DRAMATIC

THE Salt Lake theater has another busy six days ahead of it commencing Monday. For the first half of the week we are to receive a return visit from "The Royal Chef," a lively musical production by Ben Jerome, author of "The Isle of Spice." "The Royal Chef" is the well known work which contains such songs as "The Spirit of '76," and its lively movement, its bright costuming, and its patriotic swing, all combine to make it a favorite with audiences. Mr. Jerome says he pays special attention to his orchestrations and he promises a treat in this regard. "The Royal Chef" will run three nights, beginning Monday.

* * *

The last half of the week will be devoted to Louis James, an actor who is always a favorite in Salt Lake. This year, in addition to "The Merry Wives of Windsor," he brings us "The Comedy of Errors," in which he will play the part of the two Dromios, which Mr. Otis Skinner used to portray. Mr. James' company is a strong one and the support is headed by Frederick Paulding, Aphie James, Ann Schaefer, J. Arthur Young and several others who were with Mr. James last year. In "The Merry Wives of Windsor" Mr. James will of course have his part of Falstaff, a role in which he is the sole survivor. If anyone else is reviving this comedy creation of the immortal Shakespeare, on either side of the water, his name has escaped the writer's attention.

Mr. James' engagement opens with "The Merry Wives of Windsor" Thursday night. Friday and Saturday "The Comedy of Errors" will be the bill. For the Saturday matinee, especially in the interest of the students, Mr. James will appear as Shylock in "The Merchant of Venice."

* * *

The widely famed play, "Salomy Jane," with Miss Jessie Ikett in the leading part, opens at the theater a week from next Monday.

* * *

All the acts booked for the Orpheum next week are full of novelty and will no doubt keep up the high standard already created. At the head of the bill is Joseph Hart's "Crickets," with Katherine Bunn, soprano, and William N. Cripp, tenor, also an octet of beautiful girls. During the past week a sample of Joseph Harts' "stuff" was had in the popular "Geisha's Dream."

Armstrong and Clark appear in what is said to be a very amusing farce entitled "Finding a Partner." Bimm, Bomm, Brr, is a novelty musical act which is expected to surely make a hit. These three comedy performers play on the xylophone a very difficult selection from "William Tell." The electric illumination of the instrument composed of large revolving discs shows one act off very prettily.

Casey and Craney, billed as "refined comedy entertainers," are said to be fully entitled to that name. Mlle. Toona, who gives an illustrated lecture on the great northwest, is favorably remembered for her good work last year.

Fred's Monkey actors come recommended as the best trained animal act in vaudeville; these animals act almost like they possessed human intelligence.

* * *

The offering at the Grand for all of next week is E. J. Carpenter's emotional melodrama, entitled "Why Girls Leave Home." Judging from the description of the story, it is full of the thrills and quivers which ever delight the average popular audience. The tale deals with a young girl who has a leaning towards Bohemian life and who runs away from home out of pique towards her brother, who tries to show her the folly of the gay life she is leading. She soon feels remorse, and tries to return to her old home, but villainous companions prevent her. The real thrill come when the heroine is chloroformed, locked up in a road house and represented as dead. She escapes in time to save her brother, who has been imprisoned, and of course all ends happily. The management promise an elaborate scenic production and a cast of clever people.

THEATER GOSSIP

Margaret Wycherly will appear later in the season in a new play of modern life, written by Stanislaus Stange and Bayard Veiller.

Mrs. Leslie Carter will add "Camille" to her repertoire of "Zaza" and "Du Barry," which she will play in her road tour preceding the completion of her new play.

Annie Russell, who has been spending the summer in Maine, returned to New York last week to confer with her manager concerning her new play, "Paid in Full."

James J. Corbett lost his temper during a performance in New Haven the other night, stepped out of the picture, shook his finger at the audience and complained of his treatment. Then the curtain was rung down and Mr. Corbett refused to continue "The Lady and the Burglar."

It is said that Julia Marlowe will not undertake any new parts this season, and will postpone for the present the production of "St Theresa," in which Bernhardt acted and which Miss Marlowe bought for America. She will not begin her stage work until the beginning of the new year, which will give her a short season.

