



THE GREAT DIVIDE will be seen for the last time tonight and Mr. Miller and his company will then push on to the west where they play a long season.

Manager Pyper's next attraction consists of another great metropolitan success now on its way for coast production in "The Thief," a drama written by the young Frenchman, Henri Bernstein which has been running to prodigious business all the year in New York. Margaret Illington, known as one of the most beautiful women and one of the most charming actresses on our stage, heads the company. Mr. Belieu, who is now in India, is represented in the cast by that sterling actor, Bruce McRae and the company includes such well known names as Edward R. Mawson, Sydney Herbert, Edgar Ide, Cecil Owen, and Isabel Richards. Miss Illington, of course plays the central part, that which was created by Irene Van Hagen, London.

Off the stage Margaret Illington is Mrs. Daniel Frohman, wife of the famous theatrical manager, and Mr. Frohman himself will bring the company to Salt Lake. It has been years since he was last here and his old friends will give him a warm welcome.



CLAUDIA HOLT.

As the Royal Chambermaid in "The Merry Grafters."

irrepressible Mac, and her dainty wistfulness, together with her beautiful voice, urges one to speak of her as the best of the light opera prima donnas. Certainly, no one of them has sung as sweetly as she did last night, not in many seasons.

The leading man in the company is Jack Barrymore, who also comes in for high praise from the critics.

Salt Lake friends of the old Chicago manager, David Henderson, will be pained to learn that he died in Chicago last week. His funeral was held under the joint auspices of the Press club of Chicago, the Elks' lodge, and the Actors' fund. Mr. Henderson might be said to be the originator of the big spectacular extravaganzas that made the American stage so notable twenty years ago, and brought to light such artists as Eddie Foy and many others of lesser note. Henderson's productions of "Sinbad," "Al Baba," and other burlesques of that sort, will long be remembered in the big cities of the west.

THEATER GOSSIP

When Mrs. Patrick Campbell returns to America after her vacation in London, it is likely she will place herself under the management of David Belasco. In that case she will appear in a play originally intended for Mrs. Leslie Carter.

Eugene W. Presbrey's dramatization of Sir Gilbert Parker's powerful novel, "The Right of Way," which made such reckless success last season with Guy Standing and Theodore Roberts as Charley Steele and Joe Portugals respectively, will resume its tour in September under Klaw & Erlanger's direction. These two character studies are among the most fascinating of the modern stage.

While England is agitating for abolition of the stage censor, Paris is clamoring for the re-establishment of that institution. The latter crusade is based on the charge that recklessness of language, ideas and allusion has become so rampant there that a woman's letter in a leading newspaper proposes boycotting those houses where such license is permitted.

Mr. Paul Armstrong, the author of "The Heir to the Moorah," and several other well known successes, is under contract to Klaw & Erlanger to write a play for them to be delivered not later than September 1, the title of which is "The Prisoner of Zenda."

Duse Returns to Florence But Shuns "Dear Gabriele."

SPECIAL CORRESPONDENCE.

FLORENCE, June 2.—Eleanora Duse and her daughter have just moved to the beautiful seventeenth century "Villa Capponi," situated in the environs of this city, and purpose henceforth to make it their home. For more than four years the great Italian actress has been a stranger to the city that first recognized her talents, except for occasional appearances at the Theater Della Pergola, owing to its having been generally assumed in Florence, to her quarrel with her former close friend, Gabriele d'Annunzio, the author of "La Gioconda," which occurred a little previous to the actress's last United States tour. Duse gave up her Settignano home presumably because of its embarrassing proximity to that of the man whose literary fame she spread throughout the world by exclusively presenting his plays—to her financial detriment. Now that she has returned to her much-loved Florence, she has chosen a suburban home as far as possible from her previous abode—the "Villa Capponi," being at least two miles from Settignano, on the opposite side of the City of the Lilies, on the hill known as Arcetri. The return of la Duse to Florence is welcome news to people here, for in the Duse-d'Annunzio imbroglio, which had for Florentines its keen local interest, sympathy was all on the side of the actress as the injured party, while the poet received much newspaper and private censure.

FOR DELICATE DAUGHTER.

It is understood that the purchase of the splendid and historic property

has been made by Duse principally for maternal reasons. Her only daughter, who has just finished her education at the old time Medici villa (famous as the alleged place where Isabella Orsini was strangled by her jealous spouse), and now converted into the "Institute della S. Annunziata," is unfortunately afflicted with delicate lungs. The "Villa Capponi," enjoying an elevation of perhaps 250 feet above the sea level, provides pure air and there is a charming garden, laid out in the formal Italian style, where the invalid can indulge her enthusiasm for floriculture. The "Villa Capponi" is, indeed, in all respects calculated to satisfy the taste of both mother and daughter, for its situation—commanding a superb view of Florence—and by comfortable arrangements. The property, besides the house and grounds, has a farming dependency, and the whole is valued at something like \$40,000. It was originally owned by the Capponi, one of the wealthiest and most powerful of the old patrician families of Florence. The villa consists of about 40 rooms, having a private chapel, a large ballroom, and spacious hall ornamented with great stone canopied chimney-pieces, and contains beautiful frescoed ceilings and other details of seventeenth century date that make it of particular interest.

INTERESTING WOMAN.

