonight after a visit of all too brief duration. One would think that the New York booking agency of an attraction like this, which had already established its strength, would set apart a full week for the visit to the home of its author, instead of cutting us down to three nights and a matinee. It certainly would have proved a profitable venture if the length of its stay had been doubled. The business in Salt Lake has been enormous, and will continue so this afternoon and all night.

Mr. Faversham has used himself in the affections of Salt Lake theatergoers, and we shall all hope the report may be true which says he is thinking of returning to the coast in his leisure with a repertoire. He has hopes on his plane. "The Squashball" should by all means be included in the list.

"Old Kentucky" comes back to Salt Lake three nights and a Wednesday matinee beginning Monday. No one needs to be told of this play or what its popularity is. "Hazel Crick" has disclosed that "Uncle Tom's Cabin" is a stayer. It is now in its fifteenth year, and Mr. Litt who still backs it, says that the cast will be kept up to the old standard.

"Stringency prices" will prevail, most of the downstairs seats being offered at a dollar, while the matinee tickets will be offered for 25 cents for children and 35 cents to adults in any part of the house.

Among the favorites which will soon visit the Salt Lake Theater are "The Heir to the Hoofar," and "Checkers," both of which achieved a decided success on their original presentation in this city.

The first number on the program at the Orpheum next week is Minnie Seligman and William Bramwell, who present a comedy sketch entitled "A Dakota Widow." The critics have been unanimous in giving this sketch praise for its originality and fun provoking features.

Nellie Cogden and Lily Charlene, billed as drawing-room entertainers; it is said that they have a line of the unique and novel that has more than "made good."

Lucy and Lucier appear in "The Pool's Reward," their turn is said to be especially clever one.

The Teddy Trio, European comedy performers, are superbly extraordinary and unique and singular.

Chinese John Williams & Co. will present a Chinese act; Williams is known as the American Li Hung Chang, in his magic act, he performs a great number of puzzling and baffling tricks and then exposes them.

Harry De Coe, "the man with the tables and chairs," does some remarkable balancing work. His acts is to take off chairs and tables and stack them nearly out of sight in the upper wings.

A lot of new kinodrome films, and some new overtures by the Orpheum orchestra, complete the evening's entertainment.

Rose Cogden, Anna Eva Fay, Viola Paul, Gillette, George J. McFarland, Elsie Girardot, May Irwin and Cliffe Berrie's horses, are among the head liners booked for the Orpheum in the near future.

At the Grand next week we are to have two attractions of a widely varying character. First is "The Royal Slave," written by the author of "The Holy City." Second "Old Arkansaw," which comes from the pen of Fred Raymond, who wrote the comedy of "The Missouri Girl." "The Royal Slave" is a play laid in Mexico in the time of the Frank Bates Mr. and Mrs. W. Jeffs, Mr. Julian. The drama is a romantic one, full of scenes and episodes which appeal to the imagination, but in addition to this speculations are introduced between the acts which will make it more readable to the popular taste. This play runs the first half of the week.

Commencing Thursday with the usual Saturday matinee, "Old Arkansaw" whose name speaks for itself, will form the bill.

The Lyric has discontinued vanderills for the present and next week will inaugurate a season of solo-drama by a stock company. The opening bill is a "thriller" of thrillers to be rendered by the Moore Stock Company, headed by Frederick Moore, a former Salt Lake favorite. The management claim that new scenery and special effects will be provided for each production by the Moore company, while the usual 25 cent and 35 cent rates will prevail. Mr. Donnellan announces all seats on the lower floor can be reserved a week in advance.

THEATER GOSSIP

E. H. Sothern is reviving "If I Were King."

Annie Russell's next appearance will be made in a play called "Fall in Fall."

Under the title of "The Truth" Clyde Fish has tried to get the public to buy his book of stories of life in the West. The name of the hero of "Mining Chivalry" will be the heroine.

Clyde Fish, following the example of many other well known writers, has tried his hand at writing a sketch for Vaudeville. The name of the play is "Miss Cobb Manduris."

Miss Maxine Elliott arrived in New York last week to prepare for a season in "Under the Gaslight." The name in which she has been successfully appearing is London.

Clyde Fish has moved from his house, Quaker Corner, Greenwich, Conn., into his new home at Katonah, Westchester County, New York. He is now at work on a musical comedy.

Ad. Patterson contributes to a newspaper in the Northern Delawarean, "How Much Is Too Little When You Marry?" Miss Patterson modestly sets the figure at \$1,000 a year and life insurance.

Mayor Dahman, of Omaha, Neb., has issued a proclamation calling upon theaters and other places of amusement and all business concerns to close on Sunday. We wonder what would

happen to him. Not indeed, that this lady pretends to be in her cups; her expedient is even more drastic, and by the way, more successful. If one remembers rightly, the famous admirer of Garrison declined to be put off, but when Lady Frederick Berries reveals certain of the mysteries of her trade to her swain—letting him see her powder, her rouge, and her "temperament," the gentleman's affection dies a quiet death, and the erstwhile charmer loses her chance to marry him.

