



plete dramatic company marks a new epoch in entertainment. The local appearance of the company promises to be one of the most important musical and dramatic events of the year.

THIS Salt Lake Theater will be dark for the next 10 days. Then the footlights will once more brighten up with the advent of the annual Press Club show which this year takes the form of a burlesque on "The Man of the Hour." From the pen of Burl Armstrong who has reformed and quit the newspaper business to weigh gold nuggets for Uncle Sam "The Bungle," as the offering is termed, deals in politics and to a degree follows the plot of Broadhurst's play only in a degree, however, the interesting feature of "The Bungle" is the reproduction of a newspaper office. In full swing which is the feature of the third act, "The Bungle" goes to a matinee and evening performance Wednesday, March 31. The next evening Charles H. Harford and Miss Marie Drophnah will appear at the Salt Lake theater in "The Winter's Tale," followed by "Othello," Friday, and "Much Ado About Nothing" Saturday evening, with "The Winter's Tale" again Monday, Saturday matinee. F. Lawrence Warren, Mr. Harford's manager, was in town yesterday and said a number of flattering things about the west from a manager's standpoint. Indicative of

In next week's bill at the Orpheum Manager Which promises the most expensive attraction that has been put on the State circuit vaudeville houses to date. Many salaries, however, he says, do not indicate his unusual success, for it embraces four acts that have been billed as headliners on other bills on the circuit. The headliner is "Our Servant Girl," presented by the Ross brothers, assisted by Flora Bonita, dainty little singer and dancer. The brothers made up an Irish service girl, give a character distribution, tell stories, sing songs and relate experiences at the theater. Johnny McVeigh, singing and dancing comedian

"Heartsease," the brilliant drama which Willard Mack has chosen as his opening bill on his return to the stage, treats of the days of the George in old England, the now brilliant, the wittiest and very nearly the worst society that country ever had. In wigs and elaborate dress almost outdoing in splendor their ladies, these old heavy women picturequely if in their lives they exemplified no great moral lesson. From the vantage point to locate the play tends itself to beautiful stage pictures, the sort of pictures that Mr. Mack likes to present, and the costuming is exceedingly elaborate. There is a strong love interest in the play which tells the story of the trials of a young violinist. As Eric Temple, Mr. Mack will be seen at his best. Indeed the world would make.

Rudolf Besier's play, "Oliver Twist's Husband," has not sold long in London, but apparently good notices which it received. It is to be followed by "The Head of the Family," by the



MISS MARIE DROPHNAH.
As "Hermione" in "The Winter's Tale," at the Salt Lake Theater.

hundred pounds more than anyone you are likely to meet in the course of your journey, and that he is a total abstainer. One evening at a well-known restaurant when Mr. Besier was putting away bottle after bottle of mineral water, a waiter was heard to murmur: "What a silly aquarium he does.

and if only she had taken some or better advice as to the adaptation of "Philopoeia" to English tastes it would have been well and she could have got a huge success with the expenditure of half the money. As it was, the opening performance on Saturday lasted till midnight, and the curtain fell at last on an audience whose attitude did not promise much success for so brave an effort.

name of "The Devil." "The Lawyer" is founded on an amusing, if impossible story. The leading character hires a thief to commit burglaries, so that when the latter is caught the lawyer, reinforced as he is with all the inside information, can defend him. The climax is reached when the thief burglarizes the home of the lawyer.

Arrangements which are being carried through at the present moment will deliver the famous Savoy theater, the home of Gilbert and Sullivan opera, into the hands of H. C. Workman, as manager. Workman, of course, is the accomplished comedian who has so long been identified with the operas at the same house. His "D'Oyly Carte" has for some time past wanted to relinquish the cares and worries of the house which she inherited from her husband, preferring to go on a provincial tour.

Workman has several new up which he has been endeavoring to produce for some time. His piece a chief comedian in the Gilbert and Sullivan operas which go on tour will be taken by Henry Lytton, who has been a member of the Savoy company for the past five years.

NOT FOR THE BRITISHERS.

There is lots of money in England for the right kind of American theatrical entertainment, but it takes more study and thought to pick out that "right kind" than Marie Dressler evidently gave before deciding on her lavish production of "Philopoeia" at the Aldwych. It was better in many ways than a successful musical comedy of the gaiety brand, but those were all different from English plays except in the matter of the mountaineer Marie herself. English audiences delight in everything she does, and if only she had taken some or better advice as to the adaptation of "Philopoeia" to English tastes it would have been well and she could have got a huge success with the expenditure of half the money. As it was, the opening performance on Saturday lasted till midnight, and the curtain fell at last on an audience whose attitude did not promise much success for so brave an effort.

