

The comedy element is strong, so much to that the play can easily be termed a comedy with a plot."

THEATRE GOSSIP

EXT week will be a lively one a the Sait Lake theater, "The Decil's Auction"-rightly styled everlasting-is beating even "In Old Kentucky" in the race for long life, and as there is always a host of people who like that sort lot attraction, there is no doubt that the thoater will be filled Monday night. The engagement is Builted to one performance, and the list of imps, fairies, gobins, and villagers will, we are premised, be up to the usual standard.

The famous racing play of "Check ers" will fill out the remainder of the week at the theater commencing Tuesday high. Two matiness will be given, which aleans that the managers are sufficiently confident of the strength of the attraction to venture on sever-consecutive performances—no small venture unless the play and the players

rendered the highest order.

"Checkers" is now in its third season, and when originally brought out in New York, being drammtized from Henry M. Blessont Jr's book of the same name, it scored an immediate success. The title rule is played by Hans Robert and chief among his support are John Braham, Jr., Wallace Worsley, Jos. Wilkes, Jane Keiton, Chire Acmstrong, Isabel Parker, and several others. The big feature of "Checkers" is a sensational race track scene representing the betting ring at Washington Park club in Chicago on Derby day. The sporting authorities everywhere agree than "Checkers" is the finest play built around racing episodes, that the American stage has produced.

Louis James is one of the latest stars to essay a season in Oaktand. Cal., in the firm belief that San Francisco patricis will cross the bay for their theatrical emertolances, butil their own theaters are rebuilt. James had a big season there is "The Merry Wives of Windsor," in which he plays the role of John Faistaff. Ashton Stevens, the critic of the San Francisco Examiner. of John Fastat. Ashton Stevens, the critic of the San Francisco Examiner, says that if James is properly managed he can live on this one part as long as Joe Jefferson subsisted on Rip. Mr James is due in the near future at the Salt Lake theater, when his admirers will have an opportunity of seeing whether or not this praise is deserved.

Next week's bill at the Orpheum will

Next week's bill at the orporasis, a include America's greatest gymnasts, a joyful vaudeville sketch, an infant prodigy, a musical farce, a couple of black faced comedians, a vocalist and some highly entertaining motion pic-tures. From a casual glance it will be a bill that will appeal to all tastes. The headliner, the four acrobatic Bards, than whom no better performers in their line are said to be before the public. their line are said to be before the public, is among the most expensive acts in vaudeville today. Second on the bill are listed Albert Bellman and Lottic Moore, presenting a "Bit of Vaudeville." This act has just concluded a run of two weeks at the Los Angeles Orpheum, all of which is a guarantee that its entertaining capabilities are at par. The musical sensation is promised in the appearance of little Willie Erkstein, the boy planist, who has been praised by Paderewski, who heard him in London, where he entranced audi-ences with his precoclous renditions. Quite different is the musical farce entitled "The New Teacher," presented by the Avon Comedy Four. Castle and Collins, a couple in a black face turn, Collins, a couple in a black face turn, are also mirth provokers. They have a singing and dancing act which finds for them a warm spot in the hearts of the audience at every performanc. Lora Durbycile, a cute little lady who is billed as the only female shadow-grapher before the public, comes with a decided novelty. The kinodrome will come to the front with the very latest motion picture out, which tells the story of Kathleen Mavoureen and takes 2,000 reet of films in the telling.

Melo drawa will again rule at the Grand next week, "The Convict's

Grand next week, "The Convict's Daughter" opening the first half and "Nobody's Claim," closing the second The first named play is in its fourth season and from all reports it remains one of the strongest dramatic produc-tions on the foad, "The Convict's Daughter," is a type of American senpational play with a strong home and heart interest which has been copied again and again, but the management elain that the original has never been simplicated. The usual Wednesday mathree will be given, and the engagement closes Wednesday night.