There are few theatrical offerings that combine genuine, mirth-provoking situations and episodes with just the right consistency of pathos. Such a play is the American comedy success, "The Heir to the Hoorah," which returns to the Salt Lake theater for a limited engagement in a few weeks. An unusually strong cast, including many of the artists seen here last year, will be provided.

The New York Herald of Saturday last says: After tonight's performance by Miss Florence Roberts "The Struggle Everlasting" at the Hackett theater will be withdrawn from production and Miss Roberts will begin a long tour, presenting "Zira," in which Miss Margaret Anglin starred. Her tour opens in Milwaukee Nov. 2 under the joint direction of Messrs. John Cort and Henry B. Harris. Later in the season Miss Roberts will appear in a new modern play by Miss Geraldine Bonner, entitled "Sham."

One night, many years ago, when Weber and Fields were dressing after their turn in an East Side variety house, a card was brought in bearing the name of Joseph Jefferson, and a moment later the most distinguished actor on the legitimate stage of America was ushered into the presence of the delighted young variety actors. He complimented them both on the superior quality of their work, told Fields how much he had enjoyed his comedy, and then turning to Weber, said: "You certainly have learned how to listen, and you look so serious, while you are doing it that you double the value of your partner's work. That is acting, my boy."

A Rochester, N. Y., dispatch says: Mr. William H. Crane in Mr. George Ade's new play, "Father and the Boys," appeared for the first time tonight before a large audience in Lyceum theater. The performance seemed to produce a fine blending of the personalities of both Mr. Crane and Mr. Ade. The play is clean and scintillating. Morals are pointed in a word and foibles hit off in a sentence. There is a thread of wholesome sentiment in it.

Miss Margaret Dale is the happy vehicle of many of the distinctive Adesisms. The play does not open cyclonically. The audience is not startled. It believes it is coldly critical. Then it gets interested and finally enthusiastic.

Mr. Ade, philosophical and calm, smiled hopefully after the first act, and accepted congratulations continuously after the conclusion of the second act.

The local dramatic reviewers are unanimous in approval of play and players. It is believed here it will "go" in New York without change.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Oct. 11.—What will the Salt Lake matinee girls of the last generation, who are the matrons of today, think when they learn that their idol, Mr. Henry Miller, now has a son of his own on the stage, indulging in imitations of his father? This is the melancholy fact, though no one would suspect it, who sees Mr. Miller, Sr., playing a youthful role in "The Great Divide," with Margaret Anglin. Miller, Jr., who takes his mother's name as part of his own, is known as J. Heron Miller, and he is now a feature of the Casino production, "The Gay White Way." Mr. Miller is said to imitate his father's work in "The Great Divide" in voice, face and gesture, so exactly as to cause bewilderment on the part of the audience.

* * *

Friday evening, Oct. 11, Mr. and Mrs. R. C. Easton gave a reception to Mr. Clyde Squires and his bride, who recently returned from Logan, where they were married last month. About 25 of their intimate friends were present. Music and social chat, together with refreshments, which were served at an early hour, made the evening one of pleasure to all who came to offer congratulations to the happy pair. Mrs. Squires is a pleasant acquisition to our home circles and with her talented husband, will add greatly to the winter's sociability among the Utah colony in Gotham.

* * *

Mr. Geo. Barratt arrived from Salt Lake last Wednesday, and went at once to Hollywood court in the Bronx, where he will reside for the winter with Mr. and Mrs. Squires. Mr. Barratt's work is attracting more attention with each illustration, and the orders coming in to him already will keep him hard at work the entire season.

* * *

Wednesday evening, Mrs. Emily Clawson, with her son Chester and her daughter Josephine, left for the west, calling at Niagara on the way to Chicago. Mrs. Clawson has been absent several months, traveling in Europe, and is much benefited by the change.