CURTIS BROWN.

Foley's Kidney Remedy will cure any case of kidney or bladder trouble that is not beyond the power of medicines. Cures backaches and irregularities that if neglected might result in kidney disease or diabetes. F. J. Hill Drug Co., "The Never Substitutes".

SELDOM'S VENUS.

Incomparable Representation of World's Plastic Statuary, at the Orpheum Next Week.

LATE NEWS OF THE LONDON STAGE

Special Correspondence.

LONDON, March 10.—I cannot recall any period within recent years in which revivals figured so largely at West End theaters as they do at the present moment. We have lately seen "The Adventure of Lady Ursula," "Monsieur Beaucaire," "The Lyons Mail" and "Charles I." At the present moment "The Prisoner of Zenda" is running at the St. James's, "The Stooge to Conquer," at the Haymarket, "The Dancing Girl," at His Majesty's, "Louis XI," at the Shaftesbury, and "The Three Musketeers" at the Lyric—the last named an adaptation in five acts and 10 scenes by Henry Hamilton of "The Three Musketeers" of Dumas.

Later that day on April 10 Broadhurst will bring "The Dancing Girl" with several of "The School for Scandal" with an extraordinary all-star cast. Marie Lohr will play Lady Teazle. That admirable and promising young star, Robert Lovaine, has been engaged for the part of Charles Surface. Henry Neville will appear as Sir Oliver, and Basil Gill as Joseph Surface, while the veteran, Lionel Brough will be Moses. It would be hard to beat such an aggregation of talent in London and probably this is the only manager here who would dare to take his cash about so lightly.

BACK IN HAIRNESS AGAIN.

The Curzon sisters, those daring American soprano who made such a hit in London and in the provinces some six months ago, have returned to England from the continent, and will almost immediately sail for the United States.

You will remember that one of the girls had an almost fatal accident at Manchester. During the course of a tour, the hand of her

way the younger of them lost her grip and fell to the seats below. She was laid up for some time and eventually went on to the continent where she recovered sufficiently to appear in Germany.

An attempt was made by the authorities in Berlin to compel the sisters to provide a net, but the matter was contested by the sisters and they won out.

Some remarkable figures showing the success of playwrights in France have been published by the French Society of Authors. It is said

that in the past 12 months no less than seven playwrights have earned over \$20,000 each, eight over \$10,000, 27 between \$5,000 and \$10,000, 28 between \$2,500 and \$5,000, and 420 between \$1,000 and \$2,500. Playwrighting is evidently a thriving occupation in France.

FRENCH DRAMATIC CRITICS.

Speaking of France, I learn that Mme. Camille Mendes is to succeed her famous husband, who recently

Evening Prices—25c to \$1.50. Matinee Prices—25c to \$1.00.

Children 25c anywhere in the house.

Come and learn the truth about Municipal Reform.

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GEO. D. PYPER, Manager

WEDNESDAY, MATINEE AND NIGHT, MARCH 31.

The Press Club of Salt Lake presents

THE BUNGLE

An Advanced Version of the Man of the Hour, by Burl Armstrong.

Played by a Company of Genuine Reformers, Who Are Taught Politics By H. L. A. Culmer, Stage Director.

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WEEK STARTING MARCH 21ST.

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HEARTSEASE

This is considered Mr. Mack's best role.

Prices, 25c, 50c, 75c. Matinees Wednesday and Saturday, 1,000 seats

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NEXT WEEK, SARDOU'S GREAT DRAMA "LA TOSCA."



"I CAN DO THAT SUM," BABES IN TOYLAND, AT THE COLONIAL NEXT WEEK.

the fashion in which westerners are patronizing the drama this season is evident. Seattle's Grand Laramie Opera company, E. H. Sothern and "Brewster's Millions" were in competition and succeeded in jointly taking \$50,000 out of town.

The appearance together of the famous Russian symphony orchestra of New York, Modest Altschuler, conductor, and the Ben Green players in "A Midsummer Night's Dream" with Mendelssohn's music at the Salt Lake theater beginning Monday, April 12th, serves to call attention to the remarkable vague of orchestral at the present time. Great orchestras were never so prominent in the public eye as today and the orchestral features of grand opera were never so emphasized as at the present moment. The enormous success of Oscar Hammerstein's during recent years has largely been due to his orchestra and its director, Campion. In the modern French operas, notably "Louise," "Pelléas and Melisande," as well as in Richard Strauss' wonderful "Salomé," the orchestra often carries off the major honors. The combination of a full symphony orchestra and a com-

play is one for Mr. Mack particularly though the rest of the company has good lines. Those who believe that this young actor has rather subordinated his own work will be glad to see him in a stellar role. The play was written for Henry Miller and in the estimation of many, is one of the best that this actor ever had. There are many happy situations and many bright and clever scenes.

