



arch's engagement will be limited to three nights and a Saturday matinee. The coming week will see the inauguration of daily matinees at the Orpheum...

Two New York correspondents of this paper thought largely over the same subject, the passing of the once gifted Georgia Cayvan. The "News" gives the space willingly...

Next week brings back that popular success "The College Widow." It will be seen at the Theater Tuesday and Wednesday evenings with a Wednesday matinee...

Harry Beresford, the popular comedian, comes back to Salt Lake next Friday and Saturday in the new production entitled "The Woman Hater."

The irresistible Punch Wheeler, traveling theatrical man, is in the City of Mexico, and he writes the Mirror in characteristic vein.

Among Manager Pyper's other December attractions are "Buster Brown," during the holiday time, and "In the Bishop's Carriage," a dramatization of the much talked of book.

The attraction at the Grand, the first half of next week, for four nights and Wednesday matinee, is called "The Old Clothes Man," with the author, James Kyrie MacCurdy, in the title role...

man," as it is called, is well put together, and contains many interesting incidents, and it is said to be good from a purely moral standpoint. It makes its appeal to some of the highest emotions of human nature...

played the part of Triplet over 1,000 times. Henry Miller and Margaret Anglin have secured Miss Lena Ashwell permission to use "Mrs. Dane's Defense" in this country...

One of the novelties of the season is a farce comedy just completed by Glen McDonough, "Too Near Home," scheduled for production about the first of the year. The bright particular star of the new company and production will be Emma Carus.

David Belasco has purchased and revamped "The Dragon Fly," a Texo-Mexican play by John Luther Long and Edward Carpenter. With material changes to remedy faults apparent in its brief career last season, Belasco will star Bertha Galdan in it.

"Mrs. Warren's Profession" is to be read to an audience of women by an actress at the Berkeley theater in New York, and if the scheme succeeds the entertainment will be repeated every afternoon and evening until everybody has had enough. There will be girl ushers.

The London manager, Arthur Bourchier, has acquired a play, named "The Nun and the Barbarian," adapted by Mr. Osmond Shillingford from a drama named "La Loca de la Casa," by the Spanish playwright, Galdos. It is to be produced experimentally soon by Mr. Edward Michael of the Repertoire Theater Syndicate.

In order to produce "The Law and the Man," Whiton Lackaye's drama, founded on "Les Miserables," Mr. William A. Brady has determined to end the run of "Clothes" at the Manhattan on Dec. 15. The special performances of different plays promised heretofore by Miss George will be given at matinees in the Manhattan or at some other theater.

"I know on reading a play the first time, if it touches me, that it will carry across the footlights," said David Warfield recently in discussing the availability of a play for presentation, and "sympathy," "sympathy," is what Belasco insists on in every play he writes or has written for him. This quality is so often lacking in otherwise excellent dramas submitted to him that he is compelled to write the plays himself for his stars.

The play in which the eminent English comedian, Mr. John Hare, is next to appear is an adaptation by Madeline Lucette Ryley of "La Belle Marcellaise." It is ready and so is he, but the production is delayed, first, because there is no suitable theater at liberty in London just now, and secondly, because his leading lady is playing in a piece which is still in the middle of a most successful run.

There must be 200 good lines in Mr. Mitchell's play, and to quote any of them is to be an injustice to the others. Nevertheless, here are a few that stuck to my memory: "In America you have no can't and a great deal of can."

"New York is bounded on the north, south, east and west by the state of divorce." "What are divorces among friends?" "The judiciary have mixed this thing (marriage and divorce) so we can't tell we're married until we're divorced."

"I divorce her (Cynthia), see her married to you (Phillip), and well on her way to do (Sir Wilfrid)." "You American girls are fine talkers. You talk and talk, but you have no heart. I once knew an American girl. She was the nicest kind of a boy."

"Nothing is final in nature, not even death," quote the clergyman from his sermon. "If death is not final, why should marriage be final?" "Oh, yes, an excellent sermon. . . . Oh, yes, an excellent sermon. . . . New York went away happy."

You should hear these lines read by Mrs. Fiske and a company so full of good people that the management could afford to waste William B. Mack, the Shram of "Leah Kleschna," on a part a page long.

