

THEATRE

THE internal convulsions which have been pending both the theatrical Syndicate and the ranks of the Independents in the last year, make it possible for Mrs. Leslie Carter to appear at the Salt Lake theatre, hence we are to have the pleasure of greeting here next week. Her play will be the famous "Du Barry," written by her former manager, David Belasco. In the old times, when Mrs. Carter belonged strictly to the Independents, she was forced to put on her big productions at the Grand, and the general sentiment then, was one of regret that she could not have a larger stage for the display of her own talents and to do justice to the scenic production. All that was now remedied, and she ought to have a great reception. She has been named in Salt Lake ever since the days when she played "The Heart of Maryland," and for actresses used to have a stronger hold on our public. She made a still further mount on the latter of fame when she produced "Zaza," but "Du Barry" is the most recent of her successes.

The management with it understood that the curtain will rise at 8 o'clock sharp, owing to the great length of the production.

The last part of next week brings once more the breezy attraction, "Mrs. Wiggs of the Cabbage Patch." Her name, that of Mrs. Hazy, and the names of the little Wiggses, Asia, Europa, and Australia, plucky Billy, the old horse "Cub," and Mr. Stubbins, are almost household words wherever Miss Rice's book has been read. Without doubt it will receive a warm welcome in Salt Lake. The name of the actress who assumes Madge Carr Cooke's part, Mrs. Wiggs, is not given, but Miss May McLannan is being featured, as the Asia of the production.

Speaking of "Mrs. Wiggs," it will be pleasant news to the many friends of Madge Carr Cooke in Salt Lake, to know that the first production of the play in London last Saturday seems to have aroused a perfect whirlwind of enthusiasm. The New York Herald prints extracts from all the leading papers of London, none of which has a word of fault to find. The London Tribune's notice is as follows:

"The laughter that rolled uproariously round Terry's from the moment the curtain went up until it descended upon Mrs. Wiggs, standing alone among great bunches of flowers, was a first rate welcome to this new American company in London, which is brought with the piece, which is really as good a comedy as ever came over from the other side."

"Immense credit is due to Mrs. Madge Carr Cooke, who plays the part of Mrs. Wiggs with exquisite art. Her acting is indeed a continual delight. Miss Louise Closser, as Mrs. Hazy, and Mr. Frederic Burton, as Stubbins, also were perfect in their extremely funny character studies. The curtain was rung up again and again and a great ovation given to Mrs. Wiggs, who replied with a little speech of thanks on behalf of herself and the author, Miss Alice Hanson Rice, who also appeared for a moment."

The Orpheum gives promise of being decidedly gentler than week some of the big attractions of modern vaudeville are listed, in fact for the last three weeks of the season, ending the 29th, there are a number of good ones scheduled. The headliner will be Edwin Stevens, assisted by Miss Tina Marshall, who present "An Evening with Dickens." Mr. Stevens' depictions of Irish Heep, Wilkins Micawber, Dick Swiveller and Grandfather Smallweed brought forth from the Los Angeles Times last week the statement, "To the reproduction of Dickens' famous characters by Edwin Stevens, the work of the master is shown. It is a treat for students of the famous author. Mr. Stevens originally included Bill Sykes and Nancy in his repertoire but it was so realistic and gruesome that the managers decided that it was out of place in vaudeville. Charley Case, the man who talks about father, tells a few family secrets in an irresistible fashion that made him a favorite throughout the big vaudeville houses. Countess Olga Rossi, a Russian soprano, presents a novel act supported by M. Paolo, a tenor. "Daring the Performance" is the title of their turn. Verden and Gladish, the originators



SCENE FROM "THE PRISONER OF ZENDA."

In Which Harry Leighton Appears at the Grand Next Week.



MRS. LESLIE CARTER.

of the illustrated song act, will present something along the same line which they call "ballads with semi-oil paintings." The three La Maje brothers, knockabout comedians, Edwin George, a clever comedy juggler, and the kindhearted with some animal scene and comedy motion pictures makes up the remainder of the bill.

