

MANAGER GEORGE D. PYPER of the Salt Lake Theater writes that he has seen Dustin Farnum in "Cameo Kirby." Both Tarkington's play now being presented at the Studebaker Theater, Chicago, and pronounced it a fine vehicle. He says the play is full of good characters and the southern atmosphere is splendid. On his visit Mr. Pyper completed arrangements for Mr. Farnum's appearance here in April.

Another announcement which will be welcomed by theater-goers is one to the effect that Charles Frohman will present Ethel Barrymore in her new comedy, "Lady Frederick," at the theater May 27, 29.

In the meantime, throughout the coming week, the Salt Lake Theater will present the Burns-Johnson prize fight by rounds in the form of motion pictures showing the big event in pullistic circles in Sydney, Australia, recently.

The pictures are being shown simultaneously in various parts of America and Europe by Mr. Hugh D. McIntosh, who was the promoter of the fight and also acted as referee. He is at present in the United States attempting to arrange a match between Jack Johnson and James J. Jeffries. It is certain that the white race will not allow the championship of the world to long remain in the hands of a colored man, and if Jeffries decides not to fight, some other man will probably come to the front.

In addition to above, the best rounds of the Jeffries-Sharkey fight will be shown, so that one can judge who is the better man.

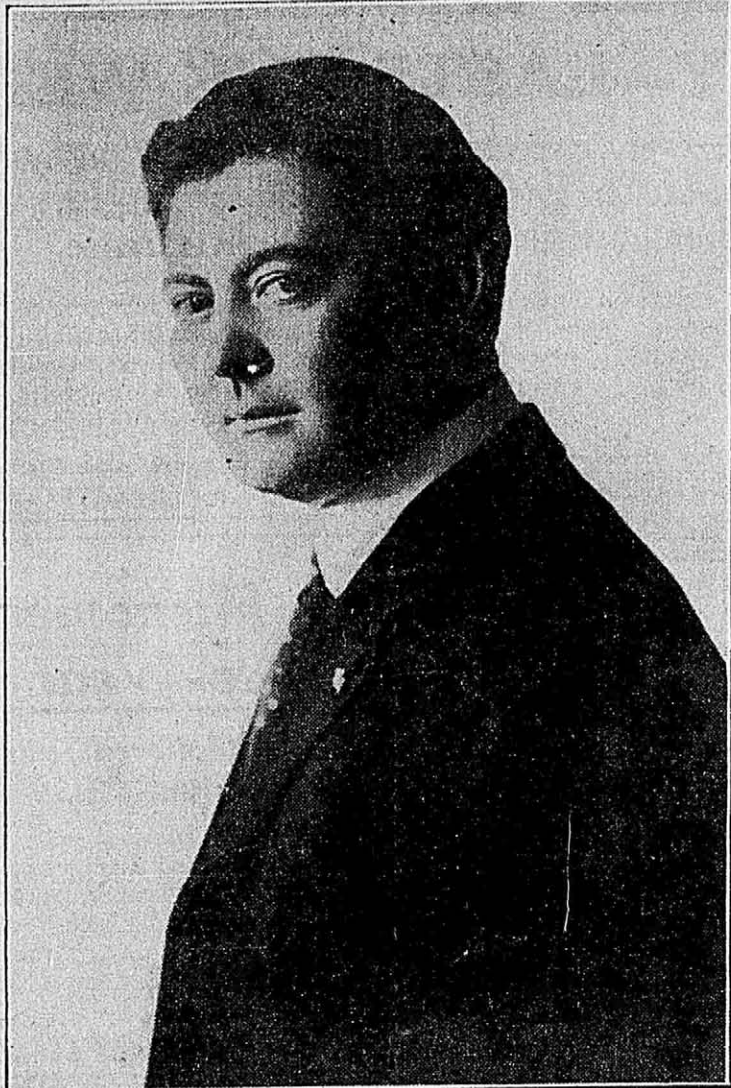
It is safe to say that this attraction will draw the crowd, but hardly the regular patrons of the orchestra and dress circle.

