



WHAT President Roosevelt, over his own signature, termed "the best play I have ever seen." "The Man of the Hour," will be acted at the Salt Lake Theater next Monday, Tuesday and Wednesday nights with a matinee Wednesday.

Its success last January was so strong and sure that the management had all arrangements made for the return in the spring of the special company which William A. Brady and Joseph R. Grismer had organized, but the demands from bigger cities pre-

regular acts on the program there will be seven, which together with the Orpheum orchestra and the indispensable kindred make nine acts on every Orpheum bill. This is as many acts as any Orpheum house on the circuit has and is more than a number present. For example, in San Francisco, Los Angeles and Oakland and some other places there are but three or four new acts a week, the others being "hold-over" numbers. Heretofore the full Orpheum orchestra has played at night only but hereafter the orchestra, under the personal direction of Mr. Willard Weihe, will play at all performances, matinee and evening.

Next week's program is headed by Charming the trapezist who has been called "the perfect woman."

A modern one-act playlet by Oliver White called "Superstition," will be the offering of Charles W. Bowser and Edith Hinkle.

"In Africa," an acrobatic sketch, extraordinarily funny, is one of this season's big hits in vaudeville, and will be presented by the Four Rianos.

Two of the best foot artists on the stage are Rogers and Deeley. They have a vehicle this time called "The Singer and his Valet."

A famous fun maker is Dick Lynch

Folks." The latter is the story of an old country couple, who go to New York on a visit, and experience all kinds of surprises. "House Cleaning Time" depicts the side splitting episodes through which all have passed. Alice McDonald in some Scotch numbers, Hazel Mason, the Tremaine quartet and several moving picture features.

Manager Clark reports that big business has attended the past week's offering.

#### THEATER GOSSIP

Miss Ada Rehan has returned to the United States with the intention of making her home in this country in the future. She has definitely refused all offers to return to the stage.

A cablegram from London says that E. S. Willard has received a tempting offer to tour America this season for 20 weeks on a very large guarantee. He has been compelled to decline, however, as he has decided to make his next appearance on the London stage.

E. H. Sothern has returned to New

York, from England. He will open his season in Pittsburg in "Macbeth" and will go to New York in February to appear in "Macbeth," "Hamlet," "Lord Dunsany" and other plays of his repertory.

Rehearsals of Mrs. Fiske's new play, "Salvation Nell," are progressing rapidly at the Hackett theater, under the personal direction of Harrison Grey Fiske. In the title role is a superb woman in a saloon—Mrs. Fiske has one of the finest parts of her career. The character of Nell affords Mrs. Fiske an extraordinary opportunity.

In a few days Miss Maxine Elliot will begin rehearsals of "The Chaperone," a play by Marion Fairfax, who is best recalled as the author of "The Builders." Miss Elliot intends to present "The Chaperone" during her impending Boston engagement, and it seems now as if her idea of producing "The Social Guide," by Clyde Fitch, had been abandoned. Miss Fairfax, by the way, is making a dramatization of Winston Churchill's "Mr. Crewe's Career."

A Washington despatch says: At the New National theater on Monday evening was revealed for the first time on any stage a play by Messrs. Paul Armstrong and Vinchell Smith, entitled, "Via Wireless." President and Mrs. Roosevelt saw the first performance and the theater was crowded. The play is one of surprises. There is a midnight scene in a steel mill, representing a 12-inch gun being molded in another act the deck of a Pacific liner is pictured in a terrible storm. On board is a wireless operating room, through which messages that have an important bearing on the plot are sent and received, while the long marks of the apparatus light up the otherwise dark stage.

The first production was voted a success, the difficult scenes being put on with much realism.



KNOX WILSON,

"April Fool" in the Land of Nod, at the Salt Lake Theater, Thursday matinee at 3:40 and Evening Performance.

as to why his sons H. B. and Laurence have never contributed to the published memories of Irving, although both of them write well. The best of the American magazines made them an excellent offer for a life of their father some time ago, and they seriously considered it, for they have a mass of unpublished letters, pictures and other material of great interest. But the work of getting all this material into shape seemed so formidable that the subject was permitted to drop. So long as their mother lives, I doubt if the sons will publish anything concerning their father, notwithstanding the provocation of some of Ellen Terry's comments. CURTIS BROWN.