* * *

Mr. and Mrs. Douglass Bergener have moved from West One Hundred Twenty-fourth street to 50 Morningside avenue. La Lounine being the apartment house where their brother-in-law and sister, Mr. and Mrs. Geo. Gillett, reside. Mr. and Mrs. Bergener have been living in Englewood, N. J., all summer, Mr. Bergener making the trip to and from that very pleasant summer resort in New Jersey each day. They are now happily located for the next year or two.

* * *

At 1139 Vine street, Philadelphia, Miss Ida Savage is established for the winter. She took her departure from New York Tuesday last for the Quaker city, believing she could accomplish better work in her chosen art work than she could here. "The Academy of Fine Arts" in Philadelphia is classed among the first in the land, and Miss Savage being a student, who has shown in times past that she is in earnest, chose the city and the school where she could accomplish the most good in a short time. New York, during the opera and theater season, is a whirl of excitement, which proves too strong an attraction for lovers of music not to be influenced by it, so those students who can not resist it, are wise to flee from it.

* * *

At 216 West One Hundred and Thirty-fifth street Miss Sara Hendry of Ogden, will make her home for a time. Miss Hendry is a professional nurse and had not been here two weeks before she was assigned to her first case, she is now at work regularly.

* * *

Mr. Frank Foster is kept busy this season, his services being in demand for special quartet and solo work. Clubs are formed by good singers who make a pastime of singing at entertainments given by private parties and where the pay is of the best.

* * *

At chapel service today Miss Ruby Lindsay was a visitor. She is engaged in a sketch that has "made good" in vaudeville but is considering another offer from the Keith & Proctor management.

* * *

A new choir for the chapel has been organized under the leadership of Elder Willard Christopherson, the members being the Misses Florence Grant, Rea and Julia Nibley, Nan Clawson, Jennie Cavanaugh, Anna Parkinson, Mrs. Schermerhn, Elders Lamb, Rockwood, Watkins, Snow, Hammond, Cottam, Quelimatz and Chapman. The training Mr. Christopherson received under Prof. Evan Stephens is shown in the excellent work he is doing in this conference. He is taking great pains to perfect his handful of singers in hymnal music and no little share of the success is due to the fine singing of Mr. Christopherson himself, whose voice is rich and powerful and tells out with good effect. It is an innovation here to have a choir regularly rehearsing each week and that it will meet with the good results it deserves is beyond question. So far we feel a pride in the work and united effort will make it a great success. At today's services President Dalley and Elder Christopherson spoke and the meeting was in every way a spiritual treat.

