

Dramatic



THE near outlook seems dark indeed for Shakespeare in America. Frederick Warde is in his farewell season, and Louis James has gone into stock work, while Nance O'Neill is giving her attention to the production of new romantic and "problem" plays.

The only two players of consequence who cling to the immortal bar are E. H. Sothern and Julia Marlowe, and it will be refreshing news to all lovers of the legitimate to know that their three years' partnership has opened most auspiciously. In "Romeo and Juliet," a play in which their especial talents should find an admirable vehicle, they have been received with enthusiastic acclaim. A Chicago writer, just prior to the production in that city wrote as follows:

Everybody of the inner world of the theater is speculating as to whether the three years' compact will be fulfilled by the twin stars.

Such arrangements always are full of potentialities which can only be described as ticklish and which may for diverse reasons eventuate almost any time in a breach.

It is known, however, that Miss Marlowe recently expressed herself as looking forward to the coming three seasons with pleasure and with high hopes of artistic and material profit. She declares that, at the expiration of her present contract, she will retire from the stage, but those closely associated with her intimate that if a new play suits both to her and to Mr. Sothern were found, the association would undoubtedly continue another year, perhaps longer.

"In such a contingency," said one of the executives connected with the Marlowe-Sothern forces, "the pair would, after the prestige of three years of work together would have brought them, sweep the country. At present, however, Miss Marlowe's determination really is to retire in 1907."

For more than a week the Marlowe-Sothern company has been in Chicago. Rehearsals have been conducted day and night, the burden of the work falling upon Mr. Sothern and the stage managers associated with him, Messrs. Frank Colfax and James H. Francoeur. Everything is made as easy as possible for Miss Marlowe, and she is not participating very largely in the rehearsals of the auxiliary forces, that being left to the direction of Mr. Sothern, whose passion for working out ensemble effects is known to all American players. Miss Marlowe, who has not felt the artist's joy in the details of her professional tasks for several seasons, is now eager and zealous in her work once more. She no longer shuns the tiring hours of rehearsal. She is willing to discuss the minutiae of preparation and the ways and means of handling a given scene, and she cheerfully contributes her abundant knowledge and her fine taste in settling mooted questions.

"It all seems too good to be true," said one of the attendants at the rehearsal of "Romeo and Juliet" at the Illinois yesterday. "There has been the slightest hint of small jealousies. Mr. Sothern's tirelessness is matched by Miss Marlowe's interest in the work of preparation. They make concessions to the other, and the arguments about the business, movement, tempo and general handling of a given passage are marked by deliberation and complete friendliness."

The notice appearing in these columns tonight that Mr. Henry Irving will make his farewell tour in America next year, opening in San Francisco, induces the thought that this will be Salt Lake's last chance to see the great English actor, and if we are ever to have the opportunity, negotiations ought to be opened at once. For one or two nights Irving could play in Salt Lake to almost as much money as he could in San Francisco, and there is no doubt that Manager Pyper will take this hint and open negotiations with Mr. Frohman, Irving's manager, at once. It is now a question as far as Salt Lake is concerned, and the chance is one that ought not to be allowed to pass by.

Monday night Frederick Warde and Kathryn Kidder, two of our favorite players, open their Salt Lake engagement, presenting an entirely new play "Salamambo." The popularity of both Mr. Warde and Miss Kidder in Salt Lake insures a handsome reception on the first night, and if their play is all that it has been heralded, the remainder of the engagement will be as successful as the opening. "Salamambo" is a story of ancient Carthage, laid at the time when its supremacy over the civilized world was beginning to totter. Matho, a barbarian chief, is head of a tribe of warriors, whom Carthage had engaged to serve in her defense. He falls in love with the high priestess of the Temple of Tanit, "Salamambo," and his endeavors to obtain her, and his theft of the sacred veil, are the events which form the plot of the play. The management, Messrs. Wagenhals & Kemper, are said to have provided a gorgeous scenic production, and the engagement is one that will probably rank among the highest of the coming season.

Every night next week will be occupied at the theater, but after that amusement lovers are to have a rest for an extended period. Following Miss Gates' concert, "Pretty Peggy" will be seen for two nights and for a Saturday matinee. Miss Jane Corcoran, former star of "The Goodbye Partner," has the title role, while the leading male part will be rendered by Andrew Robson, last seen at the head of his own company in "Richard Carvel." "Pretty Peggy" is the piece in which Grace George made so pronounced a success in New York last year.

