



THIS WEEK AT THE THEATRES

SALT LAKE THEATRE.— Tuesday matinee and evening, "Cinderella, or a Dress Rehearsal"; Wednesday matinee and evening, "Hermann the Great"; Friday and Saturday evenings and Saturday matinee, Jefferson De Angelis in "The Toreador"; GRAND— Tuesday, Wednesday and Saturday matinee, Mason and Adolph; Thursday, Friday and Saturday evenings and Saturday matinee, "Uncle Josh Spruceby."

FOR ways that are dark and tricks that are vain the Heavens Chinese is no more peculiar than the average theatrical press agent. This reflection is induced by a raft of good stories concerning various stars that reaches The Herald's dramatic department every little while.

Thus: About a quarter of a century ago a story went the rounds of how an eminent judge had fined an attorney \$100 for contempt of court. The attorney hurriedly went through his pockets and found that he didn't have a cent.

He was defending a case before a very austere judge and, in the heat of his argument—Mr. Tiewauke's earnestness has never deserted him, it being specially noticeable in his work "Ink on the Fingers or the Stain of Guilt" in which he has made such a phenomenal success—he gave utterance to remarks which displeased the court.

Mr. Tiewauke promptly replied: "I am sorry to say that I haven't a cent, your honor, and will have to borrow the money from the court." The latter frowned and looked over his spectacles at the clerk, said: "Mr. Clerk, remit that fine. The state can afford to lose the money better than the court."

There is much complaint in New York over the light patronage that has been accorded the season's offerings thus far. It is reported that very few of the houses are making more than bare expenses, and some of them have been considering the money.

The season in Salt Lake has not been a big winner, financially, but that is hardly the fault of the people. The high-class attractions, with one possible exception, have been patronized with a liberality which indicates that here, at least, the boom times are still on.

The exception noted was Robert Edison in "Soldiers of Fortune." Mr. Edison gave us a good, clean, entertaining performance, and he richly deserved far bigger audiences than he drew.

Herrmann the Great, a favorite entertainer of magical phenomena, will appear at the Salt Lake theatre next Wednesday afternoon and night. Herrmann is the most expert conjurer now before the public, and his entertainments are both mystifying and amusing. Of engaging personality, ex-

temely graceful, he is an ideal entertainer. In sleight of hand or painting, he stands alone, not equaled by any person who performs magic. In this branch of his art he has invented a number of new tricks which cannot fall to please his admirers.

Jefferson De Angelis and his excellent opera company, in Sam S. Shubert and Nixon & Zimmermann's superb production of the reigning London gaily musical comedy hit, "The Toreador," will appear at the Salt Lake theatre next Friday and Saturday evenings and Saturday matinee.

Among the many first-class attractions which the Grand theatre booked there is none whose advent causes more joyful anticipation than that of Broadhurst & Currie's "Twin Stars," Mason and Adolph, in Charles Newman's tearful and well-connected comic story, "The Laskys," which will give a large amount of pleasure to the audience.

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Boy" at the Victoria theatre, as well as to those who haven't. These are some of the verses: Of all the sporty boys who sport around the town, I think the sportiest and wear the King Sports' crown: 'Twas "Johnny" set 'em up again," when I was in the crowd, and I drank most anything that wasn't thick enough to eat.

Most of the newspapers made fun of the suggestion and one of the principal theatrical clubs, wishing to ascertain the drift of public opinion on the question, sent out 800 circulars, securing an amusing variety of answers.

George Bernard Shaw, the author and critic, says that in the case of the great majority of plays the curtain should not rise at all. He said at 7 o'clock, say, and then have their dinner after the theatre.

At last we went in his address—or mine—we didn't know. We pulled the bell, and waited for his wife—or mine—to show. And when a voice called, "Well, who's there?" we cried in accents plain, "Your husband's here. Come down and see which one of us is him."

One time when I was wrestling with the mighty Demon Rum. The time Preserver attacked me; I thought my time had come. Pink elephants and purple snakes and great ones, too, appeared. The doctor came, and oh, I saw blue serpents in the air.