John Drew has been appearing for several seasons in somewhat elderly parts—not exactly old men, you know, but middle aged. In "Jack Straw," the comedy by W. Somerset Maugham which he will present at the Salt Lake Theater soon, he will impersonate a young man again—not a youth precisely, but a man still in all the vigor of his early manhood and quite young enough to fall in love with a pretty girl and to woo her in true lover fashion.

Advance notices of the bill at the Orpheum scheduled for next week indicate that it will be a winner. It is headed by Thomas H. Porse, a favorite operatic tenor, and Edith Mason, prima donna, in "Jealous of Nothing," a melodious comedieta dealing with the Latin quarter in Paris. It is directed by a long time prominent member of Henry W. Savage's productions, "A One-Night Stand in Minstrelsy" is the comprehensive name bestowed upon the offering of the Orpheum. It is said to be full of laughs, clever dialogue and unique dancing. One woman and three men acrobats are embraced in the act of the Four Possibilities. This is their first appearance here, as they are making their initial tour of America this season. "That Rascal" Loney Haskell is coming. As he himself would say "Some class to this announcement." It is a decided Broadway favorite and his western tour is limited to seven weeks. "Sibson's Novelty Circus" is an act that will appeal to every lover of dumb animals. This act is now playing America for the first time. The amazing cleverness shown by a number of cats introduced in the act is startling. One of them actually loops the human loop. In the same tour performing tricks and loves are put through their tricks by quite a young girl. "The Act Dainty," suggesting the versatility and originality of the turn is the offering of Miss Elsie Faye, Joe Miller and Sam Weston. It is a singing, dancing and quick change number. "The Vindobonas" are said to be accomplished musicians. For years American managers have been talking of musical novelty in Europe, to accept American time, but since their sensational success at the Apollo Theater in Berlin, three years ago, their time had been booked until January, 1909, at which time Martin Beck engaged them for a 20 weeks' tour of the Orpheum houses. The famous orchestra will have some more splendid musical selections, and the management has some new and clever subjects in moving pictures.

"A Message From Mars," which will be presented at the Colonial Theater next week, is the story of Horace Parker, an Englishman, upon whom fortune has bestowed some of its most substantial blessings. He has youth, health, wealth, pleasing exterior, charming sweetheart, to whom he is engaged to be married; but he is beset by too many vices, which are by no means uncommon in the general run of mankind. He is richly endowed with self conceit and a selfishness that seems without limit. At the beginning of the play, his supreme indifference to the health and comfort of those about him nearly costs him the love of his betrothed. She is his opposite in every way. She is angered at his indifference and leaves him in anger, and he is lonely and down to read an essay on the planet Mars, when he is visited by one of its inhabitants, whose mission on earth is to reform the most selfish man alive, and this is Horace Parker. Mr. Parker is at once subjected to heroic treatment. The manager takes his arm around town in the snow, shows him the contempt in which he is held by his acquaintances, tries to awaken his compassion by exhibition of human misery, and finally, by a series of measures failing to rouse his conscience or lessen his self esteem, reduces him to starvation and beggary, and by actual suffering, teaches him the beauty of life in having regard and consideration for others. This play will be seen here presented by an excellent company, and with the same quantity and appropriate scenery which was used in the play during its three years' run in London and two years in New York. The cast is headed by the English comedian, Beresford Lovett.

"By Right of Sword," which Ralph Stuart and Mary Hall, supported by the Willard Mack company, will give at the Bungalow during the coming week, has a star in the play. It is played by Mr. Stuart, who made his debut as a star in the play at the American theater in New York. He received 24 recalls and the audience was enthusiastic in its manifestations of approval of both play and actor. It is an excellent vehicle for Mr. Stuart, the



RALPH STUART,
Who Opens at the Bungalow, in A. W. Marchmont's omantic Drama, "By Right of Sword."

part of the debonair young American who stalks through the most hair-breadth adventures in Russia with unruffled nonchalance, suiting him perfectly.

