



of last week with the following comment:

Frederick Ossian...Earle R. Williams  
Andrew Strong...Lee Baker  
Hiram Green...Joseph Greene  
Barrington, his son...John Gorman  
Nathaniel Biber, a tailor...Harry Bewley  
Coddie, butler to Green, Roy Clements  
Mrs. Ossian...Miss Helaine Hartley  
Suzanne Elise, daughter to Green...Miss Lolla May  
Mrs. Beverly Stuart-Dodge...Miss Margaret Sayers  
Miriam, her daughter...Miss Edith Evelyn

THIS is the cast with which the noted little comedy entitled "Butterflies," will be presented at the Orpheum next week. The play was made famous by John Drew and Maude Adams, and is a story of present day society, showing the nothingness of the mad chase for social position, and the newly rich, the spend-thrift, the worshippers of caste and family and the butterflies of society, are all depicted in the beautiful way that Henry Guy Carlton understands so well. The action of the play takes place in St. Augustine, Florida, and Lexington, Massachusetts.

The following inscription appears on the wall of the Salt Lake Theater: "This Theater is closed for the season. It will be re-opened Aug. 27, with Miss May Robson in 'The Rejuvenation of Aunt Mary.' This should be an attraction worth waiting for. Miss Robson, who stands among the headliners in the portrayal of eccentric female parts, has not been seen in Salt Lake for a good many years, but she left an impression which will insure her a warm welcome on her return."

Salt Lake theater-goers will remember Frank C. Bangs, a venerable actor who had a remarkable career on the stage and who appeared several times in this city. A notice of Mr. Bangs' death appears in the "Mirror"

Mr. Bangs, though of a comparatively minor fame, was a contemporary—and often a companion—player with Booth, Barrett, Davenport and others of renown; he was one of the trio that appeared in a famous production of Julius Caesar—Davenport, Barrett and Bangs were the chief figures in that production and his own efforts as a star subsequently in various dramas were applauded. In late years Mr. Bangs had appeared in contemporary plays, and the rare grace of his presence, even with the burden of years upon him, and his splendid voice and exemplary elocution—an art that has almost been lost to the stage—distinguished him.

Personally Mr. Bangs was of a most gentle and amiable disposition. A gentleman born, he carried a gentleman's adorning qualities into all his personal contacts on and off the stage. Most of his old-time friends have preceded him out of the world's activities, yet he left among the present generation friendships that were inevitable to such a man, and his death will be sincerely mourned by many, while that it is a loss to the stage his career will amply testify.

How Ned Royle is pushing his successful play of "The Squaw Man" in Europe, is well shown by the following item clipped from a recent number of the Dramatic Mirror:

The courts at Berlin, Germany, granted on June 12 to Edwin Milton Royle an injunction against Kurt Matull, manager of the Bernhardt theater, Berlin, barring him from performing "Der Cowboy." It is a plagiarism of "The White Man," under which name "The Squaw Man" was played at the Lyric Theater, London. Matull asked permission to produce the play in Germany, but Royle refused. Nevertheless Matull produced it. A placard was posted on the door of the theater Friday night, stating that owing to the illness of a member of the company there would be no performance.

#### THEATER GOSSIP

The great tragedian, Lawrence Barrett, was responsible for Mrs. Fiske's turning toward the stage. While she was yet a child, he persuaded her to study the drama and predicted success for her.

Eleanor Robson is to appear in a dramatization of E. V. Rieu's novel, still uncompleted novel. The book is

in the author's hands and its stage version will be completed almost as soon as the novel.

Henry Miller has engaged Miss Isabel Irving for the title role in Percy Mackaye's comedy, "Mater," which will be produced in San Francisco next month. Mr. Miller playing the leading male role.

Miss Grace George has ended a season of 21 months, with the single interruption of a hurried trip to London. Next season she will be seen in two new plays in America and in London, but will keep "Divorçons" in her repertory.

It was Reba Dale of "The Merry Widow" company who, according to authenticated records, said to her colored maid, when the latter brought around her new baby for inspection, the perfect image of his father, "Yes, a regular carbon copy."

A Denver newspaper characterized Mrs. Fiske's appearance in "Rosmersholm" at the Elitch's Garden theater, in that city, as "possibly the foremost theatrical event of the Denver season." The house for two performances was sold out, and the matinee event, according to the same newspaper, took on the guise of a "combined June wedding and opera social function."

