



THE coming week will be a notable one at the Salt Lake Theater. Two big New York successes, "Strongheart" and "The Squaw Man," the latter written by Ned Royce of Salt Lake, will divide the week between them. Mr. Royce, himself, will be in attendance; he had long desired to visit his parents, and is taking advantage of the visit of the company rendering his play, to make the western trip. He will be warmly greeted by all his old friends, especially his associates of the old Home Dramatic club with whom he

country, though, of course the author has used a great deal of poetical license in writing his story.

Mr. Faversham's standing in the profession is well known. He was the original leading man in such well known productions as "Lord and Lady Alton," and "Brother Officers," and in the "Squaw Man." Ned Royce, who is said to have written the part of the English settler with Faversham in his eye, has given him an admirable chance for the display of his quiet but effective methods. This production is sent out by Liebler & Co., which insures a complete presentation.

The Salt Lake engagement of the "Squaw Man" runs three nights and a Saturday matinee, beginning Thursday next.

Beginning Monday evening, another week of "advanced vaudeville" will be given at the Orpheum. All the acts are said to be of a high order.

"A Night With the Poets" is a feature entitled to stellar honors on the bill; it has been declared to be the most artistic and beautiful arrangement of literary and scenic features yet seen on the vaudeville stage.

Mason and Keeler appear to have created quite a furore in the vaudeville theaters of the east. They present a

does not place them on a pedestal and regard them as heroes, but that they are merely the men around which the story is constructed. The leading theme is furnished by the wife of the person who, under the spell of the "Squaw Man," is the elder brother. Ed Biddle, aids the criminals to escape. She leaves home, husband and child for them and only recovers her senses after the criminals are dead. There is a child's part, which is very prominent and the little one, of course, exerts the usual influence in reconciling the estranged father and mother. The author also announces that a complete scenic equipment is carried representing the actual locality in which the scenes occurred.

At the Little the offering of the week is again led by the International players who will appear in a new comedy entitled "The Two Anns." The management promises that the production will be entirely new for the local stage.

The usual vaudeville features will be presented and will include the following: Murphy and Willard in a new comic creation entitled "The Phenomenon." Al Burton, a monologist and parody singer, who is relied on to give

IN LONDON THEATERS.

Special Correspondence.

LONDON, Oct. 26.—According to all accounts, William J. Locke, author of "The Beloved Vagabond," has managed to adapt that novel for the stage as successfully as he did his earlier one, "The Morals of Marcus Ordeyne." With Marie Dora as star, the dramatized "Marcus" seems to have scored in America, and though London has not yet given its verdict on "The Beloved Vagabond," the first night reception accorded to the piece in Dublin this week seems to indicate that it will cross the Atlantic in its turn.

Bootham Tree produced the new Locke play at the Dublin Theater Royal, himself playing the title role, and even allowing for exuberance on the part of the local critics, appears to have scored something of a triumph. Chief honors, however, were conceded to the author-adaptor, who, save for a rather weak first act, as in "The Morals of Marcus," is adjudged to have made an uncommonly good play out of his book.

Reports declare his "Beloved Vagabond" to have been a "best seller" at home, so readers may be glad to hear that it has been changed only slightly for stage purposes. The only essential difference between book and play, in fact, appears to be that the latter ends happily with Paragot wedded to his lady-love instead of leaving him as a small farmer and the husband of Blanche, as was done in the novel.

It is not every actor by the way, who could play Paragot, and it is rather interesting, considering that Tree has

not crossed the Atlantic in years, to management with Tree appears to have been justified by the results of last Tuesday's premiere. The Dublin critics, in fact, are unanimous in praising his Paragot, which they prescribe as a character study second only to that which he recently gave of Col. Newcome in Michel Morton's version of the "Thackeray" novel.

Unlike the novel, the dramatic version of "The Beloved Vagabond" begins with the first love-passages between Joanna Rushworth and Gaston de Nere. Then the indolence of the girl's father to the southern Count de Vernueil is revealed, and Gaston makes his compact with the "nobleman," as a result of which he disposes his sweetheart by pretending to be drunk. He then his back on polite society, buys the boy Asclot from his mother for half-a-crown, and when next we see them in the second act the pair have tramped the roads of Europe from Rome to Nijni Novgorod. Now, however, destiny lands them at an inn near Champagne, outside the gates of the chateau of the Count and Countess de Vernueil. A country wedding is in progress. The country aridness is old man and a girl, Blanche. Then, as in the novel, the old man suddenly becomes ill. Paragot, always ready for an adventure, takes his place, and, decked in fantastic finery, saddles for his merry-makers. The count and countess come to wish good-will to the bride. Paragot recognizes Joanna and plays the "hymn" which had been associated with their courtship. She turns to him, recognizes him also, and is led fainting away by her husband.

Soon afterwards, however, Joanna returns for an explanation of Paragot's abrupt and cruel flight. His sense

house for a living and here, after some further suspense, things come at last to a happy ending. The Count dies, Paragot and Joanna are re-united. The "Beloved Vagabond" abandons the freedom of the "nobleman" for the shelter of love and home.

Tree's work in the first act, when de Nere pretends drunkenness, is said to have stirred the first night audience mightily. The house "rose" at him, too, after the passage in the second act when Paragot, having been smitten with pain by the sudden appearance of Joanna, pulls himself together and leads the village revelers in a wild dance, and from this point to the fall of the curtain, the success of both actor and play never was in doubt. Evelyn Weeden was the Joanna, Hilda Brittain, the Blanche, H. R. Morrell, Irish Asclot, and Charles Astor, and Charles Quatermain the Count de Vernueil, and all are said to have been satisfactory. The author was called and cheered to the echo. Tree intends to produce "The Beloved Vagabond" in his London theater about the middle of January, or at the end of his provincial tour.