Mr. Stuart has been in Salt Lake before and is pleasantly remembered. He is an actor who has a deserved reputation both in stock work and as a star. A handsome young man, with an attractive personality and graceful manner, he has hosts of admirers in every city where he is well known. His life play deals with strenuous life and intrigue in Russia. Bored to death by his lack of occupation he makes for the land of the czar in search of adventure. He finds it in almost every conceivable form. Mr. Stuart will remain with the Mack company for six weeks, and during that time there will be some splendid productions. "The Transgression" a powerful drama, will follow "The Right of Sword." Later, "At Rainbow's End," one of the most beautiful scenic plays ever written, will be given probably on the larger Colonial stage. Others equally strong will follow.

"Aunt Jerusha" will be the offering at the Grand all next week. It is a heart-interest play, the story of a woman's life with an unselfish woman as the central figure and a babe saved from a shipwreck as the heroine. In order to keep up the traditions of the drama just as soon as Aunt Jerusha is taken in the child and reared by a villainous uncle appears on the scene and carries her off. There is a traditional mortgage on the farm which the uncle neglects to pay off, but just when things look decidedly dark and dreary, the aunt, who is the heroine, comes to lift the debt and place her benefactor in comparative affluence. The company is said to be a strong one and the engagement gives promise of being successful both from an entertainment and box office standpoint.

"Salvation Nell," the drama of the slums which Mrs. Pike, is to bring to the Grand theater, May 21, June 1-2, has been an endless source of discussion, both with the general public and the reviewers. Out of the mass of favorable comment with which the play has been greeted, one fact stands forth—that the prachment which lies between the lines of this story of the poor is the most powerful in recent dramatic literature. It is doubtful if any other play in a decade has come closer to the actual life it meant to portray. It is not only a story of the poor; it is a presentation of the conditions which lie upon those who are poor; it is a presentation of the conditions which lie upon those who are poor; it is a presentation of the conditions which lie upon those who are poor.

The minstrel show that all amusement seekers have been waiting for so long will be given at the Salt Lake theater on Monday evening, May 17, by the local council of the Knights of Columbus. The program has been carefully selected and arranged by Rex King. The company, which comprises 50 artists of local reputation, has been practicing hard and is prepared to give Salt Lake a show of unusual cleverness. There are in the company 21 people and 10 end men springing the latest jokes, 25 young women in some of the latest and original, 15 of the latest songs which have just been received from the publishers, up-to-date sketches by good comedians, English and German quartets, musical artists and a good chorus. The proceeds will be added to the fund already created for a new home, a building which will add to the beauty of Salt Lake.

THEATER GOSSIP
Phoebe Davis, who has been seriously ill for several weeks, has entirely recovered. She will appear next season in a new play by W. J. Hurlburt.

Edie Foy is reported to have discarded "Mr. Hamlet of Broadway" and has succumbed to a tempting offer from William Morris to re-enter vaudeville. Maude Raymond will follow suit.

This advertisement is clipped from the New York Dramatic Mirror. "Several young men of good character, who would like to study for the Epis-

copal ministry, are invited to address Rev. Walter B. Bentley, care Mirror.

James De Wolf will leave Keith and Proctor as general press representative, and will go with the Ringling Bros. circus in about a week or 10 days. He is desirous of getting some "air," as he put it the other day, and believes that he will find his new position more congenial in this way.

An actress in Belgrade accepted the leading part in a new sentimental play, "The Plut," Her husband, Toshi Premitch, who was not in the play, killed her then himself. He left a letter saying that he had already warned her against any too realistic performance which would lead him to a desperate act. So much for realism.

For a new star, Madame Nazimova has made a most extensive tour for her first season out of New York. Starting in September she went as far west as Omaha, returned east to Toronto and Philadelphia, then went south, and is now on the coast. In all the company will travel about 20,000 miles in eight months.

Francis Wilson, following in the footsteps of William Collier, has turned dramatist, and his comedy, called "The Bachelor's Baby," will be given a trial at a special Wednesday matinee during the comedian's engagement in Baltimore. It is a three-act play, the first from Mr. Wilson's pen to be given a production.