Paul Armstrong, who is writing the big naval play for Klaw & Erlanger, is working on the manuscript at his country place, Acton Manor, near Annapolis, Md. Mr. Armstrong has purchased the Belmont place near his summer home and intends to become a gentleman farmer breeding pedigree stock. Mr. Armstrong's new play will be called "In Time of Peace." The characters will be officers in the navy and their associates. Big scenic effects are planned for the production.

The delightful musical comedy, "The King Maker," is filling the Princess to overflowing. Its authors, Waldemar Young, W. C. Patterson, Race Whitney and R. H. Bassett, are to be congratulated on having given the public a bright, witty and melodious play, which is certain to score a lasting success. The entire daily and weekly press of the city is unanimous in its praise of the piece.

Since its initial performance several changes and emendations have been made in the play and it can now challenge successfully the pretentious claims made by any of the compositions sent here by New York.—San Francisco Chronicle.



MISS EDITH EVELYN.

Leading Lady of the Orpheum Stock Co., Appearing Next Week in "Butterflies."

#### Gossip of the London Stage

Special Correspondence.

LONDON, June 17.—Within the past few weeks two of the three best known theatrical societies of England have produced plays that have been really worth while and that would never have been seen if they had not been done for the love of it. It has already referred in these columns to the pioneers' production of John Masefield's "Nan," and the one-act play "Feed the Brute," by George Paston, both of which have since been presented at the Haymarket theater at special matinees. More recently the Stage society presented an excellent translation of a rather depressing play

by that talented Dutchman, Herman Heijermans, under the English title of "Links." It is a strong, intensely interesting work, with clean-cut, thoughtful character-drawing and shows a genius for details which is so prominent a feature of Heijermans' best work. Curiously enough it resembles in a general way Pinero's latest play, "The Thunderbolt," which George Alexander is presenting now at the St. James. It deals with the same kind of sordid family squabble, unpleasant but of absorbing interest.

These two successes serve to focus attention upon three organizations which, although they are essentially English and owe their existence to the peculiar conditions governing the production of plays in this country, might

well be copied in the United States. The prime purpose of the two societies already mentioned and another—the Play Actors—is to present to the public plays which for various reasons have been declined by the managers or forbidden by the censor. When the societies were first formed their little Sunday evening affairs were only patronized by a certain well-defined and easily recognized type of extremists. The men wore low turn-down collars, long, flowing bow ties, tweed suits and cared little or nothing for personal appearance, the women wore green Greek costumes—or as near an approach as the police would permit—sandals, a string of beads and the inevitable eyeglasses.

Today that is all changed. A matinee of the Stage society or its associate institutions can count upon as "smart" an audience as can be found anywhere in London. Fabulously expensive motor cars and private carriages wait in a long line outside while their owners fill the playhouse. G. Bernard Shaw shows up with Mrs. Asquith, the talent of the prime minister and the audience is a veritable "Who's Who" of the "intellectuals" in English high life.

So pleased is Charles Frohman with "The Two Pins," the medieval drama with which Oscar Asche and his wife, Lily Brayton, opened their season at cheap prices at the Aldwych, that he has secured the American rights and tells me that he will lose no time in producing it in the United States. The play is written in blank verse and deals with the adventures of a thirteenth century maiden who attempts to rescue her venturesome brother from the clutches of a masterful overlord. Although the maid fails to accomplish her object, through strategy the entrance of Cupid saves the day and rescues her brother from a dose of honey and feathers. The play, while not brilliant, is not remarkable in any way except that it succeeds in keeping the audience constantly entertained.

George Fawcett, the American actor who created the part of Big Bill in "The Squaw Man" in the United States and who was brought over here by Lewis Waller to play the same part in the English adaptation of the same play, which will finish a long run at the Lyric theater, on the last day of this month, tells me that he has no intention of returning immediately to America. He hopes to be able to appear in London in "Pudd'nhead Wilson" under the management of Herbert Sleath. Aside from Lewis Waller, who is an established English favorite and who played the part enacted by William Faversham in the United States, Fawcett made the hit of Edwin Milton Royle's drama of the west.