"Nobody's Claim," which National section of the Streets." "National section of the Streets." "National's Claim, and the Streets." "National's Claim, is an American melo drama with a str-ring plot, and any amount of comedy strung through it. The play has an elaborate scenic and mechanical pro-duction and the management feel surthat it will appeal strictly to the tastes

play runs from Thursday till

"A Son's Devotion" is the title of a strong American play that will have its first presentation in Sait Lake at the Lyric theater, The play tells a story of man's lagratitude and woman's devotion, and the principal character is a



SCENE FROM "THE CONVICT'S DAUGHTER.

At the Grand Theater Four Nights Next Week.

"The 400th performance of "The Girl of the Golden West," with Blancke Bates in the title role, occurred at the Belasco theater, New York, Oct. 29. Miss Bates could appear in the stirring Belasco piny for another year in New York to the same large audiences which have greeted her since the first night, but "The Base of the Rancho" will be ready for preduction about the middle of November. Miss Listes will have to begin her tour of the larger cities about that time. David Relaxo wrote his first

David Relaser wrote his first carried the age of fourteen. It was called "Jim Black or the Regulator's Roycuge," and was acted by his boyhood companions, with almost in the virtues of Mrs. Fisite's new vehicle "The New York Idea," are apparent, its defects also are obvious. "A certain dramatic esprit, invaluable in the tonic agreedy of manners, is wanting in the When Thomas Jefferson the sen of Joseph Afferson, presented "Rip Vaa Minkle" at the Boston theoter Sept. In the cities in the first two acts is not to the American classic hal been played 11,980 times by members of the compensated by richness of engracter-graden or conversation. Indeed, it is in his character drawing that Mr. Mitchell is easier. Langeles Michell is writing a play and at times too anemic, his people do for Henricha Crossman it was not stand out with that sharpness and to have been her vehicle this year but refler that the best comedy demands."



JOSEPHINE LOVETT, Who Will Play Shirley Rossmore "The Lion and the Mouse"

Nov. 19, 20, 21,

HANS ROBERT AND JANE KELTON.

In the Second Act of "Checkers," at the Salt Lake Theater, Commencing Tuesday.

it was not completed in time. After the success of "The New York Idea" Mr. Mitchell's next play will be watched with interest.

When Annie Russell concludes her engagement as Puck in "A Midsummer Night's Irream" at the Astor theater, late this mouth, Managers Wagenhals and Kemper will send her, with all the sumptuous details of the \$50,000 production on a brief tour of the chief cities of the country,

Reports of a flattering nature com from Melbourne. Australia, of Ola Humphrey, who is a member of James Williamson's company at Her Majesty's theater. Miss Humphrey recently ap-peared as Glory Quayle in "The Chris-tian," and the press notices would have furned the head of the average actress.

It is more than probable that Robert Manuell, under the direction of William A. Brady, will give several performance of "lago" in Shakespeare's "Othello" to the Othello of Henry B. Irving before the end of the Peason. The matter is well under way to a successful consummation.

Charles Kiein, through Henry B. Harris, has disposed of the rights of "The Lion and the Mouse" for Holland, Germany, France and Australia. In addition to the four companies presenting the success of the century" in America, two organizations are now touring the British provinces.

Sardon, greatest of living play-wrights, is so interested in the op-cratic version of his "Les Merveli-leuses," soon to be produced in Lon-don, that he has determined to walve his lifelong prejudices against the seasickening English channel in order to witness the first performance of the new plece. the new plece.

The ways of the variety stage are not those of the regular playhouse. In the continuous there are no stars whose word is law and at whose plaint a retinue of inferiors runs to cover. In vauleville it is the stage manager who is accustomed to be obeyed. He sometimes emphasizes his commands with a stage brace.

Amusement conditions throughout the country, as shown by the reports of correspondents, as well as those of correspondents, as well as those whose interest in attractions is proprieary, are exceptionally auspicious. Parficularly in the east and central west does business seem to be prosperous. From the east the reports are not quite so sanguine, though no serious depression is recorded. Altogether it would seem that the theatrical season has opened very tavorably indeed.

ant professor of English in the University of Chicago, went one night three years ago to see William Butler Yeats 'fairy play,' The Land of Heart's Desire." Moody had never been particularly interested in dramatic litera-ture, nor had he cared for either the poetry or dramatic quality of the Irishpoerry or dramatic quantry of the trian-man's work. But after seeing this sim-ple play Moody said to a party of friends: "The play's the thing!" with the accent on the second "the," and "The Great Divide" was the admirable result of the interest then first aroused in the theater.