The famous play, "The Prisoner of Zenda," is to be the next attraction at the Grand theatre by the Leighton players. The heroic part of Rudolph should fit very well to Mr. Leighton's methods, and Miss Dodd will, of course, be an ideal Princess Flavia. Equally, of course, Mr. Chambers will have the part of Black Michael and a strong characterization may be expected. Miss Elaine Scott will be seen as Antoinette, and Miss Jane Pearnley will have the part of Frau Teppich. Mr. Leighton has personal charge of all the details of the production, which is equal to saying that the rendition will be up to the standard already established by his company.

Maude Harrison, well remembered in Salt Lake as a charming actress during the years when the Union Square Theatre company and the Madison Square organization used to visit us, died suddenly in New York last week. Maude Harrison was 54 years of age, and is best remembered for her light comedy work with Sara Jewett, Charles R. Thorne, J. H. Stoddart and the other notables of those days. She was the original Florence St. Vincent Browne when "The Brinkley's Daughter" was produced in New York. She had not appeared frequently of late years owing to ill health.

An eastern paper says that Ezra Kendall is to appear next season in a new play by George Ade. He expects to open at Ogden, on July 31, and play west to San Francisco. His present season will last into June.

Two near by attractions at the Salt Lake theatre are looked forward to with keen anticipation by Manager Pyper. These are Lew Dockstader, who comes with his own minstrel company, week after next, and Otis Skindery, whose production of the famous play of "The Duet" will be given in the near future.

The new bill at the Lyric opening at this afternoon's matinee is headed by Seamon, Rogers and Chatman, "the harmonious trio." They will be followed by Kelly & Reno, a clever pair of acrobats, while Sam and Ida Kelly will present a comedy sketch. Mudge and Morton in a singing and dancing specialty, Eddy Dolan, the Irish comedian, Lecharriere, and the Lyricoscope pictures, make up the remainder of the entertainment.

THEATER GOSSIP

"The Rose of the Rancho" may be continued on the New York stage all summer.

Robert Edson and his entire company have gone to London to produce "Strongheart."

Henry Miller is to return to New York in the Autumn with "The Great Divide."

Clara Bloodgood is to be starred



EDWIN STEVENS, Who Presents "An Evening With Dickens" at the Orpheum.

next season in Clyde Fitch's comedy, "The Truth."

George Howard has replaced Jack Standing as leading man with Mrs. Leslie Carter.

"The Marriage of William Ash" in which Grace George starred, is to have a production in London.

George Alexander, the distinguished English actor-manager has just been elected a member of the London County Council.

An original play, written especially for Ida Conquest will shortly be produced in New York with that young woman in the star role.

Edna May, retired from the stage after April 27. The date of her marriage to Oscar Lewisson has not yet been fixed.

Daniel Frohman has engaged Miss Rida Johnson Young to write another comedy to be produced in the New York Lyceum Theatre next season.

Jessie Millward and her husband, John Glendinning, will probably next be seen starting in a round of Shakespearean and standard plays.

E. S. Willard, the brilliant English actor, has closed his American tour, and will return home. He does not expect to come here again for several years.

"The Wife," "The Charity Ball," "Men and Women," and "La Belle Russe," plays by David Belasco, have recently been revived in New York by stock companies.

Chauncey Olcott has succeeded in collecting a complete set of first editions of the works of George Eliot. Each volume bears the autograph of the author.

The new play by Charles Klein, which Charles Dillingham is to produce, has been named "The Step-

child." Among the players already engaged are Chrystal Herne, John Finley, Grace Filkins and William Sempron.

Ermate Novelli, the famous Italian actor, is to return to America next November and will play during a season of 15 weeks. He will visit the principal cities. He will appear in "Nero" and "Macbeth."

Maurice Campbell recently returned from a hasty trip to Europe, bringing with him the manuscript of a play called "Beauty." It is expected that it will star Henrietta Crossman in the piece.

A revival of "When Knighthood Was in Flower," with Grace Merritt in the role created by Julia Marlowe, is being arranged by Ernest Shipman. The play is to be presented in New York.

It was announced last week that Mme. Alla Nazimova would appear next season in Ibsen's "Little Eyolf." A modern American drama by Ridgely Torrence, entitled "The Mad Stone," will also be produced by Mme. Nazimova next season.