Miss Marie Dressler, who lately returned from London, where her efforts to revive one of the old Weber-Feldt burlesques met with failure, has been engaged as a star for a term of years by Messrs. Charles Marks and Richard Carle, who will present the comedienne in New York early this spring in "The Boy and the Girl," which company she will join shortly in Cincinnati, whither it proceeds from Chicago.

Augusta Glöse, who first introduced the pianoforte and spoken songs in musical comedy and vaudeville, has returned to the stage again following her marriage in Kansas City two years ago. The Dramatic Mirror's spring number carries a cut of her on the front page. Miss Glöse is well remembered here and was socially entertained here the last time she appeared at the Orpheum.

The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

BOTH PHONES 3589

ADVANCED VAUDEVILLE

THEATRE
Matinee every day except Sunday.
Week of May 9th.

The Favorite Operatic Tenor
THOMAS H. PERSSE
And the Gifted Prima Donna
EDITH MASON

In "JEALOUS ABOUT NOTHING"

THE THREE LEIGHTONS
Presenting "A ONE NIGHT STAND IN MINSTRELSY"

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"God Bless the Press"

Says Rose Stahl in London

London Dramatic Letter

(Special Correspondence.)
LONDON April 30.—There is no happier woman in London today than Rose Stahl. She is simply bubbling over with joy and gratitude. And the odd thing is she seems wholly unconscious that the victory she has won at the sword's point is entirely due to her own talent. Not for a long time has an actress made so instant and so emphatic a success. When I—and there must have been many more in a like position—took my seat in the stalls on the opening night of "The Chorus Lady" at the Vaudeville, I knew Rose Stahl only by name. But she had not been on the stage 30 seconds before we were all her humble and devoted servants. As a play, "The Chorus Lady" is of no great account and would have very small chance on this side were it not for its wonderful comedy scenes and the clever manner in which they are handled by Miss Stahl. Throughout the performance she, to use a fine old melodramatic phrase, held the audience in the hollow of her hand. For her, in a sentence, the night was a veritable triumph.

I have just returned from having a chat with her at the Savoy where she is living. Her frankness, her easy, natural manner, her delight in and with

humorous remarks, J. M. Barrie she impulsively described as "the greatest playwright in the world. He puts heart into everything he does and that is the chief thing that matters on the stage. It wasn't the children, although, of course, they loved it, who made the success of "Peter Pan," but the grown-up people whose hearts are always ready to respond to the appeal of true emotion. Yet I have a very firm belief," continued Miss Stahl, "that no play however powerfully emotional it may be, will succeed unless it possesses also the element of humor. What's the reason why the churches never make money—they're not run sufficiently on comedy lines. I really mean what I say. Of course religion is a very serious topic, but there's nothing in the world so serious that it can't be improved by a little judicious blending of humor."

STOCK IN LONDON.

A further sensation of the week is Charles Frohman's announcement that he intends to turn the Duke of York's into a repertory theater, starting next February. With this view C. F. has gathered round him Karpis, Jon Calsworthy, Bernard Shaw and Granville Barker, with the last named and Dion Boucicault as "producers." A play is only to be given at three evening performances and on matinee in each week, but of course it may—and probably will—reappear in the programme the week following.



EDITH MASON.
The Gifted Prima Donna, at the Orpheum.

everything English completely capitulated me. "God bless the press," she said with something between a laugh and a sob, "how am I to thank all the kind, good people who have written such nice things about me. One might be a Bernhardt, a Duse and an Ellen Terry rolled into one, but without printer's ink what would be the good of it? It's just breakfast food to most of us."

FROHMAN WAS NERVOUS.

