

## DRAMA

## "THE SERVANT IN THE HOUSE."

By T. G.

How even the most shallow or frivolous could fail to be impressed with the force and the power in Charles Rann Kennedy's "The Servant in the House" is beyond comprehension, particularly when the interpretations of his wonderful characters are in the hands of such artists as those Henry Miller has sent to us in the persons of Charles Dalton, Wilfred Roger, George W. Wilson and Gwyladys Wynne.

Heralded as something mystic, something to try the thinking powers of the average theatre-goer, it was pleasantly surprising in the predominance of its humanity, in the "hunger for brotherhood" as depicted by the Drain Man, and in the beauty and thrill of the goodness imparted by Manson, whose sweet and simple speeches were the more forceful by his modulation and an entire absence of any effort to be impressive.

To the fair minded, there is nothing sensational in Mr. Kennedy's Bishop of Benares or in the suggestion of Eastern mysticism, which made it possible for him to fathom the troubles that beset the hearts and minds of those about him, and so bring them together in a love such as is the very foundation of the brotherhood of man.

To build the play as Mr. Kennedy has builded it, to bring out every vital touch while at the same time carrying it far from the rut in which most playwrights who attempt to sermonize fall into, is a work of art, and the whole of the drama is interspersed with a comedy keenly interlaced with the theme, so subtle and so carefully drawn that it is lifted far from everything that might be boring.

"The Servant in the House" is a play more compelling in its interest than anything of a semi-religious character on the stage, and while there may be a great variance of opinion regarding parts of it, as a whole it must appeal to anyone who sees it presented as it is here this week. One leaves it with a sense of more charity in his heart for his fellow-man, though whatever more of beauty has been instilled in him has come unconsciously, and not as through an argument with his better self after listening to the dronings of some sombre priest.

Of the people in the play, while there are one or two who weaken it, their inferiority is more than made up for by the others.

Charles Dalton, as the Drain Man, the dispossessed, a rabid socialist, almost an anarchist, in the beginning, so bitter is he against the world, is one of the most convincing actors ever seen on the stage. It would be so easy for him to rant, but he doesn't, and his every word and look and gesture is perfect.

Wilfred Roger's Manson is also a splendid piece of work. In bearing and speech, he essays this difficult role in a way that falls little short of Mr. Kennedy's conception.

George W. Nelson, as the Bishop of Lancashire, deaf and blind, and avaricious; dwarfed in mind and in body, gave a performance such as is only seen when a finished actor is at work.

Gwyladys Wynne, as Mary, put in the part all of the simplicity and unaffectedness it calls for, though Miss Collier, as Auntie, scarcely fills the part. Milton Bills, as the Vicar, could be improved upon without any great trouble, but Bon Field, as the page boy, could not.

If you haven't seen "The Servant in the House" there are two more chances left for you today.

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ORPHEUM.

Positively the best show that has been seen at the Orpheum for two months is romping over

Martin Beck's freshly scrubbed boards this week, and splendid houses have greeted those who have started the season in the vaudeville emporium.

Claude Gillingwater in his own sketch with some able assistance, has a real headliner in "A Strenuous Rehearsal," a bit that is worth the six bits required at the toll gate. Not only has he a screamingly funny sketch, but his own unique personality has much to do with the success of his twenty minutes on the stage. From the general hilarity of the audience throughout the performance, it might be suspected that Gillingwater is at least a first cousin of old man Firewater for he has much the same effect on the feelings of those in front. His hit was instantaneous and effective.

Luigi Brothers have a comedy acrobatic act that comes first on the bill and is easy to forget, and the Banks-Breezeal pair have a musical time of it for a few harmonious moments. There is nothing unusual in their performance but it is very fair.

William Foran caught the crowd as "The Smiling Kid" in "A Spotless Reputation," with the as-



Adelaide, at the Orpheum

sistance of Albert Pallaton, and Ila Grannon won out with a certain charm and daintiness though she will probably never break any Sembrich records with her voice.

"The Sunny South," in the dusky hands of Johnson and Wells and eight others is a fast going medley of songs and dances much above the usual ebony ensemble. Billy Van also ran, but the other features made up for his short comings. His vulgarisms have not even been revamped for the new season.

Adelaide, with her company of four, heads next week's bill in "The Billposter's Dream." Elizabeth Murray will be heard in Irish and negro character songs. Others on the bill include the Gasch sisters, gymnasts, the Lulu Beeson trio in "A Night in El Paso," and Mildred Warren, Bert Lyon and Louise Meyers in "When Dreams Come True," Stepp, and Mehlinger and King in a musical act.

The Hagenback-Wallace show, which appeared in this city on Monday afternoon and evening, was one of the very best circuses that has ever been seen in the west. The Hagenback animal acts were ten times as good as they were at the World's Fair in Chicago, where they were of necessity in cramped quarters, and the other acts were exceptionally good. The circus is not a big show, as big shows go nowadays, and from the outside of the tents did not appear pretentious; but everyone who took the trouble to see the performance was well rewarded, for there was nothing in the entire show that was not first-class in every particular.

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The announcement that Henry G. Sonnenberger, for several years one of the best known and most popular theatrical men on the Pacific coast has been appointed manager of the Orpheum Theatre here, is the latest news for the patrons of the State street house. Mr. Sonnenberger will doubtless take the Orpheum through its season with flying colors.

The promotion of former Manager Will R. Winch, of the Orpheum, to the management of the new Orpheum at Ogden and the new Logan theatre, to be used by the Orpheum circuit and K. & E., is gratifying to his friends and acquaintances. Mr. Winch has a difficult task ahead of him in successfully opening up the new Orpheum territory to which he has been assigned, and it is a compliment to his ability that he was chosen for the position.

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## "PAID IN FULL."

With the exception of Sara Perry, who played the part of the wife when Eugene Walter's "Paid in Full" was seen here during the winter, the company which will be seen at the Salt Lake Theatre next week will be entirely new.

The booking was originally for three nights, but Manager Pyper happened to have the early part of the week open, so the engagement will be for five nights, beginning on Tuesday next.

"Paid in Full" is one of the greatest of the modern American plays, and it will be welcomed back with open arms by those who saw it pre-

Both Phones 3569

# Orpheum THEATRE

## Advanced Vaudeville

Week Begins Sunday Evening, Aug. 1st

### ADELAIDE,

The Dainty American Dancer, and Her Dancing Four, in "THE BILLPOSTER'S DREAM."

### ELIZABETH MURRAY,

Singer of Irish and Negro Character Songs.

### "TRIMMED,"

Twenty Minutes with a Manicure.

### THE SISTERS GASCH,

World's Premier Lady Gymnasts.

### THE LULU BEESON TRIO,

In "A Night in El Paso," introducing dainty Lulu Beeson and Ward and Weber.

MILDRED BERT LOUISE  
WARREN, LYON, MEYERS,  
In Their Comedy Sketch, with Music,  
"WHEN DREAMS COME TRUE."

### STEPP, MEHLINGER & KING,

Premier Entertainers in an Original Musical Act.

### ORPHEUM ORCHESTRA THE KINODROME

MATINEE DAILY EXCEPT SUNDAY.

Prices: Matinee: 15c, 25c, 50c. Box Seat, 75c.

Evening: 25c, 50c, 75c. Box Seat, \$1.00.