

# DRAMATIC

**M**ANAGER PYPER has provided for his conference week attraction a bill that will specially appeal to city and country patrons alike. The Stewart Opera company, famed all over the east as one of the strongest musical organizations of the country, makes its first appearance in Salt Lake Monday evening, Oct. 1, in an engagement that will run up to Saturday night with two matinees. The complete original productions, the same as were used during the engagement in New York, will be seen here, and both costumes and scenery are said to be of the

most handsome description. The opera and the times they will be sung here are as follows: On Monday and Tuesday nights, "The Two Roses," book and lyrics by Stanislaus Stange, music by Ludwig Engländer. Wednesday matinee and night and Thursday night, the Alfred Cellier masterpiece, "Dorothy," and on Friday and Saturday nights and Saturday matinee, the delightful light opera by Harry B. Smith and Victor Herbert, "Babette."

"The Two Roses" is described as a comedy opera in two acts. Its story is a very cleverly adapted of Goldsmith's famous comedy, "She Stoops to Conquer," one of the best works of the English classics. Mr. Stange, who has come to be identified with the making of librettos from just this kind of story, has taken advantage of the most unlimited amount of clever material in the Goldsmith play.

An equally important factor in the success of "The Two Roses" is the excellent quality of the music which Ludwig Engländer has supplied. His compositions are quite in keeping with the atmosphere of the story and comprise a number of popular, as well as beautiful solo and ensemble numbers.

The production of "The Two Roses" will be given intact as it was first produced at the Broadway theater, New York City, with Mabel Day in the prima donna part of Rose de Courcelles, Bertha Shalek as Susan Knight, Bessie Fairbairn as Mrs. Oldfield, Wm. G. Stewart as Dr. Thomas Woll, Carl Haydn as Philip Merivale, Geo. W. Leslie as Ferdinand Day and Bowman Ralston as Mr. Oldfield. The presentation will be one affording all the big cast admirable opportunity.

There are a number of smashing ensemble numbers and several solo, duet and quartet numbers in this opera that are not soon forgotten, among which may be mentioned "A Remarkable Doctor," by Mr. Stewart; "The Spirit of Mischief," by Mr. Haydn; "What's a Kiss," by Miss Day and Mr. Haydn; "There's Nothing I Wouldn't Do," by Mr. Leslie; "Jack in the Box," by Miss Shalek; "The Battle on the Tiles," by Mr. Ralston, Mr. Leslie and Mr. Haydn; Miss Day's great song hit, "Just Three Words."

The sale for the entire season is now going on at the theater boxoffice. Seats will be reserved by mail for out of town patrons.

There is to be yet another rendition of "The Wedding Day" in Salt Lake. The ninth performance went last night in Logan to overwhelming business. In fact, all records were broken in the temple city of the north, by the fact

class of merit. The opening will be a revival of Bartley Campbell's famous old story of the west "My Partner," which will be given three nights with a matinee Saturday. Mr. Lorch is said to have a strong company, and his leading woman is Miss Josephine Deffy.

The management of the Lyric has made special exertions to secure a strong line of plays for conference week, and its out of town patrons will no doubt be pleased at the repertoire provided. The first part of the week will be given up to the sensational comedy drama entitled "The Power of Truth," to be followed later by the world famous emotional drama, "The Two Orphans."

The first named play is one of the sensational style which fits well the talents of the Lyric company, and is sure to please the tastes of all theater-goers. "The Two Orphans" is almost too well known to need mention, but it will be strongly cast by the members of the Lyric company, and as it has not been seen in Salt Lake for a long time, it ought to attract heavily, both new and old patrons. Matinees will be given Wednesday and Saturdays for ladies and children.

revival of the latter play early this season.

William H. Crane appeared in New York last week in his new play, by Alfred Sutra, "The Price of Money," and made a hit. The hero of the play is a magazine editor or high idealist, who is tempted for the time by money, but recovers his integrity.

Margaret Anglin's projected trip to Arizona for local color for "The Great White Divide," has been abandoned. It has been decided to give the play a preliminary trial of three weeks on the road, before the New York opening on Oct. 1, and rehearsals have already begun.