I have said that Mr. Mitchell is the only author I know in America who could have written "The New York Idea." There are 50, perhaps 100, who might have done "The Daughters of Men," Theodore Kremer might, or Hal Reid, or Owen Davis. It is a crude and lumpy melodrama, assuming the obligation of lecturing on capital and labor, discussing everything, establishing nothing, and ending in compromise. After three hours of conversation, the only way out proposed by Mr. Klein is to give one another."

There was a time—when he wrote Dr. Belgraff—in which Mr. Klein promised to be a great dramatist. He has preferred—as who would not, and time, no! "Let's sit down and talk it over," he says, beginning a discussion of the labor problem that has lasted an hour when the curtain goes up on the third act and lasts 30 minutes after. Then Grace falls into the arms of John and all is well.

Despite its general dullness, the piece has some notable moments, a little bright dialogue, and a great deal of excellent character-drawing. Dorothy Donnelly's impersonation of Louise is an artistic feature of a performance in which notably Louise Stobbe, Herbert Kealey, Effie Shanon, Orin Johnson, George Parsons, Ralph Delmore, Carl Ahrendt, E. W. Morrison, Joseph Adelman, and Grace Fikins.



MISS LOUISE BUTTER AS "JANE" AND SCENES FROM GEORGE ADE'S COMEDY, "THE COLLEGE WIDOW."

is estimated that fully 600 well known managers, actors and playwrights are eligible for membership. Mr. Cyril Maude hopes to be able to open his new theater in London some time next January. It is already in an advanced state of preparation. It is upon the site of the old Avenue theater, which was destroyed when part of the roof of Charing Cross station fell in upon it. The new name is the Playhouse.

A report comes from Rome that Marco Praga, the Italian author, is writing a comedy, in collaboration with an English lady, which will be produced almost simultaneously in London and Rome, with Mrs. Patrick Campbell and Miss Duse in the respective versions. Its English title is "The Pledged Word," and the Italian "La Parola Data." The story tells of a modern Don Juan who retires into the country to mend his broken health, and there meets with a pretty young widow, whom he falls in love with and marries. The correspondent who forwards this story says that Signor Praga and other Italian writers have arranged to write several plays in collaboration with English dramatists, in the hope of profiting by the longer runs which successful pieces enjoy in England. Thus do evil communications corrupt good manners. Duse some time ago offered reward of \$2500 for a good Italian play, but at latest accounts had failed to get one.

Some variety artists, over a midnight luncheon of mashed potatoes and sausages, talked about the fakes of their art. "Of course you know how fake lightning sketching is done," said a dancer. "The sketcher is going to do, say, Abe Lincoln. Well, Abe is drawn in pale, invisible outline on the blackboard, and all that needs to be done is to draw the chalk quickly over them faint lines."

"I am an impromptu poet," said a second artist. "You call up to me from the audience any subject you've a mind to, and I rattle off a poem on the subject at once. This is a fake, of course. There ain't no poet livin' could do that. The fake is worked in this way: I have a lot of stock subjects with poems already composed, subjects like the coming election, or the peckaboo waist, or the Vanderbilt cup, and if you call up a subject to me, well and good—I'm prepared for you. But if you call up a subject I'm not equal to, I ignore you, and pretending to be speaking to a man in the back of the house, I say: "The coming election? Very good, sir. Thank you, sir. Here goes!"

"Whoever wins, I hope that I will get the job for which I sigh. The work is light, and yet the pay is seven lovely plunks a day. Whoever wins, I hope, begob, I get the job. I get the job!" "I used to be fired from a cannon in my mouth," said an elderly man. "I was called 'Miss Claire' and I wore a blonde wig and pink silk tights. Of course it was a spring, and no gunpowder that sent me 50 feet through the air into a big net. A dangerous trick at that. I once broke a leg at it. This trick has altogether gone out of fashion. I don't believe it has been done in the last 15 years."

THE PLAY IN NEW YORK. BY CHANNING POLLOCK.

Special Correspondence. New York, Nov. 26.—You may have done without a new coat this winter, you may even have felt that you could not afford turkey next Thursday, but, if you take my advice, you won't miss seeing Mrs. Fiske when she comes your way with "The New York Idea." She came our way some days ago, and made all the other theatrical events of a week, which brought forth fresh plays by Charles Klein, Haddon Chambers, and James K. Jerome, look pale and unimportant. Take your choice between turkey and "The Daughters of Men," which is about as heavy and undigestible as that festal bird, but to deny yourself "The New York Idea" is to pass by the charlotte russe, the floating island, and the other light dainties that give pleasure to memories of dinner.