#### Miss Brandon's Notable Career.

MISS Ethel Brandon, who comes here in the role of the Mayor's mother in "The Man of the Hour," at the Salt Lake theater, has had a career as interesting, at least, as that of any actress of grande-dame characters now in activity in the English-speaking theater. The so-called "palmy days" of the stage in this country endured in the far west, and especially San Francisco, and the larger coast towns, long after they had become only a tradition in the middle west and the east—a condition due to the difficulties of transcontinental travel and the long distance between cities capable of supporting high-class theatricals. It was when the stage of San Francisco was at its best that Miss Brandon was one of its conspicuous ornaments; and she played there with actors of the caliber of John McCullough, Lawrence Barrett, James A. Herne, and W. E. Sheridan—the last named actor one whom Californians hold in special affection.



ETHEL BRANDON.

Hubert Henry Davies' new play for Mary Moore at the Criterion is a bit disappointing after "The Mollusks." "Lady Epping's Law suit" we have the same sort of a "Mary Moore" part, but without the neat, shrewd idea that made "The Mollusks" something more than an evening's light entertainment. Lady Epping was a little, fashionable, would-be-dramatist who inveigled a real playwright into collaborating with her, and then sued him afterward for annexing her plot for himself. It is a delightful skit on a certain type of fluffy-minded Englishwoman, but Mr. Davies has painted the same type twice before for the same actress.

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#### ELECTION RETURNS

from every point in the United States by Postal Telegraph Cable Co., inside and outside of the Elite Theatre. Mr. Max Florence, general manager of the Elite Theatre Co., has made arrangements with the Postal Telegraph company to establish a direct special wire to the Elite Tuesday, Nov. 3, 1908, for the purpose of giving their patrons and friends instantaneous telegraphic reports of the election results throughout the entire country. Mr. Florence realizes the importance of the event, and knowing the anxiety and interest of the public, will endeavor to give all his friends and patrons the news as quickly as any place in the United States. An expert telegrapher will receive the bulletins and they will be transferred to the lantern for reproduction on screens inside and outside of the theater. During the intervals between the reports moving pictures will be shown on the outside fre.

ARE YOU ONLY HALF ALIVE? People with kidney trouble are so weak and exhausted that they are only half alive. Foley's Kidney Remedy makes healthy kidneys, restores lost vitality, and weak, delicate people are restored to health. Refuse any but Foley's. F. J. Hill Drug Co. ("The never substitutes") Salt Lake City.

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READ THE THEATRE MAGAZINE

FOR THEATRICAL NEWS AND STAGE PICTURES.



A SCENE IN ACT III.

"The Man of the Hour," Salt Lake Theater, Monday, Tuesday and Wednesday Nights, Nov. 2, 3 and 4. Matinee Wednesday.

vented and our play-goers were deprived of the pleasure of another engagement of the notable play at that time.

The company is said to be almost identically the same as that seen here last January, where the play ran for an entire week; it includes William Lamp, Felix Haney, Louis Hendricks, Everett Butterfield, Neil Jordan, Murdock J. MacQuarrie, William Lloyd, Arthur S. Hull, S. F. Cairns, Alex Carleton and the Misses Ruby Bridges, Evelyn Moore and Ethel Brandon. On election night (Tuesday) the returns will be read between each act.

"The Land of Nod" is coming again, and while its engagement is limited to one night only, Thursday next, the youngsters will be delighted to know that Manager Pyper has arranged for a matinee to begin that afternoon at 3:40. Everyone remembers the success the piece created on its last visit, a year ago. It is all about the dream of a child, "Bonnie," who goes into dreamland and who has any number of adventures with the fairy creatures that crowd the "Land of Nod." The role of "April Fool" is played by Knox Wilson, while Miss Grace Draw enters the part of "Jack of Hearts." Singing, dancing, glittering scenery and pretty music fill the story from beginning to end.

