

DRAMATIC

and musical burlesque, in the skit entitled "Dramatic" or "Fun in a Photograph Gallery," the same sketch in which Lillian Russell made her debut in the west. Mr. Edouin was immensely successful in his line, and had lived entirely in London for many years past.

In view of the superior class of attractions and the high order of talent seen at the Orpheum during the last two weeks it would seem hard for the management to make any extravagant claims for the week's bill does not equal and in some respects exceed the merit points of the past few weeks, he is willing to forfeit his reputation as a prognosticator.

At the head of the bill comes Julius Steger, who is assisted by Richard Malchien, Minnie Lee and John Romano, presenting a musical dramatic playlet entitled "The Fifth Commandment," or "How the Father and the Mother." This playlet is by Mr. Steger. The Montrose Troupe comes billed as "marvelous European athletes," and according to their press notices in Europe and America they give an entertainment that is finished, polished and clever.

Another headliner act is that of Seymour & Dupree, whose act may be termed a refined comedy novelty act. The main of the team, Mr. Seymour, performs some very superior acrobatic work, and is one of the world's best jumpers and nimble footed acrobats.

Manager Pypor has just been advised that Louis James has purchased from the estate of Richard Mansfield, the famous production of "Peer Gynt," the play to which Mr. Mansfield had devoted so much care and attention just prior to his death. Mr. James' manager thinks the role will be one eminently suited to his star's talents, and the big scenic mountings and all the costumes which were designed by Mansfield himself, will prove a decided acquisition to Mr. James.

The coming of Mary Mannering in the new American play, "Glorious Betsy," by the author of "Brown of Harvard," to the Salt Lake Theater next Thursday, Friday and Saturday, is an event of more than ordinary interest, as it will mark the first appearance here of Miss Mannering in her best and most successful play. The Shubert Bros. have given "Glorious Betsy" a magnificent setting and scenic investiture, which the picturesque and highly colored life of the period make possible.

This new play has for its central figure that radiant belle of yesterday, Betsy Patterson, whose beauty and ambition made for her one of the most remarkable careers ever attained by an American woman. From the position of a Baltimore belle, whose wit, pride and rather daring independence made her the admiring comment of all fashionable society in America, she springs suddenly into international notice by her marriage with Napoleon Bonaparte, the brother of Napoleon, just at the time when he was proclaimed emperor of the French.

They are betrothed and the play tells of the efforts of Napoleon's agents to prevent their marriage; their fruitless voyage to France, where Napoleon refused to allow Betsy to land, and the final happy triumph of the lovers.

Miss Mannering has carefully selected the supporting company and a perfect performance is assured.

The famous Jim Corbett, ex-pugilist is headed this way. Following closely upon the heels of his recent success in the Proctor Stock theaters of New York, where he demonstrated that he would act and act well too at the Corbett is being announced in a new play styled "The Burglar and the Lady," the advance notices telling of the author's success in moulding a pretty story around the two popular stage heroes, Sherlock Holmes and Ned Danvers.

If the press agent can be believed, we are to be given something out of the ordinary when the attraction comes next week. The offering, while it is said to be melodramatic in theme, is a consistent story and is filled with new situations that lend much to its attractiveness. Mr. Corbett's engagement opens Eastern Monday at the Salt Lake Theater.

One of the most interesting engagements of the season is that of John Drew who will appear at the Salt Lake Theater soon in "My Wife," a play whose reputation has spread over the country in a very short time. His stay at the Empire Theater extended over four months and "My Wife" and the performance of Mr. Drew and his company was the talk of the town.

"Mrs. Temple's Telegram," a Broadway success, is one of the nearby attractions at the Salt Lake Theater. The comedy is now owned by L. R. Stockwell, the famous old actor, who is entirely blind, but still devotes himself to theatrical management.

Many Salt Lakeans will recall the first appearance in this city of Willie Edouin, the English actor, who died in London during the past week. He gave us almost our first taste of farce comedy.

THEATER GOSSIP

Blanche Bates will soon finish her three-year engagement in "The Girl of the Golden West," when the play will be withdrawn.

The German version of J. M. Barrie's "The Little Minister" was produced at the Burg Theater, Vienna, on March 9, and was well received.

Mr. and Mrs. Joseph R. Grismer (Phoebe Davis) sailed for London on the Germania last Saturday, for the opening of "Way Down East."

George Bernard Shaw is finishing a new play on the subject of marriage. It is expected that it will be produced this spring by Vedrenne & Barker.

Augustus Thomas will go to the national Democratic convention at Denver as a delegate from Missouri. He is expected to second the nomination of William Jennings Bryan.

Maxine Elliott's tour has ended and she will soon sail for England to spend the summer. She is planning to open her season in New York early next fall with "Myself-Bettina."

It is reported that Eleanor Robson



MARY MANNERING.

In "Glorious Betsy," at the Salt Lake Theater Next Week.