So far as we in London are concerned, David Warfield is a case of "now you see him and now you don't." We have been told a dozen times that we were going to see him in "The Music Master" and "The Grand Army Man" in the fall and just as frequently doubt has been cast upon the announcement. The latest is that although he is now on the continent on a holiday, London will not have the pleasure of seeing him this year. Of all the actors in the United States the English theatergoers are most anxious to see Maud Adams and David Warfield.

Constance Collier, one of the most

promising of the younger actresses the English stage, has signed the United States beginning Sept. 1. Her first American engagement will be in William Gillette's translation of Henry Bernstein's "Samson." The English actress will have the part of Madame Brachon, played at the Paris Renaissance by Madame Simone. She is a woman, and although she is only twenty-nine years of age, has had a long stage career. For six years at the Majesty's theater and on tour, accompanying the famous English actor-manager on his trip to Berlin last year.

With Miss Collier, Gerda Manner, whose coming trip to the United States I have already mentioned, and Alexander Carlisle, who will appear with Joseph Coyne in "The Mollusc," in New York this fall, you will see three of the most popular of London favorites.

Fannie Ward's production of "The Three of Us," Rachel Crothers' famous play, written around a Nevada mining camp, proved another personal success for the little American actress. The play itself has not been especially well received by the critics who declare that it is raw but everybody agrees that Miss Ward's acting is above complaint.

Louise Closser Hale, who has become famous in England as "Miss Hazy" in "Mrs. Wiggs of the Cabbage Patch," sails for New York next week at the conclusion of the provincial tour now dealing with the stage experiences of an American girl in England, and arrangements have already been made for its publication.

Joseph Coyne is the "good boy" of the London stage. The celebration of the completion of a year's continuous run of "The Merry Widow" at Daly's closes the fact that the American actor has not been absent from a single performance. He is probably the only leading actor in London who can boast of such a clean slate. Coyne tells me that the strenuousness of the famous dance has taken fourteen pounds off him, and that he now feels in much splendid trim that he would not mind tackling Tommy Burns himself—if the latter's hands and feet were tied. CURTIS BROWN.

#### REMOVAL

Dr. J. W. Ewin, Dentist, moved to suite 102, Mercantile block.

#### JOHN N. TAGGART,

Piano Tuner. 7 Main St. Ind. 2.

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#### Roger & Gallet's

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#### Ed Pinaud's

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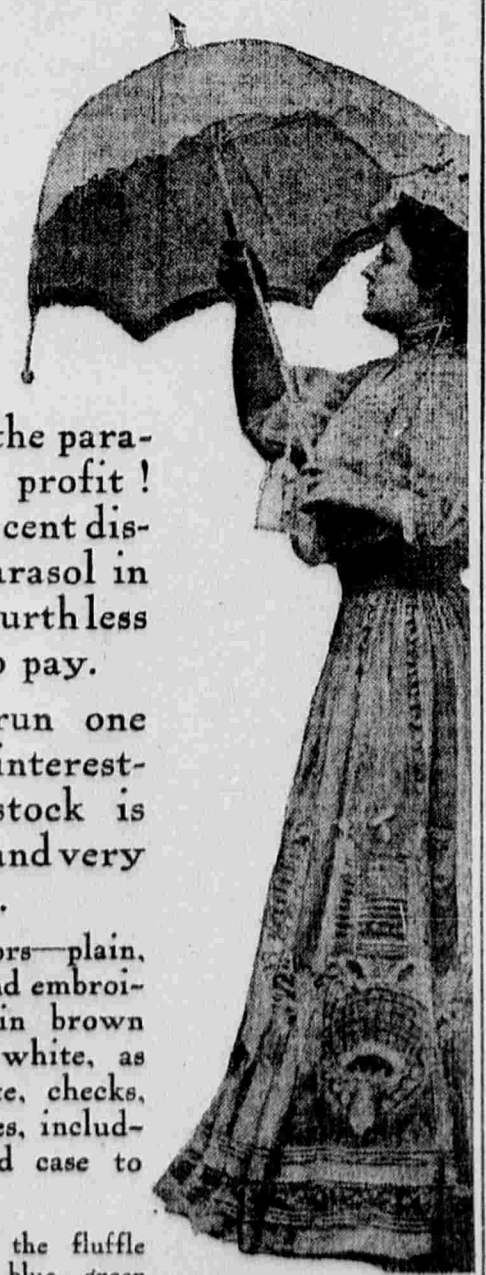
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The sale will run one week. It will be interesting because the stock is exceedingly large and very choice in selection.

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