A love-scene in harness I hear, will be one of the features of "The O'Grades," the new farce in three acts by H. V. Esmond. Cyril Maude will produce the latter probably early in the New Year, but not before that, in any case, since "The Earl of Pavlovsk," which opened his "Playhouse" in September, gives promise of filling it until after Christmas, and possibly longer. The critics roasted the Thomas play "good and plenty," but the public failed to agree with them, and Maude's acting in the title part is among the best things he has done. Meanwhile it will be interesting to see what the new Esmond play had had no piece produced for over three years prior to the appear-

ance of Maxine Elliott in his "Under the Greenwood Tree," at the Lyric recently, and that comedy proved no great shakes, though it probably will carry the star through her American season. I doubt if it has made any money in London, so Esmond has yet to prove himself capable of writing another "When We Were Twenty-one" or "One Summer's Day." His new piece is described by the playwright as a "wild, impossible farce," and has an Irish captain of dragons as its hero. When it is produced at the "Playhouse," Maude will have his wife, Winifred Emery, as his leading woman, for the first time in many months.

CURTIS BROWN.

BIG SQUAW MAN WINDOW EXHIBIT.

The novel of "The Squaw Man" which was adapted from the play by Julia Omp Faversham, wife of the leading man, has had an extensive sale in this city. In honor of the visit of the company, the Deseret News Book Store will make an elaborate window display of copies of the novel, its pictures, etc., and have telegraphed for a large supply of books to take care of the demand that will undoubtedly follow the stage production.

DANCING PROVES FATAL. Many men and women catch colds at dances which terminate in pneumonia and consumption. After exposure, if F. J. H. Honey and Tar is taken, it will break up a cold and no serious results will be feared. Refuse any but the genuine in a yellow package. For sale by F. J. Hill Drug Co., "The Never Substitutes."

Orpheum THEATRE

—Advanced Vaudeville—

ALL NEXT WEEK!

A NIGHT WITH THE POETS.

A Massive Spectacular Production.

MASON AND KEELER

In "Hooked by Crook"

MASON & BART

Novelty Comedy Gymnastics

CHRISTIE DUO

Famous Anglo-Russian Dancers

ELMER TENLEY

"The Manhattan Man"

LES AUBIN-LEONEL

Duettilates—Fanciestates

KINODROME

Motion Pictures

ORPHEUM ORCHESTRA

Every Evening (except Sunday)

Box 25c, Box 50c, Box 75c

Matinees, Daily (except Sunday

and Monday), 25c, 50c, Box 75c

Box 1.00

Box 1.25

Box 1.50

Box 1.75

Box 2.00

Box 2.25

Box 2.50

Box 2.75

Box 3.00

Box 3.25

Box 3.50

Box 3.75

Box 4.00

Box 4.25

Box 4.50

Box 4.75

Box 5.00

Box 5.25

Box 5.50

Box 5.75

Box 6.00

Box 6.25

Box 6.50

Box 6.75

Box 7.00

Box 7.25

Box 7.50

Box 7.75

Box 8.00

Box 8.25

Box 8.50

Box 8.75

Box 9.00

Box 9.25

Box 9.50

Box 9.75

Box 10.00

Box 10.25

Box 10.50

Box 10.75

Box 11.00

Box 11.25

Box 11.50

Box 11.75

Box 12.00

Box 12.25

Box 12.50

Box 12.75

Box 13.00

Box 13.25

Box 13.50

Box 13.75

Box 14.00

Box 14.25

Box 14.50

Box 14.75

Box 15.00

Box 15.25

Box 15.50

Box 15.75

Box 16.00

Box 16.25

Box 16.50

Box 16.75

Box 17.00

Box 17.25

Box 17.50

Box 17.75

Box 18.00

Box 18.25

Box 18.50

Box 18.75

Box 19.00

Box 19.25

Box 19.50

Box 19.75

Box 20.00

Box 20.25

Box 20.50

Box 20.75

Box 21.00

Box 21.25

Box 21.50

Box 21.75

Box 22.00

Box 22.25

Box 22.50

Box 22.75

Box 23.00

Box 23.25

Box 23.50

Box 23.75

Box 24.00

Box 24.25

Box 24.50

Box 24.75

Box 25.00

Box 25.25

Box 25.50

Box 25.75

Box 26.00

Box 26.25

Box 26.50

Box 26.75

Box 27.00

Box 27.25

Box 27.50

Box 27.75

Box 28.00

Box 28.25

Box 28.50

Box 28.75

Box 29.00

Box 29.25

Box 29.50

Box 29.75

Box 30.00

Box 30.25

Box 30.50

Box 30.75

Box 31.00

Box 31.25

Box 31.50

Box 31.75

Box 32.00

Box 32.25

Box 32.50

Box 32.75

Box 33.00

Box 33.25

Box 33.50

Box 33.75

Box 34.00

Box 34.25

Box 34.50

Box 34.75

Box 35.00

Box 35.25

Box 35.50

Box 35.75

Box 36.00

Box 36.25

Box 36.50

Box 36.75

Box 37.00

Box 37.25

Box 37.50

Box 37.75

Box 38.00

Box 38.25

Box 38.50

Box 38.75

Box 39.00

Box 39.25

Box 39.50

Box 39.75

Box 40.00

Box 40.25

Box 40.50

Box 40.75

Box 41.00

Box 41.25

Box 41.50

Box 41.75

Box 42.00

Box 42.25

Box 42.50

Box 42.75

Box 43.00

Box 43.25

Box 43.50

Box 43.75

Box 44.00

Box 44.25

Box 44.50

Box 44.75

Box 45.00

Box 45.25

Box 45.50

Box 45.75

Box 46.00