

**A** BRILLIANT piece of comedy writing is said to be "The Morals of Marcus," which will be given at the Salt Lake theater next Thursday, Friday and Saturday and Saturday matinee. The book was an epitome of the present day opinion, that all wisdom is folly save only that which has germination in trials and suffering, and the play carries the same theme of philosophy. "The Morals of Marcus" is not so much a study of a man and his love for an enigmatic woman as it is of the tenet that woman's perfection comes through sorrowful experience.

The author of the book is W. J. Locke, and the resultant dramatic product is said to be admirable from every viewpoint. It is a sober but powerful demonstration of the idiosyncrasies of the vagrant heart and the futility of attempting an explanation of the cause or reason of love in any of its manifold forms.

Marie Doro is the star of the play. She is the little girl who escapes from a Turkish harem and falls under the protection of Sir Marcus Ordeyne, who takes her to his home and ministers unto her, and falls in love with her in a few months. The fact of Marcus' love for the stray woman is discovered by another woman, who, for eight years, has sought to win his heart. To prevent their marriage, this woman prevails upon a villainous man to run away with her. After a few months later, Carlotta returns to Sir Marcus, almost crushed in spirit, but the ending of the tale is not in gloom.

Mr. Edwin Arden gives to the character of Sir Marcus dignity and force. He is the staid scholar, the man of one hobby—the ancient moralities—until the little harem girl wakes him from his slumber of research and truly arouses the passionate nature of a man heaven-sent from the first to be some woman's protector. Among other well-known artists who will be seen here with Miss Doro are Marie Walworth, Marion Abbott, William Postance, Marie Taylor, Ann Meredith, Alice Coburn Eric, and other local favorites.

"The Blue Mouse," the latest work from the brain of Clyde Fitch, that prolific writer of comedies, and which is now enjoying its seventh month at Shubert's Lyric theater, New York, and which has created all kinds of sensations throughout the south and east of account of a few non-theater-goers who every now and then make a crusade against the theater, will be the attraction at the Grand theater for four nights, beginning Monday evening, with a matinee on Wednesday. The company which will be seen here has just finished a tour of the southern section of the country, playing St. Louis, Kansas City, each two weeks, which is something unusual, and everywhere the piece has been presented the critics have been unanimous in their praise of Mr. Fitch's comedy, pronouncing it clean, wholesome and within the best comedy this author has ever offered the public. Novelty has ever been the keynote of every Fitch comedy, and into "The Blue Mouse" he has, from all reports, not only injected characters who seldom meet yet know are true to life, but many situations that are far away from anything ever before attempted. The piece ran for a whole year in Germany, and is still holding the boards there as well as in France. It has also been presented in Austria, Sweden and Denmark, and bids fair to outrun all long runs in New York. The cast to be seen here is promised to be competent in every respect, and the production is said to be the most elaborate, an identical reproduction of the one now in New York, when it is said that the production is one of the Messrs. Shubert, that is a guarantee that no expense has been spared to make it perfect in every detail. So much has been written and said of the "Blue Mouse" pro and con that it is expected that when the sale of seats opens, there will be an unusually heavy demand.

The Salt Lake public will be given a chance next week to witness a dramatization of Elinor Glyn's salacious novel "Three Weeks." The first performance will be given at the Colonial Monday night, and will be the offering throughout the week. Just what kind of a play has been written by the author around her story is a matter of speculation, which the curious public will undoubtedly solve for itself next week. No book ever written has perhaps aroused so much discussion on both sides of the Atlantic ocean as this story. A company of good players, it is promised, will interpret the various characters and several handsome scenes will be



MARIE DORO.

In "The Morals of Marcus" at the Salt Lake Theater.

presented, notably "The Lawn of the Hotel at Lucerne," and "The Loggia of the Palace at Venice," where "The feast of the roses" occurred. Miss Beryl Hope, who has a reputation for beauty and talent, will essay the role of "The Lady," and Mr. Harry C. Browne will be seen as "Paul." Other important members of the company are Messrs. Sydney Price and Frank J. Kirk, and Miss Lillian Rhodes, of the Max Fignman company this past season. Messrs. Chatterton, McConnell, Hays, Thomas, Miss Lamar and others.

Ralph Stuart will offer, during the coming week at the Bungalow, "A Courier of Fortune," a romantic play somewhat similar to "By Right of Sword," by the same author, Arthur V. Marchmont, but with the action in the sixteenth century. It is a drama calculated to stir the most sluggish blood, with thrills in every act, half-breadth escapes, duels, intrigue, love, and war. There is not a dull moment from the curtain's rise until its fall. With a hero, skilled in the use of his sword, cool and nonchalant in the most desperate of situations, the most villainous and a medieval setting, patrons of the Bungalow will be well entertained. The play is a dramatization of the popular novel of the same name, which was dedicated by Mr. Marchmont to his friend, Ralph Stuart, who collaborated with him in the making of the play. It is the story of the adventures of a prince of the Bourbons, telling an idyllic tale of love in a setting of plot and counter plot, with dangers cropping up afresh at every turn, to an intensely dramatic crisis and the triumph of the hero. There are soldiers, monks and gay cavaliers all in the costume of the days of 400 years ago. The settings are beautiful and interesting.