Speaking seriously, however, there is evidently and to spare in Manhattan's new comedy, which was presented at the Court this week, and it is great deal of fun. This would be rather surprising coming from the author of that gloomy novel, "Lies of Lambeth," and that painful play, "A Man of Honor," but not Manhattan, already demonstrated its possession of humor in a hilarious book, "The Bishop's Apron," which I believe was popular in America.

Lady Frederick, the new comedy, is said to be seen across the Atlantic, later on. Its charms are causing audiences at the Court, but every one agrees that the author did not intend it in which the eyes of the romantic hero Merton are opened to his divinity heretofore to the artfulness of many of her charms. He is hopelessly ensnared by the girl, but no longer youthful Irish baron of the comedy, and she badly never fits his real self, but she is too "square" to utilize her advantage. So we have the clever scene in which Ethel Irving, in a state of dishevelment from her bathroom, sits a mere light with hardly any makeup on, and proceeds to show Graham Brown and the audience how a culture is manufactured and how the blush of youth is manufactured. The rest of the plot winds up to and away from this episode, which is well noted by the actress and actor just named. Reviewers here are describing "Lady Frederick" as the third big success of the season; the others two are "The Mollies" and "Irene Witcherly," already dealt with in full correspondence, and all the signs seem to indicate that they are right.

CURTIS BROWN.



DAVID WARFIELD
HIGHEST PAID ACTOR IN THE WORLD.

Some quidnunc who has a nose for play has discovered that George Alexander Redford, the English comedian of plays, on whose judgment the censor, the Lord Chamberlain, acts for or against the drama submitted to that official makes about \$250 a year out of his office, the salary being only \$425 and the rest being made up in fees.

To earn this money Redford has to read between 500 and 600 plays a year or say two plays for every working day in year in and year out.

In these circumstances, there are persons who will be disposed to forgive some of the errors made by the English censor, although forgiveness is not at the moment in order. The campaign against the office is being waged vigorously, and by persons whose judgment cannot be questioned by the authority to whom an appeal for the abolition of the censorship will be made.

The memorial to the end has been signed by many English dramatists of note and by many novelists, including George Meredith, W. E. Gilbert, James Barrie, Anthony Hope, Henry James, Henry Arthur Jones, Maeterlinck, A. W. Pinero, Bernard Shaw, Alfred Sutro, Alexander Charles Swinburne, and Thomas Hardy, as well as by several influential members of parliament.

Margaret Anglin will produce a new play, "The Awakening of Helena Ritchie," in Philadelphia in the latter part of February. The book by Margaret Deland on which the play is based is similar to the novel in the public, and Mrs. Deland has received several offers for the dramatized rights.

Miss Anglin's interest in the production up to the present has been a secret. She purchased "The Awakening of Helena Ritchie" previous to her appearance in "The Great Divide," Miss Anglin is known as a keen business

woman, and the possession of the play was merely a wise precaution in case of the failure of "The Great Divide."

Nat Goodwin's repertoire this season will consist of "Ambition," "An American Citizen," "When We Were Two," "One," "The Gilded Fools," "Congo," "The Rivals," "In Missouri," and a new play by George Broadhurst. His season begins at Baltimore next week.

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Without wishing to make public my personal business affairs I may say that an offer of \$1,000,000 from Felix Isman, the Philadelphia capitalist and theatrical promoter, to become a star under his management for a period of ten years.

His contract, it is said, was to be guaranteed by real estate values. His only obligation to Mr. Isman was to act at say six possibly eight performances a week at a daily average of about three and one-half hours.

The offer was a strictly business proposition, made in the presence of witnesses.

Mr. Warfield without hesitating a moment, thanked the Philadelphia capitalist and replied that he would not consider the proposition for \$1,000,000 cash.

Mr. Warfield has been earning annually more than twice the sum that Mr. Isman was willing to pay.

In other words, the actor during the last two and one-half dramatic seasons of twelve each has been receiving about \$20,000 annually.

An even more amazing measure of Warfield's rise to fame and fortune is that exactly 17 years ago he made his first appearance in New York at Miner's eighth Avenue theater in a variety sketch for a salary of \$14 a week.

So far the Manhattan has been filling to overflowing, each night and matinee performance has shown standing room signs. The remarkable cast is a matter of wonderment to all. The new tenor, Zenefello, has created a furor among artists. The Manhattan cannot boast a Caruso or Bonelli, but Zenefello is an excellent singer, and will be a great favorite before the season is over.

JANET.



FLORENCE ELLSLEY
As Isadora in "Royal Slave," Grand Theater, Four Nights, Starting November 17th.

down and a doctor summoned, but the subject took it all as real and wildly applauded making no move to leave the theater until the principals responded to the call for encor. This of course could not be done and reluctantly the lad crept glorified and not until the next morning was I fully aware of the accident.

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On Monday, November 18, Dr. D. Moore Lindsey will move his offices from the Keith-O'Brien Bldg. to suite 119 Metcalfs Bldg.

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Mr. Robert O. Burke, Elmer, N. Y., writes: "Before I started to use Foley's Cure I had to go to the doctor twice to twenty times a night, and I would plead it up with dropsy and my eyesight was so impaired I could scarcely see out of my family across the room. I had given up all hope when a friend recommended Foley's Kidney Cure. This cost little worked wonders and before I had taken the third bottle the dropsy was gone, and I was as well as ever again. My Bright's disease is gone."

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