Nat C. Goodwin is to open his season in "The Genius," the farce comedy by W. C. and Cecil De Mille, the 1st of October. During his New York engagement Mr. Goodwin is also to present Paul Armstrong's one-act play, "In a Blaze of Glory," and later on he plans to appear in "Sierra," a new play written for him by Mr. Armstrong.

The Jefferson De Angelis Opera company will open at the National Theater at Washington, October 8, in a new comic opera, "The Girl and the Governor." The book is by S. M. Brenner and the music by Julian Edwards. The scenes are laid at La Guayra, a Spanish settlement on the South American coast. The period is the picturesque sixteenth century.

Miss Ada Rehan, whose return to the stage has been expected and, naturally, much desired, has decided not to act this season. She is now at her cottage near Dring, in Cumberland—a peaceful, beautiful place, on the shore of the Irish sea. Miss Rehan intends to remain in England for some time and she will pass the coming winter in London. Her health has been benefited by rest and she is advised to avoid for



MISS MARGARET WYCHERLY.

The Head Liner at the Orpheum Next Week.

Miss Wycherly, an actress of beauty and experience, is making her debut in vaudeville and will be featured in a playlet written by her husband, Mr. Bayard Veiller, the well known newspaper man, who once resided in Salt Lake. Mr. Veiller accompanies his wife to this city. Next year she will be starred in an ambitious play of his authorship.

## LONDON STAGE NEWS.

Special Correspondence.

LONDON, Sept. 15.—Once in a decade or so some author who knows, or else cares, little about the conventions, traditions and superstitions of playwriting, turns out a play that is all the better for the author's disregard of these fetters; and once in a blue moon or so such a play gets accepted by a venturesome manager. That is what has happened, apparently, in the case of Mrs. de la Pasture's dramatization of her novel, "Peter's Mother." Doubtless most of the London critics are busy pointing out to this fortunate author wherein she has failed to obey the accepted rules, but no one who saw the first performance of "Peter's Mother" at Wyndham's on Wednesday evening could doubt its appeal to the audience notwithstanding the fact that it is a play of sentiment rather than action, and that it pictures a narrow, decorous life in which the storm and stress usually supposed to be necessary to drama are conspicuous by their absence.

One need not have read the novel in order to follow the play. It is the simple story of a charming woman well on the younger side of 40 who had married at 17 a stiff, pig-headed baronet 20 years her senior. She was made for love and happiness, but has walked primly and obediently in a narrow and unlovely path of duty, hectoring by her husband's aged sisters and forever suppressed and lectured by that worthy himself. He has never confided in her, and when the play opens we find him stolidly arranging to keep her in ignorance of an operation he is to undergo on the morrow, and from which it is not likely that he will recover. It is at the time of the Boer war, to which the old baronet is bitterly opposed. In what proves to be his last evening alive, word comes that his only boy, Peter, has run away from Eton and enlisted. He is to sail tomorrow. His mother would fly to him; his father commands her to stay; she rebels, for almost the first time in her life. Her cousin, a famous lawyer, who has been called down to make the baronet's will and prepare for eventualities, intervenes and tells her the truth about the coming operation. The struggle between duty and maternal love is strong, but duty comes out ahead and Peter's mother stays at home.

In the second act, two years later, Peter returns, with his right sleeve empty. He proves to be a clerk of the old block, and his tender mother's overwhelming joy at seeing him again is quickly turned to tears. She had become betrothed to her cousin, the lawyer, and love and beauty had come into her life for the first time; but all this must be surrendered to the coming operation. The struggle between duty and maternal love is strong, but duty comes out ahead and Peter's mother stays at home.

The chief interest in reading this uneventful outline is in noting from what this material a really charming play can be made—providing the author has a shrewd and kindly humor, the true instinct for portraying character, and the genius to picture life without the exaggeration usually deemed necessary for "effects" that will carry across the footlights, and yet with such sympathy that the mild and tender griefs and joys of her heroine are shared in equal measure by the audience.