The John S. Lindsay company is now touring the state with "The Two Orphans." Miss Edith and Miss Ruby Lindsay appearing in the title roles. Mr. Lindsay himself appears in his old part of Jacques. Their route is through Sanpete and Sevier counties for the remainder of the month.

Milton G. Barlow, who died recently in New York from cancer of the tongue, was a brother of the well-known Barlow family of Salt Lake. He appeared here many times with Haverly's minstrels, and was the founder of the famous minstrel company headed by himself, Wilson, Primrose, and West. His rendition of the part of "Old Black Joe," and his singing of the song of

that name, made him famous in minstrel circles.

At the Grand tonight, "Finigan's Ball" will be seen for the last time. Commencing Monday the new sensational play entitled "On the Bridge at Midnight," opens an engagement which runs till Wednesday with the customary matinee. The scene from which the play derives its name, shows the famous Jack-knife bridge in Chicago which opens into two huge halves to allow the passage of boats.

The attraction that follows "On the Bridge at Midnight" is "The Sign of the Four," a detective play which will be seen Thursday and Friday only, with a matinee on Friday afternoon instead of Saturday. Judging by the advance notices the play is sufficiently full of thrills and sensations to appease the appetite of the most exacting gallery.

One of the characters bears the somewhat familiar name of Sherlock Holmes.

Mr. Warde turning to his host's little girl, said:

"Very clever papa you've got, my dear."

"Yes," responded the demure little miss, "when there's company."

The well-known actor Wilton Lackaye, the famous Svengali of former days, later leading player with Amelia Bingham, is to have a starring engagement of 12 weeks next summer at McVicker's theater, Chicago. He will not only appear in his last success "The Pit," but will revive "Tribby," present his own play entitled "Jean Valjean," (adapted from Hugo's "Les Misérables"), and do "The Middleman," "The Silver King," and "The Children of the Ghetto."

Harry Williams, the veteran Pittsburgh manager, who died week before last, left an estate valued at \$700,000. The entire fortune is left to his widow, excepting some minor bequests, including

Of a totally different type, but equally satisfactory in outcome, was the first representation of George Ade's Korean comedy set to music by Gustav Ludeus under the title "The Sho-Gun," at Wallace's theater, where a great audience laughed and applauded with the utmost heartiness throughout the evening. "The Sho-Gun" had previously been observed in Chicago and Boston, but the edge of its humor had been in no wise dulled to the appreciation of the New York public. The piece deals with the adventures of an up-to-date American boomer among the benighted people of the distant east, whose enervated system of government and customs with speed and aplomb. The dialogue and characterizations supplied by Mr. Ade are entirely worthy of his imagination, and his lyrics are not alone smooth and graceful but full of meaning, sometimes satirical, sometimes humorous, and always containing a keen insight into the condition of the human mind. The production is a masterpiece of loose construction and looser literary treatment. The music is in Mr. Ludeus' best vein, melodiously merry in its lighter passages and sonorous and majestic in its more serious ones. The production, provided by Henry W. Savage is sumptuous beyond words and in complete harmony with the subject. Charles E. Evans, as the enterprising American of Mr. Ade's story, had a rousing welcome and carried off the part with far more success than he had previously achieved since the good old days of Evans and Hoey in "A Parlor Match." George Caine made a distinct hit as Omeo-Omi, the Korean widow with whom the American falls in love, contributing a most charming figure to the entertainment. Charles McDaniel as the young princess, was a delight to eye and ear, and the cast in general was entirely above the mark, including Carrie Perkins, Edward B. Martindell, David Torrence, Thomas C. Leary and numerous others, backed by a chorus picturesquely clothed and strikingly new in the line of costume design. George F. Marion, "The Sho-Gun" will doubtless run well into the spring at Wallace's.

At the Lyric theater Ods Skinner has received an earnest welcome in "The Harvester," an adaptation of Leander Richardson's "Le Chemineau." The piece is not a mere translation, the scene having been transferred to the wheat fields of Canada to bring the story within the easy range of American imagination—although it would have been a powerful and well told tale

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