



GEORGE E. LASK, the well known San Francisco musical comedy director, writes in a very encouraging vein regarding the production of "The King Maker," the comic opera written by Wally Young and Race Whitney, the two young Salt Lakeers. "One of the troubles of doing 'The King Maker,'" he writes, "with a stock opera company is that it requires eight excellent comedians and character actors. We are on the lookout now for a man to play the low comedy role, Edwin Stevens, doing the high comedy and Raymond Hitchcock one. I would like to do it as well as possible so that it might get a good eastern production. Those who have heard the music like it very much."

Yesterday's mail brought another letter of interest to Salt Lakeers. This came from Edwin Milton Royle, the date being Eden hotel, Molano, Ile de Capri. Mr. Royle has retired to the shores of the blue Mediterranean with his family after a strenuous time in London incident to the success of the "Squaw Man," or "The White Man," as the English title goes. Mr. Royle writes enthusiastically regarding his island retreat, which he says "is a fairly quiet place for me to do some work." The Royles expect to remain in their present quarters for another month.

Another Salt Lake girl has made a hit. This time it is Miss Hazel Josselyn, a charming young lady of 18 who was educated at St. Mary's academy and prior to her joining De Wolf Hopper's company was with her mother, Mrs. Emma Josselyn, in the employ of Walker Brothers Dry Goods company. Miss Josselyn appeared here with De Wolf Hopper and a power girl of the chorus in De Wolf Hopper's company, and during the time prior to the departure for the coast was given daily little Marguerite Clark's part in an understudy. At San Francisco, Miss Clark took a vacation and since that time Miss Josselyn, who, by the way, is the only granddaughter of William Newell, chaplain at the L. D. S. hospital, has been playing the role with success throughout the south. The papers everywhere have been giving her work splendid notices, of which the following from the Asheville, N. C., Citizen is a sample:

"It will be a great surprise to many to know that the charming little 'Sylvia,' who delighted all with her presence and unusually sweet voice, was not the Marguerite Clark as announced on the program, but an understudy named Hazel Josselyn. So perfect was the work of this handsome little lady that it is safe to say that Marguerite Clark was not missed, and one does not have to be a prophet to predict Miss Josselyn, who is only 17 years of age, will yet make her mark in the theatrical world."

Miss Josselyn joined De Wolf Hopper's company 16 weeks ago and her friends declare that prior to that time she had absolutely no stage experience.

The coming of John Drew to the Salt Lake theater on Thursday evening for three nights in his latest successful comedy "My Wife," should be the signal for the rallying of the theatergoers. "My Wife" was produced at the Empire theater, New York, at the beginning of the present season and ran there for four months. The play is an adaptation by Michael Morton of the comedy "Josette, Ma Femme," by Gavault and Charney, which has been running in Paris and London for several months. The story deals with a forty-year-old money-plenty bachelor, who is butterflying away existence in London. He is level headed, witty, polished, agreeable and perfectly well satisfied with himself. At a midnight supper his ward breaks in upon him with a startling proposition—she wants him to marry her for one year, he a make-believe husband during that time, and at the end of the year let her get a divorce and marry the man she loves who has gone to Morocco. What follows forms the plot of a very interesting comedy.

A first class company supports Mr. Drew, including Miss Billie Burke, Miss Dorothy Tennant, Miss Ida Greeley



MARGARET SNOW, In "Mrs. Temple's Telegram," at the Salt Lake Theater.

Smith, Mrs. Kate Pattison Selten, Miss Hope Latham, Miss May Galyer, and Messrs. Ferdinand Gottschalk, Morton Selten, Frank Goldsmith, Herbert Budd, Walter Soderling, Albert Roccardi, Mario Majeroni, Axel Brunn, Rex McDougall and L. C. Howard.

In "Mrs. Temple's Telegram," which will return to the Salt Lake theater for an engagement of three nights, starting Monday evening, there is a lesson for every husband who has acquired or is thinking seriously of acquiring the missed-the-last-car-my-darling habit. There is also a lesson for every wife who is fond or is likely to become fond of magnifying circumstantial evidence until she believes that every other woman in town is angling for her husband, and that the fishing is generally very good. The company presenting this rollicking farce is said to be in every respect as capable as that which was seen at the Salt Lake theater last September and includes William Bernard, Joseph Daily, Norval MacGregor, Louis Thompson, L. Victor Gillard, May Roberts, Frances Field, Lorna Nelson and Margaret Snow. Miss Snow, who played the widow in "The College Widow" all this season will be seen as Mrs. Temple. The engagement is for three nights, with a popular priced matinee on Wednesday.