A London writer says: "Bernard Shaw has almost completed the new play upon which he has been busily engaged for some time. The title at present selected is The Doctor's Dilemma, and in his new work Mr. Shaw deals transcendently with death and deals transcendently with death and doctors, manifestly rather a daring subject even for him. The genesis of the piece is accounted for by the fact that Mr. Shaw was accused by a friendly critic of being unable to write a play on the topic of death, and determined to prove how utterly groundless the assertion was set to work man The Docsertion was, set to work upon 'The Doc-tor's Dilemma.'

Alexander Dumas, pere, the author of Monte Cristo," was an octoroon. James O'Nelli recalls the famous Frenchman's encounter with an interviewer; You are an octoroon, are you not

Certainly.

'And your father?" He was a quadroon." And his father? 'A mulatto, sir: a mulatto."
'And his father?"

"A negro, sir; a negro,"
"Might I presume so far as to ask
what his father was?" 'An ape, sir. Mon Dieu! an ape. My digree ends where yours comedigree

Belasco is determined that none of his Belasco is determined that none of his stars shall become so closely identified with one character that the public will see them in no other. Unlike other managers, he is too resourceful in his artistic possibilities to depend on one vehicle to serve as long as playgoers will pay to see it. He believes that the public is entitled to a range of novellies from his players. Warfield could elties from his players. Warfield could probably play "The Music Master" fo the next ten years, but in the height of his great success in New York, Be-lasco decided to present him next year n a new creation. No one but himthat sort of role he will assign to his

Chicago has the only endowed thea-ter in the United States, but for more than a year it has had another dis-thection in the theatrical world equally Before he turned player Frank Daniels was an errand boy in a Boston
clothing store; Kyrle Bellew a commissioned officer of the British, sunbeat
Conway; David Montgomery an office
boy in Denver, Colo., and Fred Stone,
an 11-year-silt bookkeper in Topeka,
Kan, Blanche King and Pauls Ed. Chicago has the only endowed theater in the United States, but for more
than a year it has had another distinction in the theutrical world equally
unique fr not quite so interesting. The
only theater in the country—probably
the only regular playbouse in the
world—owned, managed and conducted
Lessons. Of

AND THE PROPERTY OF THE PROPER stock company of colored artists original musical comedies, farces and plays written and composed by colored men, is in Chicago. It is a complete and respectable theater, with an executive staff of eighteen, including everything from manager to house physician—the latter being an innovation that more pretentique amusement places have not yet introduced.

> The first American appearance of Miss Lena Ashwell, the distinguished English actress, which occurred at the Garrick theater, Chicago, proved to be Garrick theater, Chleago, proved to be a brilliant artistic triumph. It was the general verdict that the coming to the United States of Miss Ashwell has been fully justified, both by her footlight personality and her remarkable emotional art, and that she will surely win a large following in this country. Her introduction has been made in her success of the past season at the Savoy theater, London, the three-act play entitled "The Shulamite," described as a "drama of deep heart interest and thrilling human appeal." This drama is founded upon a highly popular novel of the same name. of the same name.

Mr. George Broadhurst's new play, "The Man of the Hour," which is to have a series of matinee performances at the Manhattan theater, is said to deal with machine politics, bossses, and grafting "in a daring way." It does not require much boldness, one would say, to denounce abuses, which have It does not require much boldness, one would say, to denounce abuses, which have been the subject of the most plainspoken denunciation in every decent journal for years. The value of the piece, of course, will depend upon whether or not the threatened exposure is effective and entertaining. The hero is a rich young man, who, to gain the good will of the girl he loves, by doing something worth while, accepts a nomination, by the bossess, for the mayoralty, and worth while, accepts a homination, by the bossses, for the mayoralty, and wins the fight. Having won he proceeds to do his duty without fear or favor, without reference to the wishes, re-quests, or threats of the men who had elected him. Frederick Perry, John Flood, Harriet Otls Dillenbaugh, and thers are in the cast.