Langdon Mitchell, who turned out "The New York Idea," and it is on view at the Lyric. I don't know another man in this country who could have done the work, and the only one in England is George Bernard Shaw. Mr. Mitchell's comedy is as cold and hard as a diamond, but it has more sparkling brilliancy than any diamond mined and 10 brilliant lines for every facet set into a jewel. Sardou once said that the plot of a good play could be written on a calling-card. The plot of "The New York Idea" could be engraved on a dime, after the fashion of the gentleman known to fame who utilized that coin for the circulation of the Lord's Prayer. Cynthia Karslake (Mrs. Fiske) is the divorced wife of John Karslake (John Mason). She is about to marry Philip Phillipore (Charles Harned) whom she has just aroused by a flirtation between jealousy, husband and Philip's divorced wife, Vida (Marion Lea), convinces her that she still cares for Karslake, to whom she returns just as he receives word that their divorce was invalid. Sir Wilfred Cates-Darby (George Arliss) is an English nobleman astonished at matrimonial conditions in America, and his comments throughout the piece are gems of exquisite satire.

There has been no end of stage comedy about the pecking of wedlocks since Sardou wrote "Divorçons" and Rosenfeld gave us "A Possible Case." Only a month ago Virginia Harned added to the list a play called "The Love Letter." But we have had nothing as clever and as biting as "The New York Idea." If I weren't afraid of being your friend, I should have dramatized Buster Brown and Fanchette Pete. I should call the work a cartoon play. Like a cartoon, it has a serious moral behind drawings of impossible morals and events. Our newspapers last Sunday were full of dissertations on the influence of the offering and the viciousness of divorce. I don't care whether divorce is vicious or not; "The New York Idea" is the most enjoyable and the best acted comedy in Gotham.

There must be 200 good lines in Mr. Mitchell's play, and to quote any of them is to be an injustice to the others. Nevertheless, here are a few that stuck to my memory: "In America you have no can't and a great deal of can."

"New York is bounded on the north, south, east and west by the state of divorce." "What are divorces among friends?" "The judiciary have mixed this thing (marriage and divorce) so we can't tell we're married until we're divorced."

"I divorce her (Cynthia), see her married to you (Phillip), and well on her way to do (Sir Wilfrid)." "You American girls are fine talkers. You talk and talk, but you have no heart. I once knew an American girl. She was the nicest kind of a boy."

Stage Fakes. Some variety artists, over a midnight luncheon of mashed potatoes and sausages, talked about the fakes of their art. "Of course you know how fake lightning sketching is done," said a dancer. "The sketcher is going to do, say, Abe Lincoln. Well, Abe is drawn in pale, invisible outline on the blackboard, and all that needs to be done is to draw the chalk quickly over them faint lines."

"I am an impromptu poet," said a second artist. "You call up to me from the audience any subject you've a mind to, and I rattle off a poem on the subject at once. This is a fake, of course. There ain't no poet livin' could do that. The fake is worked in this way: I have a lot of stock subjects with poems already composed, subjects like the coming election, or the peckaboo waist, or the Vanderbilt cup, and if you call up a subject to me, well and good—I'm prepared for you. But if you call up a subject I'm not equal to, I ignore you, and pretending to be speaking to a man in the back of the house, I say: "The coming election? Very good, sir. Thank you, sir. Here goes!"

"Whoever wins, I hope that I will get the job for which I sigh. The work is light, and yet the pay is seven lovely plunks a day. Whoever wins, I hope, begob, I get the job. I get the job!" "I used to be fired from a cannon in my mouth," said an elderly man. "I was called 'Miss Claire' and I wore a blonde wig and pink silk tights. Of course it was a spring, and no gunpowder that sent me 50 feet through the air into a big net. A dangerous trick at that. I once broke a leg at it. This trick has altogether gone out of fashion. I don't believe it has been done in the last 15 years."



THE TWO FRANCISCOS. Australian Comedy Conjurors at the Orpheum Next Week.