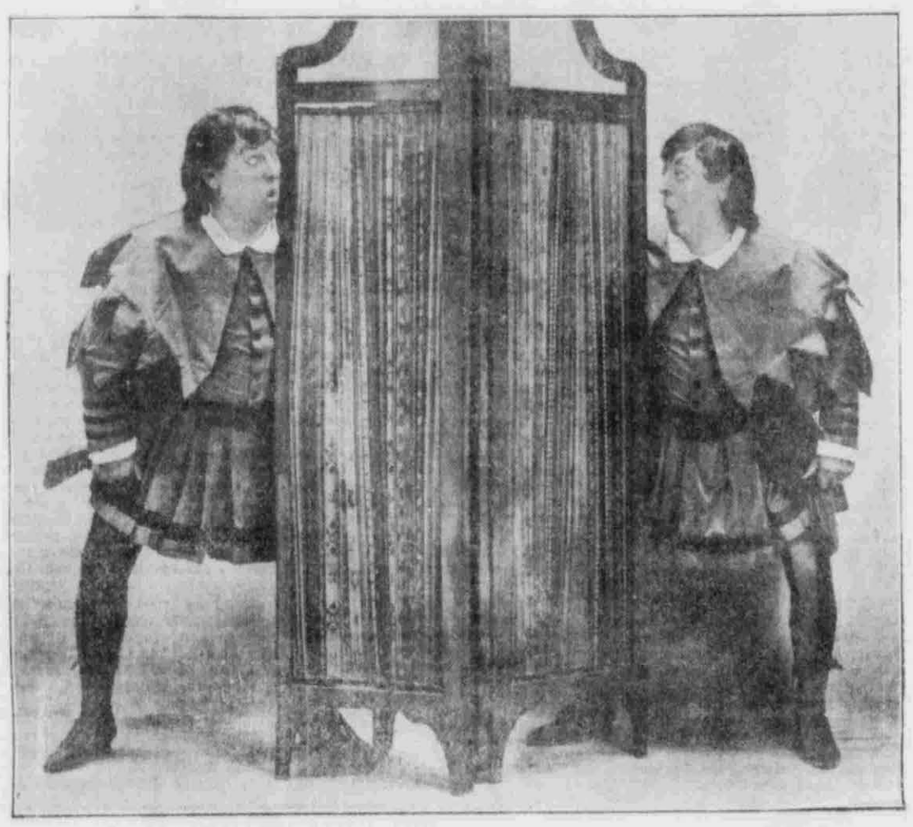
* * *

Now that the first stage of the new theatrical season is past, it is possible to get a pretty clear line on the shows which will endure and those which will have to be relegated to the storehouse. Each fall brings its quota of new plays, and it witnesses the continuation of those of preceding seasons which have "made good" and which are considered "sure things" from past achievements. Among the new things which have caught the popular fancy strongly, Klaw & Erlanger's big western play, "The Roundup," appears to stand out conspicuously. The Rogers Brothers have scored an unmistakable hit in their new piece, "The Rogers Brothers in Panama," and Francis Wilson will probably remain in New York all season, so great has been the success of his new comedy, "When Knights Were Bold." Lew Fields has caught New York strongly with his production of "The Girl Behind the Counter," and Charles Frohman's new musical comedy production, "The Dairymaids," is an immense hit at the Criterion. Of the hold-overs from last season, the musical comedy, "Coming Thro' the Rye," appears to lead in the matter of receipts. This production made so much money last season that the managers, without any particular necessity, invested upward of $25,000 in a new scenic and costume equipment, secured Frank Lalor to play his original part in spite of the fact that he had arranged to star in a new piece this season, and proceeded to surround Lalor with a larger and much more expensive cast than formerly. The result is that the popular musical comedy is packing theaters to the walls everywhere and making a greater hit than ever. About the same conditions surround the Rork Company's big extravaganza, "The Land of Nod." It is breaking all records for attendance in the south, and the reports that have reached New York show that the beautiful production is creating something of a sensation by its magnitude and completeness. Denman Thompson has come back to New York with his "Old Homestead" and is crowding the big Academy of Music to the doors. David Warfield has made another ten strike in Belasco's new play, "A Grand Army Man," and Raymond Hitchock is doing so well in "A Yankee Tourist," at the Astor theater that his engagement has been extended to January 1. It is reported that Wright Lorimer is having a struggle on the road with his new play, "The Quicksands," and the latest Broadway production, "The Gay White Way," which was brought out at the Casino a few nights ago is put down by the critics, generally, as a flat failure—and so it goes.

JANET.

JOSEPH HART'S CRICKETS.

Who Appear at the Orpheum Next Week.



LOUIS JAMES.

As the "Two Dromios" in The Comedy of Errors at the Theater Next Week.

THE STAGE IN PARIS.

Special Correspondence.

PARIS, Oct. 9.—On your side of the water, if one mistakes not, one of the attractions of the new theatrical seasons is "My Wife," the adaptation of "Mdlle. Josette, Ma Femme," which was made by that transplanted American dramatist, Michael Morton. The last named piece crowded the Paris "Gymnase" for months on end, but no such fortune has come to its successor, "Joujou Tragic."

Tragic indeed has been the fate of this "Joujou" (or Toy), for it had a run of exactly two nights, one of the shortest on record in Paris. In its case, in fact, one of the most stringent rules of the Society of Dramatic Authors was broken, that powerful organization having fixed three performances as the minimum which may be accorded to a piece. It is not likely, however, that the "Gymnase" management will be penalized, for their case was desperate. "Joujou Tragic" having practically been laughed off the stage.