A unique and unusual act is what Bertie Herron should give. She is the original Minstrel Miss and it is said here that she has demonstrated her right to be classed as a headliner among minstrel maids.

Gil J. Brown a singing and talking comedian comes with one of those good old singing and monologue acts without which no vaudeville performance would seem complete.

Les Freres Riego, are equilibristas who have won fame and renown for their sensational performances in the center of Europe.

For those who enjoy a love story well told, highly colored, and which leads its way through a maze of sensational and exciting incidents, the attraction announced for the Grand next week should prove unusually interesting.

Mr. Theodore Lorch has arranged for a big scenic production of Charles E. Blaney's new play entitled "The Factory Girl." It is to be presented under Mr. Lorch's personal direction, and with that actor in the stellar comedy role of the piece supported by a large company of players.

Mr. Lorch will be seen in the character of Charles Wilde, an insurance agent. It is a comedy role that will afford Mr. Lorch new opportunities to display his ability in this line of work, something he has not had for several weeks.

Miss Cecil Fay, Miss Bainbridge, Jack Halley, Frank Rutledge, Harry Penberton, and the other members of the Lorch company will be seen in the leading roles of the piece.

The souvenir and bargain day matinees which have become so popular at the Grand will be given again next week on Wednesday afternoon and Saturday afternoon.

The three hundred and forty-fourth anniversary of Shakespeare's birthday occurs next Thursday, April 23. The day will be widely observed in St. Louis where interest in this notable event in English history has been stimulated by the presence of the Shakespearean tragedian, Mr. Robert Mantell, who will play an engagement at the Olympic Theater. The anniversary will be observed in the various high schools by special exercises during the week, and on Thursday the St. Louis Society of Pedagogy, which includes all the Shakespearean scholars and teachers of St. Louis, will observe the day with a program of Shakespearean readings and music, in which a number of Mr. Mantell's company will take part.

Frohman's Cenerous Plans For France and England.

A LATE London despatch says: Mr. Charles Frohman has now completed all arrangements for producing "Peter Pan" with a full English company in Paris at the Vaudeville Theater, beginning in June. This arrangement is by invitation of MM. Porcel and Pierre

Carin, directors of that theater. The organization will be made from the players of the various "Peter Pan" companies, who will be selected by Mr. J. M. Barrie, and the production will be directed by Mr. Dion Boucicault. Both Mr. Barrie and Mr. Frohman will go with the company and remain in Paris during the run of the play. Mr. Barrie has decided that



J. J. CORBETT.

In "The Burglar and the Lady," at the Salt Lake Theater.

the role of Peter Pan will be played by Miss Pauline Chase, who, on the opening night in Paris will have played the part 400 times. Mr. Frohman said in a Herald correspondent:

"Peter Pan" will be produced in Paris with the complete working staff that has so skillfully handled the play for the last four years at the Duke of York's theater and throughout England, and we propose taking to Paris in all 100 people to perform and operate the play. It is Mr. Barrie's wish that the play should be given there exactly as it was played at the Duke of York's theater. If "Peter Pan" be as successful as I think it will be in Paris—"Peter Pan" is for the whole world—I propose, at the conclusion of the run of the play at the Duke of York's theater, to have it played with this company in a different continental city each season.

I am now negotiating with railroad companies to have arrangements by which I can issue "Peter Pan" tickets so that any of Peter's London admirers who wish to go to Paris to witness the reception of the play by a French audience may do so under the banner of "Peter Pan."

The general impression which has prevailed concerning Mr. Charles Frohman is that, first of all, he is a level headed business man and next an artistic producer of plays. Well, you are wrong. He is a philanthropist. I know, because he told me all about it as we stood talking for half an hour on the Strand in a drizzle that was half fog, half rain, and peering at each other from under our umbrellas.

FROHMAN THE PHILANTHROPIST.

"I want to leave a record behind me," said Mr. Frohman, "of not want-

ing everything for myself and treating the artists in my employ with kindly consideration. Instead of giving them oil painting or diamond rings, as they would expect, I give them what I think is a more suitable remembrance."

"Make them all stars for awhile?" I asked.

"No, but to give them a new audience and a new theatrical experience," he replied.

"What's your plan," I asked again, as we jumped from the mud a passing hansom splashed.

"To bring them to London and let them play awhile here without any idea of the play making money. I'm going to entirely disregard money making. Whether actors or plays succeed or fail is of no consequence in my plan. The idea is to give actors, who would never otherwise have an opportunity of appearing before a London audience, a chance of doing so. In addition to the rest the trip over and back will give them, they will find relief in appearing before a new audience. It will be an experience they will always remember and will also have a broadening effect on their art."

BETTER THAN VACATIONS.