Next week's bill at the Orpheum carries the earmarks of another good entertainment. The headline act is White & Stuart in a comedy entitled "Cherrie." The two stars are supported by Miss Spryng Eyring and Stuart Holmes. It is said that in this sketch Mr. White's use of slang is a real delight to hear, while Miss Stuart's bit of French impudence is clever and artistic. Chic Mignonette Kokin, who is well remembered for her work a year ago, comes direct from the London music halls with some European impersonations and dances. Snyder and Buckley are a pair who have an act along the street musician lines that is diverting. Lonely Haskell, "that rascal," is billed to appear in story telling and parody singing, which the papers of other cities on the circuit have favorably criticized. Armstrong and Verne are a comedy team who have the reputation of being winners in singing and comedy. An act which will bring joy to old and young will undoubtedly be Galetti's Monkeys, which have the record of representing the height of simian intelligence. The act is entirely out of the ordinary and winds up with a characteristic "rough-house" in a barber shop. These features, together with the kinodrome and the orchestra make up the bill.

The Grand for next week offers an unusual attraction in presenting two new comedies, "East Lynne" the last half of the week and "East Lynne" the last half. Mr. Theodore Lorch will star in "East Lynne," appearing as Sir Francis Lytton—the arch villain of the production.



BIJOU FERNANDEZ.

Every theater goer knows this young actress as "Bijou." Since she was three years of age she has been before the public, playing many important child's parts, and so close to her that many parts were written for her so that she could display her wonderful talent.

She has been constantly before the public in many important productions. One of her most notable successes as a child actress was with Augustin Daly's production of a "Mid-Summer Night's Dream," when she played the part of "Puck." She will soon make a tour of the country in a playlet called "Maiden Velvet."

MUCH DISCUSSED NOVEL IS TO BE DRAMATIZED.

Special Correspondence.

LONDON, April 15.—Mrs. Elinor Glyn sails for America today and instead of stopping in New York will hurry straight across the continent to Santa Barbara where she is to stay for a little time with friends. She snatched a few moments this morning from her final preparations for departure to give the press a few words about the play "Three Weeks," which she has dramatized from her much-discussed novel of that name.

She has just closed arrangements for its production in America in the autumn, and has put off until then also the English production. Henry Smith, of the Lyceum Theater, one of the most active and successful of the new managers, had contracted with her for the English rights of the play for instant production, but he and Mrs. Glyn were both especially desirous of getting Mme. Simone Le Barsy over from Paris to play the part of the fascinating Russian princess in the play. The Parisian actress telegraphed, however, that she would be unable to come until later on, and could stay for only a few weeks, whereas Mr. Smith, who was planning to put the play on at the Waldorf Theater, was counting on a run of many months. So it seemed best to let the production rest until Mrs. Glyn can come back from America and give it the benefit of her personal supervision. If by that time Mme. Le Barsy is unable to come, doubtless some other Parisian actress will be engaged. It has been reported that the censor has declined to license the play, but apparently the only truth in the report was that he had made some suggestions regarding it which were quite reasonable and considerate and which Mrs. Glyn will probably be able to adopt without any difficulty.

IS NOT GOING TO LECTURE.

"No," said Mrs. Glyn, emphatically, "I am not going to lecture in the United States—pas du tout. I am going solely for pleasure and because I love America and want to see more of it."

With Shakespeare's evident intention that with Henry Irving's dignified and heroic ideal of the character, French himself explains his views by quoting Helne thus:

"Shakespeare intended for the amusement of the general public to represent a tormented wehr-wolf, a hateful, fabulous creature that thirsts for blood, and, of course, loses his daughter and his ducats and is ridiculed into the bargain. But the genius of the poet, the genius of humanity that reigned in him, made him see that the wehr-wolf, and so it happened that in Shylock, in spite of all his uncouth grimaces, the poet vindicates an unfortunate sect, and for mysterious purposes has been burdened by Providence with the hate of the rabble both high and low, and has reciprocated this hate—not always by love."

CRICKETER AS PLAYWRIGHT.