"The Palace of Puck," a new fantastic comedy by William J. Locke, was produced at the Haymarket Theatre, London, on April 3. The principal characters were played by Marlborough Terry, Frederick Kerr, Ben Webster, Miriam Clements and H. V. E. Esmond.

Thomas Jefferson tells this good story: "When a friend of mine was the editor of a magazine, a young man submitted to him the poem tossed. 'My friend looked over the poem.' Then he said to the young man: 'Did you write this poem yourself?' 'Yes, sir. Do you like it?' the youth asked."

"I think it is magnificent," said the editor. "Did you compose it unaided?" "I certainly did," said the young man firmly. "I wrote every line of it out of my own head."

"Then, Lord Byron, I am very glad to meet you. But I was under the impression that you had died at Missolonghi a good many years ago."

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

Special Correspondence.

NEW YORK, April 29.—The oasis in this week's dramatic desert was, to mix metaphors, "The Undertow," which swept in a success at Keith & Proctor's Harlem Opera House. "The Jungle," produced at Keith & Proctor's Fifth Avenue theatre, was a wild and woolly thing, much more so, in fact, than Buffalo Bill's wild west, which made its usual annual appeal to the boys who never grow up.

If only all playwrights would write of subjects and people they really knew at first hand! Eugene Walter does, and that is one big reason why his play, "The Undertow," produced at Keith & Proctor's Harlem Opera House Monday, is real success. It pulses with life and its characters have spines and good red blood. When Mr. Walter writes of newspaper men and "graffers" and politicians and their plots and counterplots, he tells of his friends and of his enemies, and the events in their lives that are actual. And, after all, real life is a good deal better than the imitation. "The Undertow" deals with similar types and conditions, and the "The Man of the Hour" and "The Lion and the Mouse," and, discounting hurry-scurry faults of a more or less unheeded stock company production, it appears to be quite as good as either of its better known competitors. Broadway should see this American play, and most likely will.

"The Undertow" is the story of a quixotic reporter, Richard Wells, who leads the forces of the Independents against the machine in a typical city of the middle west (if one said Cleveland, it would probably be a safe guess). Wells' party wins the election, and its nominee, Hoffman, is elected mayor. Wells, by sheer brain and nerve and hustle, has brought about the confusion of the enemy, particularly of the boss, Horace Whitelaw, the capitalist, who is using politics as a simple and safe bet to grab some 99-year franchise. Defeated temporarily, Whitelaw has set about to accomplish the ruin of Wells and uses Wells' fondness for the highball when it's bubbling as the means to his end. And ultimately he makes Wells break the promise never to drink which he has given Mary Calvert. The girl he loves is thus influenced against him; the mayor he has elected sets out to the machine and Wells is beaten from every point of view. He is caught in the undertow, poor, as the author puts it, makes every poor man sell out or starve. In the end, however, he is neither triumphant nor dominant; he is gone away with Mary Calvert, still possessed of his honesty and still unbribed by capital. This bare outline of the theme of the play gives no possible idea of the skill with which its various threads are interwoven or of the vivid characterization of the different types or of the exceeding ability of the dialogue, whether it be the colloquialism of the man on the street or the smooth-flowing plausibility of capital. It is true the play has its flaws, soliloquies, long speeches, scenes that retard the action, and, in general, a certain crudity; but after all, what do these matter when the play in its entirety is so fresh, interesting and honest?

When one considers that the stock company which presents "The Undertow" gives two performances a day and in the mornings is rehearsing the program for next week, one can only have high words for the actors who succeed as well as they do. One can pay special praise to George Howell for his excellent character of the capitalist, to Reddy the office boy and to Peter Lang as a rolled back.

You should see "The Undertow," which, with a well-acted company, effective rehearsals and a few changes here and there, is a future ahead of it, including Broadway and what corresponds to Broadway in other cities.