Mrs. de la Pasture was fortunate indeed to have as an interpreter of her heroine that wholly delightful actress Marion Terry who has been so long overshadowed by her more famous sister and whom London really began to discover only four or five years ago. If any doubt remained as to her title to a place as one of the most gifted of English actresses, her work in "Peter's Mother" ought to dispel it. I hear this morning that arrangements are being made to produce the play in the United States with Marion Terry as soon as she can be spared.

Wont somebody please send over a really new and really good American play, to be put on at the London "Waldorf"? Not from the beginning when this attractively appointed playhouse was opened by the Shuberts has a real hit been made—providing the enterprise is rightly regarded as an American one and several of the pieces have been of American origin. It is about time that a real 18 carat, Transatlantic hit was scored there. It is doubtful if this will be done by "Mrs. Temple's Telegram," which was put on at the Waldorf this week, for though it has the assistance of William Morris, its part author, in an important part, and though London finds the comedian clever and fresh in his methods, the play is written on much too old-fashioned lines to compete with the other light comedies to be seen in town. "Shore Acres" with Cyril

Maudie, was the previous bill at the Waldorf, and a failure, so for the sake of American prestige the Shuberts must fulfill their promise of sometime back and let us have either "The Man on the Box" or "Mlle. Modiste" without delay.

CURTIS BROWN.

A Queer Experience.

"We photographers," he said, "have many a queer experience. 'One day a young man came to the studio to be photographed. Instead of posing so as to look as handsome as possible, he hunched his back as if it was broken, and twisted his face into a dreadful gargoylesque manner. 'Here,' I said, 'what's the matter with you? Are you crazy?' 'Go on, boss,' said he. 'Take me just as I am. You see, I'm trying to

get out of an engagement with a 30 girl, and I've written her that I've been disfigured in an automobile accident, and I want to send her this photo to show her how I look.'"

A Chinese Prescription.

The missionary held up a beautiful piece of Chinese writing. "It is a Chinese medical prescription," he said. "A friend of mine, Dr. Ping Cho, prescribed it to a woman who had read it to you. The prescription, translated, follows: 2 pair of salted lizards, 2 male and 2 female. 1 oz. ginseng root. 1 dried grasshopper, 3 male and 4 female. 1 oz. sweet potato stalk. 1 oz. walnuts. 1/4 oz. rattlesnake tail. 2 oz. black dates. 1/2 oz. elm bark. 1/2 oz. devilfish claw. 1/2 oz. horsehair. 1/2 oz. birds' claws. 1/2 oz. dried ginger. 1/2 oz. old coffin nails. Take these ingredients, which it would take a day to assemble, two quarts of water were to be added, and the whole was to be boiled down to one-half the quantity. The patient was to drink a small cupful every half hour.

## Orpheum

Modern Vaudeville.

ALL NEXT WEEK.

MARGARET WYCHERLY

And Her Company in Bayard Veiller's one act Proven Drama, "In Self Defense."

LILLIAN ASHLY,

Songs and Stories.

ROBERT DEMONT TRIO,

Acrobatic Comedy, "Fun in a Hotel."

OLIVEIRA TRIO,

Musical Virtuosi.

FERRY

In Fairyland.

CHARLES SHARP,

German Musical Monologue.

KINODROME,

Up-to-Date Motion Pictures.

Every evening (except Sunday) 75, 50, 25 cents. Box seats, \$1. Matinee all week commencing Tuesday, 50c, 25c and 10 cents. Box seats \$5c.

BOWERS JEWELER  
245 S. MAIN ST.

## SALT LAKE THEATRE

GEO. D. PYPER, MANAGER. CURTAIN 8:15. SPECIAL SEASON OF LIGHT OPERA.

JOHN CORT PRESENTS STEWART OPERA CO. In the most successful Comic Operas of the decade

Mon. and Tues.	<b>The Two Roses</b>	Book and Lyrics by Stanislaus Stange. Music by Ludwig Engländer.
Wed. and Thursday Matinee Wednesday.	<b>DOROTHY</b>	Book and Lyrics by B. C. Stephenson. Music by Alfred Cellier.
Fri. Sat. Mat. Sat.	<b>BABETTE</b>	Book and Lyrics by Harry B. Smith. Music by Victor Herbert.