Thinking something serious was the matter, the man dressed and stole down stairs. "Now, what's the matter?" he inquired. "Hill! Pull your line in quick; you've got a bite!" admonished the bibulous one.

At one of Sir Henry Irving's performances at the Grand theatre, two women in the audience seemed unconcernedly interested in the scene in hell, where two traps in the stage suddenly open, showing a defunct cardinal enduring all manner of torture.

Senator Depew, in the days of his speechifying glory, used frequently to turn to the stage for humorous experiences which to regulate the banter of his speech. "I'll never forget," he would say on these occasions, striking his favorite attitude, "the stately 'super' in powdered wig and black cravat, who stalked, chin in the air, upon the stage to answer the earl's question, 'Whose horse?' The super should have said, 'The boy who had a long hair that he did say was 'The lord, my boy.'"

Whenever I see anything like this I want to draw the entire company of girls into line and lecture them. When will the stage women learn that it is not the robe, but the woman that makes the lights obnoxious or respectable? The real actress loses herself in her role, whether it is an emotional lead or a vivandaise. Let her imagine that she is a French soldier in his glistening uniform, and the tights are forgotten. She is not a woman in a boy's clothes, but a boy at heart as well as in his tights.

Just how much of the credit for the success of a play is due the author and how much the actor is a question not easily determined by an auditor. Richard Mansfield expressed himself in a characteristic vein the other day on this subject, and he speaks out of the experience of an artist who has made many plays appear strong which were a success only in presentation. "The man nor tights the woman," he said, "the real woman was there before the tights."

Although much of the fun in Frank Danforth's "The Office Boy" is due to the actor's performance, it is not the actor's performance, but the play itself, which has already been so successful.

Joseph Jefferson was frightened one night, and badly, too. He was playing in the farce of "Lead and Siding" at Wallack's theatre in New York. It was during the time that Sir Henry Irving and Ellen Terry first appeared in this country, and Mr. Jefferson was so filled with stage fright, he forgot his lines.

Frank Daniels was one of a group of discussion stage accidents and illustrations from their experiences the need of presence of mind in emergencies. "A man's art ought to be equal to any unexpected happening," Mr. Daniels said.

Only When He Spoke "As Man to Man" to Colonel Kavanagh Did the Truth Come Out. Judge Marcus Kavanagh of the superior court used to be colonel of the Seventh regiment, the famous Irish regiment of the Illinois national guard.

This is one of Clara Morris' stories which she has recently been going the rounds. There was once an old, old man. He had a very long hair, but it was a mere wreck. One day at rehearsal what did he do but get piously to go to his room in his day, but now he is in his next life he had played the ivy.

Frank Daniels, who is making the success of his life in "The Office Boy," ran into the office of the Boston Herald to consult with his manager, C. B. Dillingham, about his impending engagement to Miss Sarah O'Brien.

"I wouldn't be without a box of Violet Caprices for anything in the world," said Mr. Latham at a rehearsal of the new play "The Office Boy" by the company headed by Dillingham.

Millie James, the dainty star in C. B. Dillingham's production of "The Little Princess," has solved a mystery that has excited the curiosity of her company for some time. It concerned one of the young actors—a budding young man who was engaged to impersonate a Laszar servant and assist in the transformation scene in the second act of the play.

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GRAND THEATRE JONES & HAMMER, Mgrs. PRICES: Night, 25c, 50c, 75c. Matinee, 25c. THREE NIGHTS, BEGINNING MONDAY, NOV. 30TH Matinee Wednesday at 3 p. m.

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SALT LAKE THEATRE. Geo. D. Pyper, Manager. Friday and Saturday Next. Matinee Saturday. SAM S. SHUBERT and NIXON & ZIMMERMAN PRESENT THE GORGEOUS SUCCESS, "THE TOREADOR" THE BULL FIGHTER. Jefferson DeAngelis. And his Opera Company of SEVENTY-FIVE PEOPLE, with Great Cast, Beautiful Comedy, Lively Music, Sumptuous Splendor of Scenery and Costumes, Augmented Orchestra, Military Band and TREADOR CHORUS, Famed for Pretty Girls. Prices, 25c to \$1.50. Sale of Seats Wednesday.

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