More's the pity, since the piece was the first dramatic bantling of a gifted young authoress, whose years number exactly 21. Jehanne d'Orliac is her name, and her poetry and culture already have made her something of a celebrity, but she has yet to learn the dramatist's art. Perhaps also to acquire a sense of humor, of which faculty there was little evidence in "Joujou Tragic." Its heroine was an aunt, and for some unknown reason aunts are associated with comedy. The most famous example is "The Aunt of Charley," as they call her in France. But Mdlle. d'Orliac's aunt, or rather the one in her play, was designed to stimulate our tear-ducts rather than our risibilities. A mistake, then, to have given the part to Polaire, whose metier is the comic. "Joujou Tragic," however, proved to be nearly all unintentional fun. The aunt speedily found an admirer in her nephew, and there was love-making in Venice and finally discovery by the lady's husband. After this a "scene" between uncle and nephew, and finally the murder of the aunt by the latter. Then curtain!

The audience at the "representation generale"—largely made up of critics and their friends—laughed uproariously, and this behavior has led to a brisk discussion in the press of Paris. Have critics a right to laugh or otherwise express approval or disapproval in the theater, some one has asked, and the columns of opinions pro and con are solemnly being printed. Luckily for them is was not in Antoine's theater that these critics yielded to mirth, for that manager would not have hesitated to eject the laughers after the first act. It is said that the Parisian Mansfield once thrashed a critic who had written a notice which Antoine found offensive, and he has excluded more than one writer from the Odeon. Bourchier of London, of course, went further by shutting out all the critics for a while, but though the production with which he first tried this experiment proved a success, the actor missed the unpublished "notices" and soon capitulated and apologized. But to deny the critic a right to laugh is quite a new thing.

* * *

"Go to see Loie Fuller, and the new play at the Comedie." Thus I was advised on arriving in Paris this time, and the counsel proves to have been good. It is long since "La Loie" has been seen on the Paris stage, but her re-appearance is something of a triumph. Oddly enough, it is made in connection with yet another adaptation of "Salome," the work of Robert D'Humieres, director of the Theater des Arts where this new version of Wilde's play is given. It is "condensed" to the last degree, but effective. The American girl appears in the dance of the Seven Veils, and a wonderful thing she makes of it, with new and weird lighting effects and "property" serpents crawling about the stage. The rest of the evening bill is made up of two playlets, "The Race" and "The Last Troubadour," both clever, but it is "La Loie" who is crowding the house.

The National theater is packed nightly, too, its new offering "L'Amour Vielle" (or The Old Love) having delighted Paris. It is not likely to be translated into English, it deals too consistently with the favorite French themes for that, but bits of the "business" and the really sparkling dialogue are worth mentioning. We begin with a pair of sweethearts, and have the lady proposing to her swain. "I am very much in love," she tells him. "With whom?" he asks, anxiously, and she hands him a looking glass. The thing is quite charming as Mlle. Lecomte does it. So they marry and their honeymoon is ideal. "What did you see in Spain?" the relatives ask the young and radiant bride. "Well, principally, Andre," she declares blushing, "but he looked out of the car window sometimes." "Ah" comments the aunt, "that is the difference between the man and the woman in love."

Afterwards the serpent of jealousy creeps into this Eden with the appearance of the man's "old love," but only a little trouble follows. The young wife, however, is led to encourage the advances of an admirer, a writer of tedious histories that nobody reads. This character, delightfully acted by Berr, provides much amusement. "Ah, it was you!" he exclaims with immense astonishment when informed by one of the feminine characters that she had purchased one of his ponderous tomes. "I always wondered who it was that bought it!" However, the poor young savant is used by the lady only so long as her husband's flirtation with the other lady lasts, which is not long. And, except for him, all is well when the curtain falls.

* * *

I hear that the new little "Trefcan Royal" in the Rue Caumartin, which opens tomorrow night, will have a new "American" sketch as a first piece, but I mean to avoid it. The stage American of Paris is even worse than the stage American of London, which is irritating enough. The main attraction at the new playhouse, however, is to be a comedy by "Willy," last of the Boulevardiers, discoverer of "Polaire" and best of all, author of the many adventures of "Claudine."