One is amazed at finding Margaret Mayo, name of the playbill "The Jungle" as co-author with Urton Sinclair of the dramatization, and if one's amazement leads him to investigate, he may ascertain authoritatively that Mrs. Mayo had practically nothing to do with this play, and that it was copyrighted by a gentleman who thoughtfully permits his name to remain in obscurity. He is gratified to those who subscribe to the belief that Miss Mayo is an excellent dramatist for "The Jungle" bears as much relation to her skillful dramatization of "The Marriage of William Ash" and her straight adaptation of "Diabolism" as "The Jungle" does to the plays of Pinero. One may be glad that Miss Mayo's treatment of Urton Sinclair's novel was a happy treatment. This perhaps, runs a good deal of the blame on Mr. Sinclair and his anonymous collaboration but someone must bear the blame, and a lot of it, for this badly uninteresting play that was introduced to New York on Monday, Broadway, in her snobbish way, decidedly snubbed "The Jungle."

The little Zenda, a quality of Mr. Sinclair's novel have utterly disappeared, and the mere shadow of its sense of humor refuses to take "The Jungle" seriously. Probably the only thing to discuss about "The Jungle" is its plot, and that may be detailed because it is so unlike the book. In act one Jurgis and Ona have their



SCENE FROM "MRS. WIGGS OF THE CABBAGE PATCH."

THE PLAY IN NEW YORK.

BY CHANNING POLLOCK.

wedding party. Connor, the villain, catches one of the bride's roses tossed carefully by Ona to one of her bridesmaids. He kisses her. She shrieks. Connor.

Act two is 15 months later and seems longer. Jurgis and Ona and their family, including a property baby, are as Jurgis in Lithuanian slang expresses himself "up against it." At midnight they are evicted. Connor, the villain, appears. "All will be well if you take this key to Lou Henderson's apartment (she runs a can-painting factory) and come there tonight (pleadingly)—it is only one flight up." "No, no," says Ona, with virtuous indignation. Connor, the villain, leaves with a sardonic smile. Jurgis enters. "All is lost," including his job. "I am going to get a drink if I have to kill someone to get it." This causes quite a restless stir in the audience. He goes out. Ona takes the fateful key. She sobs. Connor.

The third day, decorated in a bright Chaucer, Olcott greets us in the apartment of Lou Henderson, the can-painting lady, and on the program is a political piece, a "place." Lou clad in a princess dress and seems to be doing nicely. She is the other ladies of the can-painting factory. Two ladies in bright red and blue, who actually drink champagne, do not, however, match the scenery. There is a merry party, with plenty of stage laughter. One enters with Connor's latch key. She goes into another room. Connor, the villain, is waiting. He is pleased she is scared, and, coming back, hides behind a pink curtain, which very nearly matches her wig. Connor disappears. Jurgis enters, discovers his wife. "Ah, ha, you here!" He gently overturns a chair and violently smashes a plaster cast on the mantel with a speech of many words. Connor.

Act four is laid at a farm in Avon, Ill., and a number of persons in the audience seem to recognize it. It is five years later. Jurgis and Ona's baby is alive and looks four years old. Jurgis, tramping along, pauses for a drink of well water. The child says she has lost her papa. One enters. She sees Jurgis, and calls the other by name. Connor.

There are several other characters with unpronounceable Lithuanian names, who work hard, particularly one gentleman made up as Mansfield as Mr. Hyde, who has an insane laugh and is known as Crazy Adams in the first act. As he is about to appear there after, he may not be as crazy as he seems.

Mr. Cecil Owen plays Jurgis in a bovine way and speaks with a fine English accent of gruff and chance. Ona is impersonated by Miss Henrietta Browne, who, as she is quite good looking, very healthy and rather plump, can't possibly arouse sympathy as a starved, abused Packingtown girl. Mr. Wilson Melrose, as the villain, is quite a villain in a villain's sort of way. He isn't like a boss of a killing bed in Packingtown, though I have personally never been in Packingtown—still the gentleman next to me had been and he is my authority.

Four men in the gallery applauded loudly when Jurgis said, "You can't beat the union, and one woman in the third row on the right side applauded everybody. She was an actress herself! Otherwise the hit of the play was made by two sisters who played banjo between the first and second acts."

"After five years' absence, with no more words to conquer," Buffalo Bill's wild west returned to Madison Square garden last Tuesday, where it daily spills more gunpowder than the Twelve Years' war. It is the same old

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