Starting with today the headliner for the week at the Empire theater, 156 east Third South street, will be Brown and Bates, direct from the Orpheum circuit, in their act "Behind the Scenes." In this they show a scene from what really transpires behind the footlights. Betsy Bates does an original country act that is declared to be most pleasing. Ben Davis will be heard in a clever pianologue, Devere & Co. are scheduled for a clever farce entitled "Dr. Louder." Fanny Frankel and Della Weaver will also appear.

#### THEATER GOSSIP

The largest amount of money ever raised at a benefit for a member of the theatrical profession was at the jubilee benefit for Ellen Terry, June 12, 1896, at the Theater Royal, London, \$48,929 was the net proceeds of this affair.

"Harrison Grey Fiske," says J. J. Shubert, speaking of recent managerial calamities, "has been popularly misunderstood. He has not in any manner ever given up his allegiance to the independents and will play with us wherever we have houses."

The Booths were of Jewish descent.

popular grand operas as "Faust," "Carmen," "Fedora," "Trovatore," "Lucia," "Bismarck," "Gismonda" and "Traviata." Among the engaged are Signori Ball, Colombini and Oddo, tenors; Francina, Secchi, Zera, Gravini and Oteri, baritone and basses; Signorini Merola, Almeri, Thery, Novelli and Zard, sopranos, and Signora Dossi and Strauss, contraltos. M. Feulso has been secured as musical director. The company will leave New York and travel direct to the coast without appearing elsewhere en route.

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

## Genee, Queen of Dancers Is in Love With America

London Dramatic Letter

**L** (Special Correspondence.) LONDON, May 22.—I have just returned from an interesting chat with Adeline Genee, who arrived in London only a few hours ago. Her second visit to America certainly has not disenchanted her with its delights, for she has nothing but pleasant things to say of her stay there. It is the first time she has toured the states and she said: "Touring was made so easy for me that if it has any hardships I know nothing of them. I had merely to sit down and be whisked from place to place—everything was done for me. I was especially charmed with the southern states, and in particular with Louisville. On the other hand I loved Washington. Cleveland I found charming and Detroit delightful. But as a health-restorer give me St. Paul. I went there suffering from stomach poisoning and before I had been an hour in the place I had nearly got my old strength back."

Genee makes her only London appearance this season at His Majesty's,

rather a severe draft at present. "The Dashing Little Duke" at the Hicks theater, although it had the invaluable help of Ellaline Terriss in the principal part, never quite caught the fancy of playgoers, and during the past few weeks business has fallen to pretty low ebb. The piece is only to run for another week, and unless something suitable can be found to take its place—rather an unlikely event—the theater will be closed until the autumn season starts in September. "Love Watches" has proved an absolute failure at the Haymarket, and is to be withdrawn after a career of something less than a fortnight. Then, again, "Penelope" at the Comedy has pretty nearly exhausted its popularity, so that were it not for "What Every Woman Knows" at the Duke of York's, Frohman would not have much on which to congratulate himself at present. He takes his reverses very cheerfully, however; as he has said to me over and over again, "It is from my failures that I learn most." On the other hand, there is a steadily growing feeling that if he displays no better judgment in the



ELSA RYAN.

In "The Blue Mouse" at the Grand Theater, Four Nights, Starting Monday, June 7.

where, early in June, six performances of "The Dryad" are to be given under the auspices of the Afternoon Theater. She returns to New York about the end of August, reappearing at the New Amsterdam Theater under Klaw & Erlanger's management in a new piece, the exact character of which is to be kept an absolute secret for the time being. It is hoped that this will keep her busy until the close of the season in the following April. After that Klaw & Erlanger have arranged that she shall make a short tour through some of the principal cities of the Continent. According to her contract with that firm there will be one further season in America after the coming one, and then—well then, who knows what may happen. One thing is tolerably certain at any rate, that when that is ended, Genee will enter the matrimonial state. I put the direct question to her whether she would mean retirement from the stage. By way of answer she laughed and shook her head, saying "I don't know. It's difficult to see the end of it. One becomes so passionately attached to one's art, and yet somehow I don't think dancing is a profession quite suited to a married woman."

Other dancers, however, have thought otherwise, and not improbably Genee will in the long run come to regard the question from their standpoint.

#### FUTURE OF THE SAVOY.

Within the next few days contracts will be signed determining the future of the Savoy theater. All conditions have been agreed to and it only remains for the parties concerned to put their signatures to the various documents. The new tenant of the Savoy is to be C. H. Workman, who has secured a 20 years' lease of the house. During the last year or two Mr. Workman, as the leading member of Mrs. D'Oyly Carte's London company, has established himself as a first-class favorite with the public, and if he proves to be as good a judge of what the public wants as he is an actor, singer and dancer, his fortune is assured. He starts with two new musical pieces in his knapsack, and he also has from Sir William Gilbert the offer of his latest opera, for which Edward German has composed the music. He has further secured from that witty librettist and from the executors of the late Sir Arthur Sullivan's estate, the right to receive some of the old Savoy successes.