CURTIS BROWN.

Nordica Tells of American Girl Students Stranded in Europe.

MME. LILLIAN NORDICA has returned to this country full of enthusiasm over the plans for her new festival house to be built on the Hudson. To a newspaper man she said:

"Ground will be broken next month, and I hope to have the opera house ready for dedication in 1909. The plans call for large foyers, which will be decorated by the works of American artists and sculptors."

Mme. Nordica said her plan at first met with much antagonism in German musical circles, but that many of them soon became interested in the project when they fully understood its import, and that when she came away the feeling against her opera house had changed, once the singers and musicians found that she planned to add to the glory of Wagner rather than to detract from the Festival house in Bayreuth.

"My plans for the musical institute which will be built in connection with the opera house are complete," continued Mme. Nordica, "and this institution, I am sure, will prove a success from its very start. I found while abroad that there are more than one hundred American girls in France and Germany studying music, and before I started away from Paris I was asked to sing at a benefit to raise funds to pay the passage of some of these girls back to America.

"That tells the story better than a motion picture illustration of the privations suffered by many young women who are forced to go abroad to prepare for grand opera and who have not sufficient funds to live while studying.

"I mean to build and maintain an institute here that will make it possible for our young American women to be given a thorough musical education, without the expense or the privation they are now forced to suffer while studying abroad.

"I am so deeply interested in my whole plan that the greater portion of my summer has been taken up with completing the plans for it. I hope to leave it as a monument to the ambition of an American woman who has an aim in life to do something that will be a credit to her country and a help to those who desire to hear the best that can be given on an operatic stage.

Mme. Nordica said that she would soon begin rehearsals of the operas she is to sing this season in the Manhattan opera house. "I am under contract to sing all of the season for Mr. Hammerstein," she said, "and until my contract with him has expired I shall not sing anywhere else."

Mme. Nordica has taken a house near the Plaza, where she will live this winter in preference to going to her country house in Ardsley on the Hudson.

Croup.

Is a violent inflammation of the mucous membrane of the windpipe, which sometimes extends to the larynx and bronchial tubes; and is one of the most dangerous diseases of children. It almost always comes on in the night. Give frequent small doses of Ballard's Horehound Syrup and apply Lallard's Snow Liniment externally to the throat. 25c, 50c and $1.00. Sold by Z. C. M. I. Drug Dept., 112 and 114 South Main Street. B

You Needn't.

You needn't keep on feeling distressed after eating, nor belching, nor experiencing nausea between meals.

In other words, you needn't keep on being dyspeptic, and you certainly shouldn't.

Hood's Sarsaparilla cures dyspepsia—it strengthens and tones the stomach, perfects digestion, creates a normal appetite, and builds up the whole system.

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WITH THE ORIGINAL BIG CAST, INCLUDING

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60 PEOPLE 60 — 40 BEAUTIFUL GIRLS 40

30 SONG HITS 30 — 20 FUN MAKERS 20

"A Scenic Display of Oriental Splendor.

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Prices Evening, 25c to $1.50. Mat. 25c to $1.00.

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Next Thursday, Friday & Saturday Nights

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LOUIS JAMES

And His Excellent Company,

Presenting Sumptuous Revivals of These Famous Comedies.

THURSDAY NIGHT The Merry Wives of Windsor

MR. JAMES AS FALSTAFF.

FRIDAY AND SATURDAY NIGHTS. The Comedy of Errors

MR JAMES AS THE "TWO DROMIOS."

By Request, SATURDAY MATINEE. The Merchant of Venice

MR. JAMES AS "SHYLOCK."

EACH PRODUCTION COMPLETE IN EVERY DETAIL!

Seats on Sale Tuesday Morning.
Prices: Evening, $1.50, $1.00, 75c, 50c, 25c. Matinee, 25c to $1.00.

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SCENE FROM "WHY GIRLS LEAVE HOME," AT THE GRAND THEATER ALL NEXT WEEK.