Question?

At the end of his examination the pure-food expert looked up gravely. "Your candy, sir," he said, "has one good and one bad quality."

"Will you explain that, professor?" said the confectioner, with an air half pleased and half grieve.

The expert, toying with a test tube, answered:
"It is good because it contains no saccharin; bad because it contains no

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THE PLAY IN NEW YORK.

Special Correspondence.

EW YORK, Nov. 5 .- Nothing could prove the uncommonness of common sense more totally than does popular belief in the eccentricity of George Bernard Shaw. It will take at least six plays like 'Caesar and Cleopatra," produced by Forbes Robertson and Gertrude Elliott last week at the New Amsterdam. together with the missionary work of a hundred times as many dramtic critics, to persuade a press-agent-heguiled public that Shaw is a great deal more respectable and permanent than any fad could possibly be; that it is not his vision, but their own, that is astigmatic: that the Irish Voltaire, like the French Voltaire, is a pretty carnest fighter against the various silly opinions which humanity holds, not as self-made, but as an inheritance. "Caesar and Cleopatra" treats of a

Caesar and of a Cleopatra so radically different from the pair known of old to readers and theatergoers, that the most erudite of our reviewers fell into the error of calling the comedy a bur-lesque. That it certainly is not. Much of the play seems so, merely because we are so used to thinking of Caesar as a strange sort of deity that it bewilders us to have him presented as a human being. Shaw introduces to us a Caesar not above the folbles and weaknesses of ordinary mankind-a Caesar sensitive about his age and his tendency to baldness, fond of rocking his knee while he ponders, wont to grandiloquize until his blunt-tongued officer. Ruflo, afraid of the dinner getting cold, remarks: "Now he will conquer Africa before we come to the roast boar." Cleopatra is equally ordinary and equally human, Shaw being, perhaps, the only man in the world who really knows anything about women. Singularly enough, this familiar treatment of the Roman and the Egyptian does not make cither ridiculous. Caesar is not the less great and commanding because he doesn't speak in blank verse and live with his right hand in the air. When Shaw starts in to be the Shakespeare he does it quite successfully, some of the conqueror's speeches in the third act being bits of exquisite thought clothed in faultiess rhetoric. There isn't much in the way of what is ordinarily called "a story" in "Caesar and Cleopatra." If there were, I shouldn't relate it to you, since you might better read the entire work in the volume called "Plays for Puritans." Caesar comes to Egypt and meets Cleopatra. He doesn't fall in love with her, nor she with him, though the one is frankly pleased and the other quite willing to coquet. Caesar teaches the girl-queen how to rule, gets her out of a difficulty or two, sports philosophy to her, and returns to Rome, promising to send her Mark Antony. Throughout, Shaw's boldness is so delightfully refreshing and his wit so keen that the auditor leaves the theater with a sense of mental intoxication.

Forbes Robertson's Caesar is scarcely less admirable than his Hamlet. Mr. Robertson certainly is one of the finest actor, on the English-speaking stage. His voice and his reading alone would have made the reputation of a less liberally endowed player. Gertrude Elliott, whom I remember as a rather liquid girl in "An American Citizen," has come back to us a most capable woman. Her Cleopatra is touched with genius. Adeline Bourne, Charles Langley, Sidney Carlisle, Percy Rhodes, Ian Robertson, and A. H. Allen are the most conspicuous examples of adequacy in the supporting company. The production while he ponders, wont to grandiloquize until his blunt-tongued officer. Rufto,

examples of acequacy in the supporting company. The production is accurate, picturesque, poetic, and imaginative. I don't know how many people will enjoy "Caesar and Cleopatra;" I have only a vague idea as to how many will pretend to enjoy it; but I am sure that nobody with ordinary intelligence, and even a microscopic sense of humor, has

For no better reason that I can discover, than the fact that Chicago liked the play, New York has refused to acthe play. New York has refused to accept Lena Ashwell in "The Shulamite." The reviewers urge that the piece is gloomy—a fault that, with equal justice, might be found in "Hamlet," I can't help wondering if they expected Edward Knoblauch's powerful story of illicit passion to be eked out by an Irish comedian and a Pony Ballet.