Complete BROADWAY THEATRE, NEW YORK CITY Productions. Mabel Day, Bertha Shalek, Bessie Fairbairn, Wm. G. Stewart, Carl Haydn, Geo. W. Leslie, Bowman Ralston. AND THE GREATEST SINGING CHORUS IN AMERICA. PRICES: NIGHT \$1.50, \$1.00, 75, 50, 25c. Matinee \$1.00, 75, 50 and 25c. Seats now on sale.

## Grand Theatre

SALT LAKE'S MOST POPULAR PLAY HOUSE. FOUR NIGHTS, STARTING NEXT WEEK. The Bin Metropolitan Success.

**THE GIRL OF THE STREETS**  
An Interesting Novelty. Clean, Pure, Moral. Every Woman Should See This Play. SOUVENIR MATINEE WEDNESDAY. Regular Prices.

Three Nights, starting Thursday, Oct. 4th, MATINEE SATURDAY. **MR. THEODORE LORCH**  
Supported by Miss JOSEPHINE DEFREY and His Own Excellent Company of Players in the Melo-Drama

**MY PARTNER!**  
Special Scenic and Electrical Effects. Great Cast. Usual Prices.

## LYRIC THEATRE

SALT LAKE'S ONLY FAMILY THEATRE. Week commencing **SATURDAY MATINEE, SEPT. 29.** THE LYRIC STOCK COMPANY IN THE Sensational Comedy-Drama in Five Acts.

**THE POWER OF TRUTH**  
WITH AN ALL-STAR CAST. STRONG SCENIC EMBELLISHMENTS.

MATINEES WEDNESDAY AND SATURDAY. Evening Prices, 20c, 30c, 40c, 50c. Matinee, 10c and 25c.

## THEATRE GOSSIP

Francis Wilson begins his tour in Pittsburgh. His first attraction will be "The Mountain Climber."

H. B. Irving, the son of Sir Henry Irving, has added "The Bells" to the repertoire for his American tour.

Clara Bloodgood will be seen this season in a new play which Clyde Fitch has just delivered to Charles Frohman.

James K. Hackett is to present a dramatization of Katherine Tuerston's novel, "The Masqueraders," early in October. Commo Hamilton, the point author with Seymour Hicks of "The Beauty of Bath," will stage the American production of the play for Mr. Frohman.

Channing Pollock's dramatization of Agatha Christie's novel, "The Secret Orchard," is to be brought out by the Shuberts early in November.

Miss Lillian Russell says that her favorite operatic role was the heroine in "The Grand Duchess." Her favorite dramatic role is yet to be written.

Ernest Hastings is playing the part of Charles Stewart Parnell in "The Wearing of the Green," which was successfully launched last week in Berlin, N. H.

Capt. Robert Marshall, author of "The Second in Command," "The Duke of Killarney," and other successes, is completing a new comedy for Charles Frohman.

When Ellen Terry makes her farewell tour of the United States she will appear as Lady Cecily Waynflete in Bernard Shaw's "Captain Brassbound's Conversion."

It is said that arrangements are being made for Maude Adams to appear in London in a new Barrie comedy, when her American tour in "Peter Pan" has ended.

Charles Richman and "The Senator's Vindication" will try again. Mr. Hunting is rewriting and reconstructing his play and hopes to have it in shape for Mr. Richman's use early in the coming winter.

"Ben Hur" will begin its eighth season in St. Louis the latter part of this month, and on the same day its companion drama, "The Prince of India," will have its initial appearance in New York.

Miss Fola LaPollette, daughter of the Senator from Wisconsin, has been engaged to create a leading role in support of Miss Alice Fischer in the new comedy, "Honor Bright," to have its initial presentation in Chicago in October.