Mme. Duse, who has been staying in Florence at the Grand hotel for some time to see to the business of installing herself in the villa, consented to speak a little of herself and her plans, despite her much heralded repugnance for even casual interviews. Duse off the stage is very much like Duse behind the footlights. Her "face is suffering," expressed in the weary lines about her mouth and the deep melancholy of her eyes—which she stamped her great stage personality—loses nothing from being seen in closer contact. The private woman is as interesting as the actress, and in every movement, by every

play of feature, emanates the indefinable atmosphere of the genius-inspired. Of a delicate and highly nervous organization, Duse, perhaps a woman of 48, might be younger or older, time itself being less responsible for the expression she wears than the fact that emotionalism of art and life has laid upon her. Her unwillingness to be courted by the world at large and to be the victim of undue public curiosity springs from no arrogance of nature, but is simply an instinct of sensitive and retiring refinement, a shrinking from world contacts in her leisure moments of one, who, by necessity of art, experiences too much the less agreeable side of reputation's glare, simply her tastes as in her dress, Duse, off the stage, lives on the broad and beautiful lines of an artist whose character is dominated by the dreams of art.

PREFERS REPOSE.

"My main reason for establishing myself again in Florence," she said, "is to provide a suitable home for my daughter. The beautiful and beautiful site of the Villa Capponi is just what is desired by us. I have always preferred country homes to the restraint of cities. Florence is full of the repose and charm I enjoy. Besides, I have many old friends and acquaintances here that make it particularly agreeable to me."

Among Duse's Florentine friends, it may be remarked, is Gordon Craig, son of Ellen Terry, between whom and Duse, has existed a warm friendship of many years standing. Mr. Craig, who occupies a house near Galileo's Tower, not far from the "Villa Capponi," has as is generally known, made a special study of artistic stage mounting, and it was under his direction that D'Annunzio's "Francesca," and other plays in which Duse has been playing, were given their highly effective setting; for Duse, like the late Mr. Mansfield, Beerborn Tree, and Antoine of Paris, is fastidiously exacting about all details of scenery.

WILL NOT ABANDON STAGE.

"That my taking a villa expresses an intention on my part of abandoning the stage," Duse continued, "is without foundation. I expect to carry on my work as heretofore. I have always had some place in Italy where I can retire for purposes of rest and the



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MRS. HAROLD ORLOB.

As the Royal Chambermaid in "The Merry Grafters."

study necessary to the presentation of new roles."

COMING TO AMERICA AGAIN.

When questioned whether she expected to make future tours in America or would henceforth, as had been rumored, restrict herself to the Italian stage, Duse declared that it was still her intention to act in South American cities, as well as in the north. Some of Duse's foreign successes have been made in Rio Janeiro and Buenos Aires, where the natural voice of an Italian artist, owing to the conviction of being thoroughly understood by the public, is spurred to its utmost. Besides the kinship of language, Italian itself is widely known in South America. The contrary conditions, as far as the United States is concerned, have naturally been a severe handicap to Duse in her appearance in that latter country, especially where half the plays she acts in are unfamiliar even as translated literature to the majority of her audiences.

PREFERS OLD DRAMAS.

"And what are your new roles?" I asked.

"My new roles? I do not care greatly for new plays, but I receive a great many new plays, but my time does not permit me to read more than a certain number of these. I have always preferred to give myself to the interpretation of great and well known dramas, especially those where the larger passions and problems of life have adequate expression. Outside of the playwrights of Italy I have a partiality for Dumas, Ibsen, Masterlinck and others that are universally esteemed by the world. Sardou's play, dealing with La Montepin interests me. But my plans are at present too little formulated to permit me to make any positive statements as to the roles I shall take up in the future."

PARTIAL TO FLORENCE.

The selection of Florence as a home seems a natural one for the great actress, as it was in that city she began her artistic career and first received the appreciation that the world at large has since so warmly endorsed. It was there, when, at the age of less than 20 that she made her original success, at the old theater, the Arena Nazionale, by her fine acting and youthful beauty in an important ingenu part in the "Vita Nuova" of Gherardi del Testa. After which her reputation gained rapidly, spreading throughout Italy.

Duse comes by her histrionic talent naturally. Her father and grandfather, both having been actors well known to the Italian stage. Her parents were Venetians, but neither Venice nor any other can properly claim to be Duse's natal city, for her birth took place on the railway, where her father's theatrical troupe was at the time journeying from Ferrara to Turin. Having few advantages of education as a child, Duse has acquired her culture, which she has to a marked degree, by self effort in latter days when fame and fortune gave her the requisite leisure for study. In 1887, she married an actor of the company of which she was at the time a member; a Signor Cecchi, from whom she separated, some years later, in South America, when her husband abandoned the stage to accept an appointment as consul-general in the republic of Argentina. The actress resumed her maiden name by which she is now known—that of Duse.

PARISIAN TRIUMPH.

One of Duse's first great triumphs

outside of Italy was in 1888 when she went to Paris, at the invitation of Sarah Bernhardt, who had offered her her own theater in which to give her repertoire of "La Dame aux Camellias," "Frou-Frou," and other well known plays of a highly emotional order. Following her Paris success came Duse's debut in the United States, where her popularity gained at that period, has a little suffered through her second tour, when she exclusively presented the plays of her friend, Gabriele d'Annunzio, the character of which were far from calculated to win the actress the favor of the crowd. It was through her close association with d'Annunzio that the actress became interested in the project of the "Theater Albano," a proposed playhouse to be erected on the banks of the lake of Albano, situated near Rome, where drama of a high poetic nature and special type was alone to be given. Capital was offered for this by one wealthy Macanias, while another, Count Frankenstein, donated the necessary ground. The scheme, however, fell through, much to the regret of a somewhat limited number of people who hailed the project as a new era of the drama. As a reminder perhaps of her first successes in Florence, Duse when she appears there seldom fails to present the "Locandiera" of Goldoni, in which she scored such an enormous triumph in 1880, and it is one of the five or six pieces that she has always included in her repertoire in acting in her native land. In this famous comedy she has never been excelled by anybody. Indeed, it is in comedy that Duse is most valued in Italy.

NOEL VANCE.

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