FROHMAN'S REVERSES.  
Charles Frohman must be feeling



RALPH STUART.

As Gerard DeCobalt in "A Courier of Fortune," Opening at the Colonial, Moving to the Bungalow Monday for the Balance of the Week.

has refused his consent to its performance unless certain crucial changes are effected, and as these changes are considered by Shaw to be vital it is doubtful whether he will agree to make them. In a previous letter I hinted that there was a good deal of "flat blasphemy" in the new work

MALCOLM WATSON.

## SALT LAKE THEATRE

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Charles Frohman Presents

## MARIE DORO

In Wm. J. Locke's Scintillating Four Act Comedy.

## MORALS OF MARCUS

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With a Brilliant Supporting Company.

Prices, 25c to \$2.00.

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ONE WEEK BEGINNING MON. JUNE 7TH.

For People With Red Blood.

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Powerful Love Tragedy

## Three Weeks

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ELABORATELY STAGED---AND A STRONG CAST

Most Widely Discussed Play on the American Stage	THE TALK OF THE WORLD Usual Prices. Night, \$1.00, 75c, 50c, 25c. Matinee, 50c, 25c.	No Seat Sold To Children
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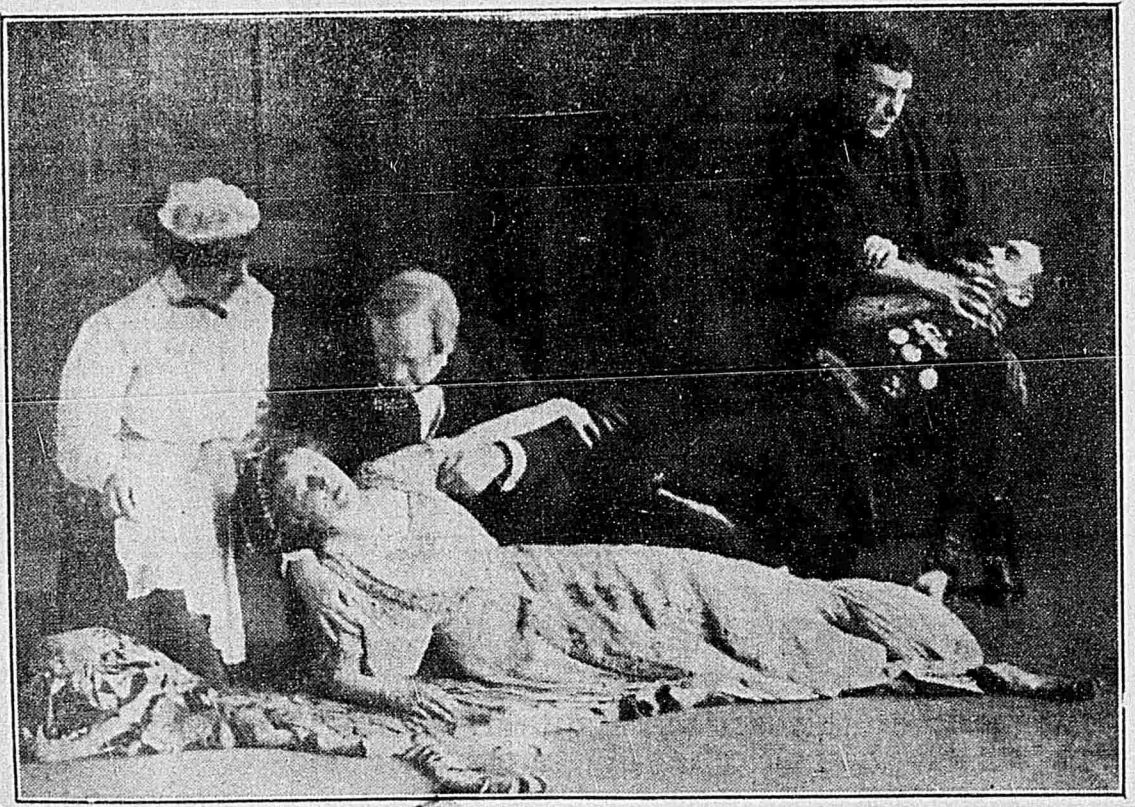
SAM S. AND LEE SHUBERT (INC.) PRESENT THE SEASON'S THEATRICAL SENSATION

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I'm called "The Blue Mouse," but I really can't see what envious rivals see awful in me

A Coalition of Conglomerate Comicalities Com-pounded Into One Continuous scream

PRICES 50C TO \$1.50



SCENE FROM "THREE WEEKS," AT THE COLONIAL THEATRE.

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One Night, June 6th.

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## A COURIER OF FORTUNE!

By A. W. Marchmont Author of "By Right of Sword."

Usual prices; Matinees Wednesday and Saturday.