James Neil and his wife, Edythe Chapman, have made a New York hit in their new sketch, "The Lady Across the Hall." It is described as a pretty, refined and extremely high grade offering, introducing some good acting by both principals.

"In Spite of All," a four-act drama written by Steele Mackaye for Mrs. Pike, and produced in 1885 when she starred as Miss Madden, has been revived by the stock company at Keith & Froster's One Hundred and Twenty-fifth Street Theater.

Mary Emerson, who was leading woman with Louis James for several seasons, and who has been seen recently at the head of her own company in "The Will & the Wisp," and "His Majesty and the Maid," has signed a contract with Nixon & Zimmerman, and is to be featured by them in a

the present the toil and excitement of the theater.—New York Tribune.

Arrangements have been completed for a joint tour next spring of Mr. and Mrs. Forbes Robertson (Gertrude Elliott) and Mr. and Mrs. William Faversham (Julie Opp). They will be seen in "Othello" and will be cast as follows: Othello, Forbes Robertson; Iago, William Faversham; Desdemona, Gertrude Elliott; Emilia, Julie Opp. Henry Ainley, the English actor who was Maude Adams' leading man in "The Pretty Sister of Jose," will play Cassio.

Richard Mansfield arrived in New York yesterday to begin rehearsals of several plays he is to present this season. The most important of these is Ibsen's "Peer Gynt," which will require 11 scenes, cast of 12 persons, two ballets and a choir. Other plays include "Rodion the Student," "The Merchant of Venice," "A Parisian Romance," "Dr. Jekyll and Mr. Hyde," "King Richard III" and "Ivan the Terrible." Ade Glimann, Adeline Alexander, Cecil Magnus, and Harold Mendelsohn are among the new members of the cast which will be required for "Peer Gynt."

In the country of fandango and castanets, Florence Roberts has found a play that will serve as her principal new offering of the current season. It is entitled "Maria Rosa," and is from the pen of Angel Guimera, who also gave vent to "Marta of the Lowlands." "Maria Rosa," translated by Wallace Gilpatrick and Guido Marburg, will be produced in New York next January, when Miss Roberts will have the title role, that of a young Catalan peasant woman. Heretofore the only presentation of the piece have been in Barcelona and the City of Mexico, solely for copyright purposes.

Henrietta Crosman has inaugurated in her company a pleasant custom of dining together on Sundays. Miss Crosman makes very few social engagements on the road, but she always aims to establish sociability in her company. She hit on the plan of having them to dinner with her Sundays on the road, and these little gatherings are very enjoyable. Miss Crosman's hospitality is further shown by tea to the members of her company while traveling on trains. The actress is never without the means for preparing tea and serving a little luncheon in the state room of her car, and it is her practice to invite members of her company to join her at this little treat.

Mary Cahill's success in "Marrying Mary" gives her pre-eminence in refined musical comedy in this country. The play, furnished by Edwin Milton Royle, is recognizable even in its new musical production. Mrs. Scott has had a long time in the proceedings, is soon to put her plans into execution. She has made arrangements to star jointly with May Yohé, and the two are soon to have their names associated at the stars in the musical production. "Mlle. Ni-touche," Mrs. Scott has had a long time in the proceedings, is soon to put her plans into execution. She has made arrangements to star jointly with May Yohé, and the two are soon to have their names associated at the stars in the musical production. "Mlle. Ni-touche," Mrs. Scott has had a long time in the proceedings, is soon to put her plans into execution. She has made arrangements to star jointly with May Yohé, and the two are soon to have their names associated at the stars in the musical production.

Mary Emerson, who was leading woman with Louis James for several seasons, and who has been seen recently at the head of her own company in "The Will & the Wisp," and "His Majesty and the Maid," has signed a contract with Nixon & Zimmerman, and is to be featured by them in a

most handsome description.

The opera and the times they will be sung here are as follows: On Monday and Tuesday nights, "The Two Roses," book and lyrics by Stanislaus Stange, music by Ludwig Engländer. Wednesday matinee and night and Thursday night, the Alfred Cellier masterpiece, "Dorothy," and on Friday and Saturday nights and Saturday matinee, the delightful light opera by Harry B. Smith and Victor Herbert, "Babette."