Next week the best of all modern plays, "The Little Minister," will be presented at the Lyric. This play, which is dramatized from J. M. Barrie's beautiful story, is too well known to need comment; it appeals to everyone, and no doubt the cozy little playhouse will be taxed to its capacity at each performance, as notwithstanding the big royalty which has to be paid in order to produce this attraction, the prices will remain the same.

Today's Children's Candy Matinee, and tonight's performance will close the run of the four act sensational melo-drama, "Not Guilty."

THEATRE GOSSIP

Creighton Clarke is meeting with great success this season in a new romantic play called "The Ragged Messenger."

"Wild Nell, a Child of the Regiment," is the title of a new and thrilling military drama written by Charles E. Blaney.

Sir Charles Wyndham and Miss Mary Moore will be seen in "Captain Drew on Leave" when they come to America this season.

Sarah Bernhardt opened her season in Paris on Nov. 10 with a five-act drama entitled "Sainte Therese," by Catulle Mendès.

Denham Thompson contemplates a return to the stage next season in his old role of Josh Whitcomb in "The Old Homestead."

Maud Adams has appeared five weeks in Boston this season in "Peter Pan." She will appear in New York all of December.

Fanny Sadowsky, a famous Italian actress and at one time rival of Ristori, died in Naples on Nov. 1, aged 59. She retired from the stage thirty-five years ago.

Lillian Russell will make another attempt at comedy in Kellert Chalmers' new play, "Breaking a Butterfly," opening at the Chestnut Street theater, Philadelphia, on Dec. 24.

Oliver Morosco has completed a comedy of modern life, which he has given the title of "At the Age of Eighteen," probably with headquarters at the Burbank theater in Los Angeles.

The New York clergymen are already protesting against the production of "On the Side of the Angels." It has been selected for early production by the Pioneer, one of the several independent theatrical organizations in London.

The Ben Greet players began their fifth American tour last week at the University of Virginia, presenting "Everyman." Mr. Greet may revive "Masks and Faces," in which he has



JAMES KYRIE MACCURDY, in "The Old Clothes Man," at the Grand Theater.

Opheum Modern Vaudeville. ALL NEXT WEEK. 3-LEIGHTONS-3 Presenting "A One Night Stand in Minstrelsy." AUGUSTA GLOSE, In Her "Original Monologue Act." EUSENIE BARKER, Dramatic Soprano, late of Carl Rosa Grand Opera Co. MAX MILLIAN, The Celebrated Violin Virtuoso. 2-FRANCISCOS-2 Australian Comedy Conjurors. THE RINALDOS, Artistic Hoop Manipulators. KINODROME, Moving Pictures. Every evening (except Sunday) 7:30, 25 cents. Box seats, \$1. Matinee Daily Except Sunday and Monday 2:30 and 10 cents. Box seats \$5.

The most varied brilliant and fascinating of American Character comedies. Salt Lake Theatre GEORGE D. PYPER, Manager. TWO NIGHTS, BEGINNING TUESDAY, DECEMBER 4. Henry W. Savage Offers The College WIDOW By George ADE. PRICES: 50c to \$1.50. MATINEE: 25c to \$1.50. SEATS READY. Fully two million play-goers have pronounced it the Ade masterpiece—so will you. NEXT ATTRACTION: Friday and Saturday—Saturday Matinee. The popular favorite HARRY BERESFORD, "that odd fellow." Direction of J. J. COLEMAN, Presenting The WOMAN HATER. A Continuous Laugh. A Spasm of Laughter. FUN . . . Charming, Pure, Wholesome . . . FUN

Grand Theatre SALT LAKE'S MOST POPULAR PLAY HOUSE. FOUR NIGHTS, STARTING NEXT WEEK. MATINEE WEDNESDAY, 3 P. M. Mr. JAMES KYRIE MAC CURLEY and Company IN THE OLD CLOTHES MAN. Besides the Expert Boxers, Danny Dougherty and Kid Sharkey, Appearing in the Last Act as a Special Feature of the Arena Scene. THREE NIGHTS, STARTING THUR DAY, DEC. 6. MATINEE SATURDAY, 2:30 P. M. The Eminent Young Russian Actor, MR. THEODORE LORCH Presenting the Sensational Melo-Dramatic Success, BEWARE OF MEN! Properly Produced. Splendidly Staged. Capable Cast. GALLERY RESERVED SEATS 35 and 50 Cents. Matinee 15 and 25 cents.