After "The Land of Nod" comes the famous spectacular production "Parsifal."

Always progressing, and striving to please the ever increasing army of Orpheum devotees, the management will institute still another improvement next week. Instead of there being six

who appears in what he calls "fun in rhyme and parody."

A sensational spectacular pantomime will be presented by Byers & Hermann. They are wonderful contortionists and wire performers who carry a full line of stage equipment, trick scenery and other accessories.

Salt Lake theatergoers are not always partial to colored acts unless they are top-notchers in every sense of the word, and that is what is claimed for the three Mitchells. Mr. Weihe's fine orchestra will dispense three superior numbers, and two new films will be presented by the kinodrome.

Musical comedy will come in at the Grand once more in "The Pride of New York," a new musical satire which will run all next week. We have had "The Girls of New York," "The Belle of New York" and "In Gay New York," but the management of the Grand claim that "The Pride of New York" is a sure enough novelty. Its big feature is a circus act in which Frank Hall, the English lion tamer, will enter the cage of a lion, chase the animal around the cage and do a number of other tricks before he makes his hurried exit. The lion is the big animal known as Wallace, and is said to have the scalps of several tigers hanging at his belt, which will of course be a recommendation. In addition, there is a series of animal performances, including goats on a tight rope, dogs, ponies and monkeys, so that the bill ought to possess variety enough for all.

The new bill at the Lyric which opened this afternoon, has several comedy features, the principal of which are "House Cleaning Time" and "Plain

#### NEW PLAYS FOR LONDON

Special Correspondence.

LONDON Oct. 21.—Whatever the fate of Jerome K. Jerome's play, "Fanny and the Servant Problem" in England, it is bound to go well in the United States, where doubtless it will appear before long. Charles Frohman "presented" it here this week at the Aldwych theater, from which "Fald in Pail" has just disappeared after an ill-deserved flaccid. The chief trouble with the new Jerome play is that it contains so many fresh and unconventional turns of thought in so many unexpected places. When a light comedian walks backward toward a chair that holds a silk hat, it is from many respected viewpoints an outrage on the feelings of the audience and a violation of the drama's laws if the comedian refrains from sitting on that hat. Thus in "Fanny and the Servant Problem" we have a lordling who marries a musical singer, and brings her to his ancestral halls and introduces her to his two maiden aunts. It was fore-ordained that the maiden aunts should be comic cats and when they fail to fulfill their function and prove to be as gentle and dignified and lovable as the old ladies in Owen Wister's novel, "Lady Baltimore," it is as disconcerting as when the comedian doesn't sit on the hat. Likewise, when the actress, who is supposed to have come of "good family," arrives at her state-

Hon'ble Phil." The book is his—of most of it—and the chief elements of the success of the piece are his, too, for he has fitted himself with a part that brings out his droll humor to the best possible advantage. There is one good thing about the plot, too, namely, it doesn't even make a bluff at being a plot. There is something about a summer resort island in the Mediterranean, or somewhere whose authorities fine anybody who wears ordinary costume, so that titled young gentlemen may quite easily be mistaken for fascinating young ladies for base-born bohemians. The production is distinguished by the return to the stage of Denise Orme, who married a peer's son a few months ago. Eva Kelly, who really can act, has all too small a part in the piece. But happily is most of the show, and is a fountain of joy.

Hubert Henry Davies' new play for Mary Moore at the Criterion is a bit disappointing after "The Mollusks." "Lady Epping's Law suit" we have the same sort of a "Mary Moore" part, but without the neat, shrewd idea that made "The Mollusks" something more than an evening's light entertainment. Lady Epping was a little, fashionable, would-be-dramatist who inveigled a real playwright into collaborating with her, and then sued him afterward for annexing her plot for himself. It is a delightful skit on a certain type of fluffy-minded Englishwoman, but Mr. Davies has painted the same type twice before for the same actress.

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The appearance of yet another life of Sir Henry Irving renews speculation



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