Hosketh Prichard returned from his American tour as captain of the M. C. C. team of English cricketers in such good form that he set to work on a play and a novel at the same time, and now the play of which his famous bandit, Don Q., is the hero, is finished all but the last word or two, and has been approved by one of the most successful of the West End managers. Meanwhile Prichard, while serving in gilded uniform at Dublin castle as aide-de-camp to the lord-lieutenant of Ireland, has been so lucky as to win the hand of the lovely Lady Elizabeth Grimston, daughter of the Earl and Countess of Verulam, and niece of the Duchess of Montrose. The wedding will probably take place before summer. The bride-elect is maternally a great-granddaughter of the celebrated "Queen of Beauty" at the Eglinton Tournament, born Georgiana Brinsley Sheridan, and wife of the twelfth Duke of Somerset. Lord Verulam is one of the few peers possessing both Scotch and Irish peerages, in addition to his English honors, being Baron Forester in the peerage of Scotland, and Baron Dunboyne and Viscount Grimston in that of Ireland. The marriage may interfere with Prichard's cricket, but



JOHN DREW AND MISS BILLIE BURKE.

In the Comedy "My Wife," at the Salt Lake Theater, Next Week.

than I could last time. Some of our newspapers did not treat me very well and a few of them reported me as saying things I never said, but that didn't put me off America in the least, for the people are delightful—even if some of the newspapers are not altogether truthful.

I shall, of course, gather material on this trip for my new book about the "Visits of Elizabeth to America," but I am not going over to spy out unless I am going to see it. I am dying to see the far west especially, where the country gets its sheen, and so much of its brains and energy. And I want to see all those mines and things. So good-bye till June."

TREE AS SHYLOCK.

It seems strange that Beerholm Tree has never adventured the role of Shylock before, but his first appearance in the part was in his elaborate production of "The Merchant of Venice" at His Majesty's Theater last Saturday evening. He gave us a moving Hebrew Shylock than has been seen in the present generation of theatergoers—a Shylock more in accordance

instead of interfering with his plays, novels and books of travel, it will give him a new inspiration.

NEW SCHOOL FOR SINGERS.

There is a special American interest in the Belle Sedie school of singing, which has just been established here as three of the four directors come from the United States. Mme. Eleanor Cleaver-Simon, a contralto whose name is as familiar to American concert-goers as to those in England, used to live in Jackson, Michigan; Miss Gertrude Griswold comes from New York and is a niece of Bret Harte, and Mrs. J. Edgar Rudge, the managing director, comes from Ohio. Commandatore Enrico Belle Sedie, the famous Parisian singing master, who died a few weeks ago, was keenly interested in the success of this undertaking and was the honorary president of the school. Mr. and Mrs. Simon gave another of their song recitals here last week with a program made up of almost entirely of choice old French, German and Italian songs that are practically new to London audiences, and the American colony turned out in force to enjoy it.

How Fake Motion Pictures Are Made For the Kinodrome.

THE art of making cinematograph pictures has been developed to a wonderful point in France. Scenes that appear absolutely magical are presented to the beholder. Fairland and the days of wizardry are brought back. Acts known to be impossible are performed before your very eyes.

The photograph conveys a conviction of reality and yet the scene is something you know to be supernatural. It is, in fact, by a combination of the natural and the artificial in the models of these cinematographic scenes that such a bewildering effect is produced.

A little box is opened in front of you and hundreds of figures step out. Men jump over mountains. The furniture in a room begins to dance as if it had life and a chair obstinately eludes all attempts of a man to catch hold of it.

The secret of producing some of these extraordinary results has been revealed. For instance, we know how the remarkable spectacle called "An Awful Automobile Accident" is produced.

At the beginning of this series we see a moderately intoxicated Parisian workman walking along a country road in a Parisian suburb. There is no doubt about the reality of the man and the scene. Those who know Paris recognize the place in the Bois de Boulogne near Joinville. The man needs a nap very badly and he does not care where he takes it. He therefore lies down in the middle of the road and falls into a heavy sleep.

In minute along comes a big automobile. The chauffeur is admiring the scenery and does not pay any attention to what is in the road. To the

horror of every one who is not familiar with the denouement, the great machine runs straight over the poor fellow's legs well above the knees. You can see the great big cuts through the thickest part of the man's legs and there lie the useless feet and lower parts of the legs in the middle of the road.

The sleeper wakes up suddenly when the machine runs over him. He is vaguely aware that something has happened. He sits down and rubs his eyes. Then he looks down and notices that his legs have been removed. This annoys him very much. He starts to drag himself after the automobile and shouts to the owner to stop. The spectators shudder as they see the hopelessly mutilated man crawling along the road like some sort of wounded monster frog.