"The Shulamite" is on view at the Lyric, where Miss Ashwell has made her debut in New York, Deborah Kril-

her debut in New York. Deborah Kril-let, one of the six people with whom the author works out his tale, is mar-ried to Simeon Krillet, a farmer liv-ing in the Transvaal. Simeon is fond of his wife, but he has the South African idea of the necessity for ruling his women, and he has frequently beaten Deborah. An English overseer, Rob-ert Waring, tells Deborah that this is not right-that no man has the right to strike his wife. She swears that she will not be beaten again, and, when Simeon raises his whip above her head an hour later, she saves herself by the lie that she is about to bear his child

The old Boer longs for a son, and his attitude toward the woman altered at once. It is too late, however. Deborah has failen in love with Waring and he with her. Discovering his passion, with her. Discovering his passion, Waring starts to ride away. He leaves behind a diary, in which Simeon reads of the overseer's struggle against his passion for Deborah, Simeon tells this to the wife, who, instead of being horror-stricken, as he had expected, cries out against the departure of the man she loves. She confesses to her husband that there is to be no child; that she hates him; that she worships Robert Waring. "What shall I do?" demands Simeon. A terrific clap of thunder is his answer. "I will kill you," he shouts to Deborah. "God has spoken in the thunder! That lightning was the judgment of God!"He goes for a weapon. While he is gone. Waring returns. "The judgment of God" has struck down his horse and sent him back to Deborah. He rushes out to meet back to Deborah. He rushes out to meet



CARMELITER

GRIPPE COLD GURE

F. C. SCHRAMM, "Where the Cars Stop;" WILLES-HORNE DRUG CO. "By the Monument," DRUEHL & FRANKEN, South-east corner Main and 3rd South St.

CAPSULES TASTELESS-EASY TO SWALLOW the husband; two shots are fired; the woman standing in the open door cries out in agony; "Which one?"
Simeon is dead. Waring and Deborah bury him and proclain that he has been killed by lightning. The third act of the play deals with the discovery of the truth, with bought silence, and with the union of the man and the woman. It is a happy ending that is unhappy from an artistic view-point. This tense frama of elemental emotions, positively great in its first two acts, would have admitted of a great last act. Some such horror as followed the murder of the husband in Zola's "Thereese Raquin," where the consclousness of mutual guilt brought wife and lover to the point of mutual loathing, would have made "The Shulamita" everwhelmingly the play of the year.

Miss Ash wen has few of Mrs. Fiske's faults and at least half of her merit, the sum enabling her to give a very Fiskey performance of the role of Deborah. She is a fine actress, of the naturalistic school. Edward R. Mawson is excellent as the rough Boer, and Beryl Mercer contributes a striking picture of a negro girl. John Blair does not saisfy in the role of Waring, while George le Guere, playing a nephew of Simeon, either is a graduate of a school of acting, or ought to be.

of a school of acting, or ought to be.

The Lincoln Square, our newest theater, was opened Oct, 30 with a performance of "The Love Route," another piece that came to us from Chicago. The Shuberts are directors of this place of amusement, which is higher up-town than any other house on Broadway, and will have a lower scale of prices. The Lincoln Square seats nearly 2,000 people, and is handsomely finished in white and gold. The draperies and carpets are red, giving the appearance of warmth and comfort.

I don't feel inclined to write at great

I don't feel inclined to write at great length of "The Blue Moon," a musical comedy by the usual small army of Englishmen, in which James T. Powers appeared last Saturday at the Casino. Broadway is getting so tolerant that, if the girls are pretty and the genery good, it will take operatic farce as a man takes a wife—for better or worse. "The Blue, Moon" is neither

extremely like most of them. The some is laid in an impossible country, and the story concerns the usual come potentates. Southerts maids, loving tenors, and sopration beloveds. Mr. Powers is funny in the same fashion which he has been funny for many years, and there are two capital song. "Burmah" and "The Crocodile," The settings and costumes are exquisite—likewise, as usual.

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