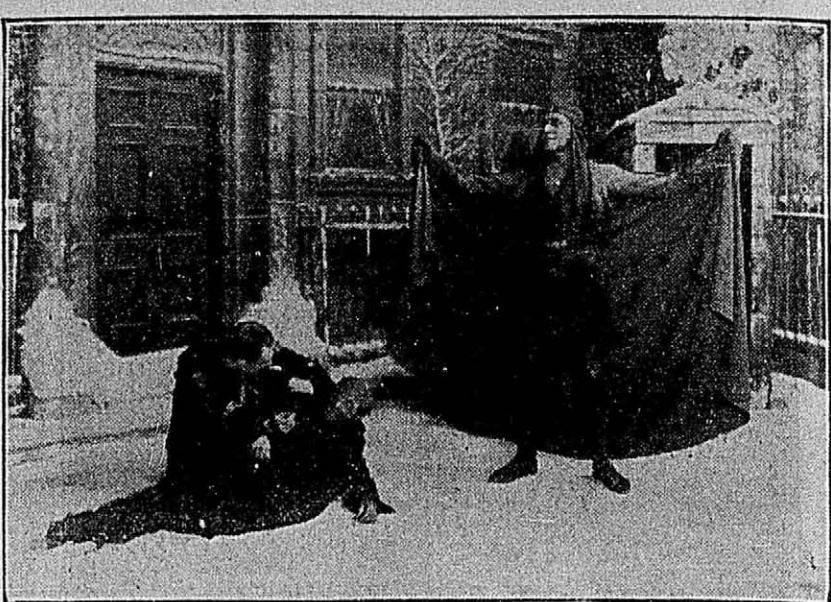
A reference to Charles Frohman extorted an eloquent exclamation from Miss Stahl. "I received the sweetest possible letter from him on the morning after production. He told me he hadn't the pluck to come in until the first act was over and success assured. If things had by any chance gone the other way it would have broken his heart, he said. By the bye, before my arrival in London, a lot of people assured Harry Harris that "The Chorus Lady" was bound to be a failure. Well," said Miss Stahl with a laugh, "to judge by the box-office they've got to take it all back."

"It's just beautiful to sit here and look out upon the river and the embankment and Westminster. Last summer I came over for a holiday and ran across to Paris. But it was no use. I'd got London in my veins and it drew me back somehow. Crossing the Atlantic I kept saying to myself, 'After all perhaps they don't want me over there. Perhaps they'll refuse altogether to have me. But even if that's the case—and I shall simply have myself to blame for it—I've got London to fall back on; I've got London just to sit and look at. And that's good enough for me.'"

"Here is a stack of letters which people, whose very names I don't know, have been sending me, all full of kind and pretty expressions. On the night of my appearance, too, I had a lot of telegrams wishing me luck, some from artists I had never met like Gertie Miller, George Grossmith Jr., and others. Gladys Lofus took the trouble to wire me from Swansea and she is not the only one who remembered to do so. I have just had a communication, also, from the Gallery-First-Nighters' club, declaring that they are going to break one of their fundamental rules and come and see me some other evening that isn't a first night."

WHY CHURCHES LOSE MONEY.

For something like an hour Rose Stahl chatted on in the most refreshing and fascinating fashion. I only wish I had time and space to record a tithe of her many quaint and



SCENE FROM "A MESSAGE FROM MARS" AT THE COLONIAL THEATRE.

Potter's play "The Conquerors" I cannot recall any piece which has been so comprehensively and so conclusively damned as Henry Hamilton's version of Franz Molnar's work. The "Daily Telegraph" headed its criticism "Fustian and Foolishness" and so far as I can judge not a kind or even faint word has been said for "The Devil" in any London paper. I understand that the American dramatization is conceived in a spirit of comedy, Hamilton, on the other hand, has tried to give to his piece a certain semblance of psychology, of serious significance. The result, however, is painfully tedious, crude and unpleasant. He would be a bold speculator who ventured to gamble upon it enjoying anything like a lengthy run.

Last week Robert Harecourt, younger brother of "Lulu" Harecourt, first commissioner of works, was to introduce his bill into parliament abolishing the license of plays and establishing free trade at all places of amusement, whether music-halls or theaters. For some reason, however, Harecourt failed to come up to the scratch, but I understood he is positively to bring forward his measure in the course of a fortnight or three weeks. Certainly the license has but few friends nowadays and only a very limited number of people would regard its total disappearance with any feeling of regret.

MALCOLM WATSON.

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