The automobilist, an unusually amiable character, stops when he finds that he has run over a man, and gets out to look at him. He sees at once what the trouble is—just a case of severed legs. He carries in his machine a complete kit of tools for making all kinds of repairs. With a screwdriver, some screws and a few yards of tape he fixes on the poor man's legs and trousers just as they were before the accident.

The newly repaired workman stands up, shakes hands heartily with the automobilist, thanks him for his kind attentions and walks away, perfectly satisfied as to his legs and feeling much better than when he lay down to rest.

How are those remarkable transformations produced? Well, in the first place, a real workman is photographed on a real road and he staggers along and falls asleep in the road and

a real automobile comes along and whizzes up to him.

The trick is introduced. There is a second man who has been made up to resemble the other so closely in facial appearance that the two cannot be distinguished from one another at a slight distance, but the second is a legless man, with his legs cut off above the knees, one of a tribe of unfortunate who are remarkably numerous in Paris.

The cinematograph stops taking pictures for a minute and the legless man lies down in the road in front of the automobile. He has with him imitation models of feet and lower legs. These are placed in front of the stumps. Then the picture-taking machine starts again and the automobile runs between the man's stumps and the imitation legs, producing in the picture an effect as if the legs had been cut clean off.

Then the automobilist descends and fastens the imitation legs on the man. At this point another trick is played. The picture-taking machine is stopped again for a moment and the first man comes back and takes the place of the legless man, who crawls off without being photographed. Then the cinematograph film shows to the public a perfectly sound man walking away after having had his legs cut off and replaced.

A different and equally interesting trick is played in a series of pictures illustrating the dream of a little Parisian modiste. You see the little modiste starting out with her big box to deliver some finery to a rich woman. The day is warm, she sits down on a park bench to take a rest and places her big box on the grass beside her. She drops asleep and begins to dream.

The lid of the box lifts up, and out of the inside steps a little old gentleman, who gradually grows larger and offers her all sorts of luxuries. From within the magic box appear fairies and servants, who bring her luxuries. They spread gorgeous bouquets, with choice flowers, before her. They offer her splendid jewels. Then her dear old father and mother, from Montmartre, appear, and urge her to come home to them. She hesitates between her simple home and a life of luxury, when she suddenly wakes up and a Paris policeman is ordering her to move along with her big hat box.

The production of the illusion in this case is perhaps more ingenious than in the previous example. When the girl puts the box down on the park seat it is replaced by a mere painted representation of a box on the canvas background of the scene. The lid of the box appears to be lifted up, but what really happens is that a big square panel is removed from the painted background, just above the girl, giving the effect of a lid with a black lining that has been lifted up. Through this opening all sorts of real persons can be photographed and to the spectator at the moving picture exhibition they appear to be coming out of the box, as if by magic. When they stand a long way back they appear very small, and as they move forward toward the painted scene they grow larger. Then they step out through the hole in the scene and talk with the little modiste and dance around her.

Finally the magic visitors step back through the hole again, grow small and gradually fade away into nothingness. Then the panel in the scene is replaced, the illusion is complete, the box has been closed, and a man in policeman's uniform appears and orders the modiste to move along.—New York World.

NEW CRESCENT THEATRE.

Extensive improvement made in Salt Lake's popular Electric Show House.

Tonight the doors of the Crescent Theater, opposite Keith-O'Brien's Store, will be reopened to the public. For the past week the sound of hammers and saws have loudly proclaimed the activity on the part of the workmen in the remodeling of this popular show house. Over \$1,000 have been expended in the adding of exits, ventilators, laying of the slant floor, the installing of three modern machines, improvement of the operating room and in the general overhauling of the entire house. Another noticeable change will be the opera chairs, which promise to arrive within a few days.

Mr. H. S. Mills, manager, has secured the sole right for this city to the "Independent Service" of films, a fact which guarantees to patrons of the Crescent Theater an exclusive line of excellent subjects.

The new Crescent opens in its new habitation tonight.

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300 Nights in New York. 3 Months in London. Splendid Company of Farceurs. Excellent Production.

PRICES: 25c, 50c, 75c, \$1.00, \$1.50. Special Popular Priced Matinee, 25c and 50c.

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Four Crowded Months at Empire Theatre, N. Y. City. Original Cast and Production.

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