The alterations in the interior of the Bungalow will be found to add greatly to the comfort of its patrons. Logs in the sides of the balcony are now about the best seats in the house and there are five rows of the leather covered divans down stairs. Windows have been cut to improve the ventilation, and there are little touches for the benefit of all over the house.

Following McEwan at the Grand comes one of the strongest productions from the pen of Hat Reid, "At Cripple Creek." This production has come before the public for a number of years, meeting each season with better success than the previous one at Arlington. The Repertory company which is producing this play at the Grand, in carrying a load of special scenery and owing to the fact the house will be dark until the week of March 28.

THEATER GOSSIP

Robert Edeson has an ambition to play Romeo, and it is more than likely that a special matinee performances will be given by Henry R. Harris, next season at the Hudson theater.

Clive Firth has named the central character of his new comedy, "The Bachelor," after the oldest dramatic critic in America, George Goodale. This play, by the way, will serve to exploit Charles Cherry as a star.

Laurence Irving, son of the late Sir Henry Irving, made his initial appearance in vaudeville in Boston a few days ago. His "debutante" is Mabel Hackney. Such was their success that Mr. Irving was compelled to make a speech.

Judas Marion is to go to South America about Sept. 1. Arrangements for her appearance in all the principal cities on the continent have been made already. Her repertoire will include several Shakespearean dramas, "The Merchant of Venice" and "Don Quixote."

Katherine Kiddie, who has been absent from the stage for more than two years, made a successful reappearance recently in New York at the Herald square theater. In a new play called "A Woman of Impulse," Miss Kiddie will be remembered for many fine imitations of Shakespeare's heroines in support of prominent stars being featured in their productions and as a star herself in "Mme. Sans Gêne."

James Lackey is again to be seen as the fat gambler in the Tarkington "Mabel" at the Colonial. Kirk is to be seen as the title role. Two of the most remarkable facts about this portly brother of Wilson's are that he weighs a

Danish dramatist, Hjalmar Bergstrom, which will be produced by Leslie Faber. The play is a sort of eight characters. The story deals with a young man educated to far beyond his station, who, when he grows to man's estate, encounters the hard realities of the world in the person of a Jew—a financier in the making—part played by Mr. Leslie Faber. The play deals with Socialism and Capitalism in a satirical vein.

Walker Whiting in Israel Zangwill's "The Melting Pot" has just concluded a run in Chicago that smashes all previous records for a serious play in that city. The run was distributed between two theaters and just failed to reach the 100 mark. The performance is satisfied after spending three weeks in Chicago. Until "The Man From Home's" unparalleled feat of running 312 performances in the Western metropolis, the only attractions that exceeded 100 performances were musical comedies. "The Man From Home" was a comedy, it must be remembered, while "The Melting Pot" is a drama of very serious import.

"I notice," says Joseph P. Daly of New York, "in the report of a speech made by Charles Burnham, president of the Association of Theatrical Managers, before the Entertainment club at the Waldorf-Astoria last Thursday evening, the following passage: Out of the prints of a salacious farce called "Pink Dominos" Augustin Daly paid the losses incurred by his friend, the author of "The Merry Wives of Windsor" and other Shakespearean plays. It is to be regretted that Mr. Burnham did not use care to verify such a serious statement before making it. Augustin Daly never produced "Pink Dominos." It was one of the productions of the Union Square theater under the management of Moses Shubert and Palmer."

Don't forget that the pen has mightier than the sword—except in romantic plays.

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Don't lose sight of the fact that although the play is the thing, the playing of the play is the thing also. Don't forget the fact that diamonds, tea for whisk, candy for foods, but you can't substitute a blacksmith for an actor.

Don't forget when you make up your mind to play to make up your mind to work.

Don't come to the theater late—remember that the early bird catches the play, don't overlook the fact that the theater is open to the public in which all the seats are on an aisle and all the tickets for only five rows from the stage.

Don't come too late and know it all; come early and see it all.

Don't forget that the theater is a constant topic for those that know it.

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

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WILLARD MACK,

as Eric Temple in "Heartsease," at the Bungalow Next Week.