"I believe they will appreciate it much more than a few weeks' vacation in the mountains or at the seashore. There will be no trouble about finding theaters here for them to appear in, and, hang expenses, it will be my treat! No matter how hopeless an actor or a play is for London, I will bring them over just the same. As you know, it is the ambition of every American actor to play in London, and that is an ambition I want to gratify as my memento to the profession."

English Star's Admirers Form Unique Organization

Special Correspondence.

LONDON, April 8.—Every popular and good looking actor in these days has a bevy of feminine admirers who go into raptures over his every performance, pester him with requests for signed photographs, and more or less openly make love to him. From which result occasional divorce proceedings. But

Lewis Waller, who plays the part of the picturesque hero in "A White Man," the English version of Royce's drama of western life, "The Squaw Man," has achieved the distinction, without means, of bringing into existence a unique organization of stage hero-worshippers. What makes it unique is the fact that every member is pledged never to speak to the object of her adoration, never to ask him for free seats, and never to hug the stage door to catch a glimpse of him as he leaves the theater. Any violation of these rules is punished by an expulsion from the organization, and he must keep a tight grip on his heart.

The women who have passed this self-denying ordinance have formed themselves into a club, which has some 50 members and bears the mystic title of "K. O. W." These letters stand for "Keen Order of Wallerites." The keen ones all wear badges displaying an oval photograph of the actor-manager on one side and a quarter shield on the other containing devices emblematic of the plays in which he has made his biggest hits. On Monday night—the one night in the week when most of them are not to be found at the Lyric feasting their eyes upon him—they meet to discuss the merits of their favorite. It speaks volumes for his merits that, although the club has been in existence six months, the "talk fest" still goes on.

Waller is a James K. Hackett style actor and delights his audience by always "winning out" whatever may be the odds against him. As the hero of Royce's stirring play is making as big a success here as William Faversham is doing in America, it is likely to run for the rest of the season.

After he has finished with "A White Man," Waller's next appearance will be in "The Explorer," Somerset Maugham's new play, in the titular role, Waller will again be fitted with a part admirably suited to display his talents as a stage hero of the strenuous type and incidentally swell the membership of the "K. O. W." Most of the action takes place in Central Africa and of course there will be an abundance of thrilling situations.

Mr. Maughan has "arrived" with a vengeance. He scored a hit with "Lady Frederick" and last week he did still better, according to the critics, with another comedy, "Jack Straw," in which Charles Hawtrey fills the leading role. It is crisply written, has all the fun of a farce, and the event reasonableness of a comedy. In short, it is incessantly amusing, and keeps the audience chuckling until the fall of the curtain. It is just the sort of play—and, according to Sidney Grady, the only sort of play—that the public hankers after in these days.

No one is quicker to spot a coming man than Charles Frohman and it was natural, therefore, that he should commission Mr. Maughan to write a play

eventually found, of course, the various Jacks and Jills are rewarded with the happiness they desire and all ends satisfactorily as all good comedies should. From Mr. Maughan's almost unprecipitated hold on London the general might be inferred that he is writing with both hands and knocking off plays at a few hours' notice. But part of the golden harvest he is now reaping is the result of work done when he was laboring and waiting. "Lady Frederick" was written four years ago and "Jack Straw" he has had on hand two years. Now he is bent on making hay while the sun shines.

Nothing succeeds like success, but in Mr. Barrie's case it has proved a little embarrassing. One of his plays is keeping another waiting. Because "The Admirable Crichton" still draws good houses at the Duke of York's, the production of his new comedy at the same theater has been postponed until September. Mr. Barrie's new place is modern, sentimental comedy, and is Anglo-Scottish in setting and characters. The chief characters will be Scotch, but the average playgoer will be glad to learn—none of them speak any dialect. The audience will be surprised to know they are Scotch by the things they do—the author's view being that in given circumstances Scotch and English would act quite differently, and that though they were dumb, you would know their nationality by their different ways of crossing a road. The Scot, Mr. Barrie holds, is an eternal Englishman to the Englishman, and the Englishman to the Scot, and the new play will be a hopeless attempt to make them understand each other. It deals with the greatest of all social problems: "Which is the right woman to marry?"

Dramatists—especially those of the unacted variety—are much interested in the proposed formation of a dramatic authors' society to be modelled on the lines of the famous French one. With managers competing for his work, the veteran dramatist can take pretty good care of himself, but the young author, it is argued, sorely needs the protection which such a society would afford him. In his eagerness to get a

play accepted, he is apt to part with his manuscript for whatever offer may be made him. If it turns out at winter it is the enterprising manager who troubles as it corrects irregularities and prevents Bright's disease and diabetes. F. J. Hill Drug Co., "The Never Substitutes."

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2. The Ancient Law. Glasgow.....\$1.50
3. The Shuttle. Burnett.....\$1.50
4. The Weavers. Parker.....\$1.50
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NEXT ATTRACTION!

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BY RITA JOHNSON YOUNG, Author of Brown of Harvard.

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