"The Two Roses" is described as a comedy opera in two acts. Its story is a very cleverly adapted of Goldsmith's famous comedy, "She Stoops to Conquer," one of the best works of the English classics. Mr. Stange, who has come to be identified with the making of librettos from just this kind of story, has taken advantage of the most unlimited amount of clever material in the Goldsmith play.

An equally important factor in the success of "The Two Roses" is the excellent quality of the music which Ludwig Engländer has supplied. His compositions are quite in keeping with the atmosphere of the story and comprise a number of popular, as well as beautiful solo and ensemble numbers.

The production of "The Two Roses" will be given intact as it was first produced at the Broadway theater, New York City, with Mabel Day in the prima donna part of Rose de Courcelles, Bertha Shalek as Susan Knight, Bessie Fairbairn as Mrs. Oldfield, Wm. G. Stewart as Dr. Thomas Woll, Carl Haydn as Philip Merivale, Geo. W. Leslie as Ferdinand Day and Bowman Ralston as Mr. Oldfield. The presentation will be one affording all the big cast admirable opportunity.

There are a number of smashing ensemble numbers and several solo, duet and quartet numbers in this opera that are not soon forgotten, among which may be mentioned "A Remarkable Doctor," by Mr. Stewart; "The Spirit of Mischief," by Mr. Haydn; "What's a Kiss," by Miss Day and Mr. Haydn; "There's Nothing I Wouldn't Do," by Mr. Leslie; "Jack in the Box," by Miss Shalek; "The Battle on the Tiles," by Mr. Ralston, Mr. Leslie and Mr. Haydn; Miss Day's great song hit, "Just Three Words."

The sale for the entire season is now going on at the theater boxoffice. Seats will be reserved by mail for out of town patrons.

There is to be yet another rendition of "The Wedding Day" in Salt Lake. The ninth performance went last night in Logan to overwhelming business. In fact, all records were broken in the temple city of the north, by the fact



CHARLES SHARP, German Musical Monologue at the Orpheum Next Week.



FERRY, Clever Contortionist Who Appears "In Fairyland" at Orpheum.

9, 12, 23, 6 and 20 seconds. Up until this season she appeared in Yeats, Shaw and Matherlinck dramas. Reverses, however, drove her to the vaudeville stage as a means of speedy recuperation. The big vaudeville combinations have collectively offered her a six-years' contract but she expects to get back into "the leg" at the end of the present season. There will be other stars on next week's bill at the Orpheum, however; for instance, there is dainty Lillian Ashley with some cute stories and some good songs; Robert Demont Trio in a laughable acrobatic comedy which bears the title of "Fun in a Hotel"; the Oliveira Trio, high class musicians who handle various instruments with dexterity; Ferry, in Fairyland, an exceptionally clever contortionist made up as a huge green frog, who with the aid of special scenery and stage effects has a really unique act, and Charles Sharp, formerly the Doodle of the "Burkmaster," another who has deserted the ranks for vaudeville. He presents a musical German monologue. Then, of course, there are the kinodrome and Wells's orchestra for good measure. It being conference week there will be matinees all week, commencing with Tuesday.

The offering at the Grand for conference week will be a notable one, consisting, first, of the international success "The Girl of the Streets," second of the reappearance of the old favorite Theodore Lorch, who fills in the last half of the week. "The Girl of the Streets" is a widely known play, full of sensation and incident, interspersed with comedy, and rendered by a company headed by the well known actress, Katherine Crego. She is by no means a stranger to our theater-goers, and she has achieved success in many plays, "The Little Minister," "The Prisoner of Zenda," "Thelma," "The Texas Steer," etc. In the part of "The Girl of the Streets" she enacts the role of Kiti, which is said to be a part entirely in her line.

Mr. Lorch's friends will be out in force to greet him back on Thursday evening. He is now under the management of the owners of the Grand, Pelton & Smutzer, and they have provided him with a list of plays of a high