Dramatic and Lyric

Minnie Seligman and My Official Wife.—Extracts from the Light of Asia.—Settled Out of Court.—Latest Professional News.

Another light audience — mostly made up of Hebrew ladies and gentlemen—assembled at the theater last evening and watched with much curiosity Minnie Seligman as the Nihilist in Mr. Gunter's play of My Official Wife. The lady made a decided hit and the play was watched with interest and amusement. It is an odd and original piece of work—very like the old and original Gunter himself, and though not as good as Barnes of New York, still very clever and entertaining. It was put on the stage with good taste and skill, and the costuming of the Russian court ball was specially elegant. It includes in its cast such well known actors as W. F. Owen, who makes a pleasant impression here with Watseright, and Effie German, long a shining member of Wallack's old company. Mr. Gibbs, as head of the Russian police, is also a specially good actor.

Miss Seligman, for a new actress, is full of promise. She has a beautiful voice, wonderfully strong—a graceful stage presence and a charm of manner hard to describe. Her character was very difficult one, full of lights and shades, merrily coquettish at one moment, intensely tragic at the next, but she filled all its varying requirements—the scene where she yields to the influence of the drug just as she is about to attempt the murder of the czar, and the dying scene at the close, being specially well rendered. The lady was rewarded with several well deserved curtain calls. We wish we could say as much for the star's rather half as to her. Miss Seligman's husband, for as such he has gained wisdom enough to enjoy on the boards—was a member of New York swell society and one of the well known amateur actors of the metropolis when she married him. In a moment of rashness he decided on going on tour with his wife, and in a moment of rashness she decided to let him. The result is the performance of the young Russian nihilist seen last evening. How a clever manager like Mr. Sanger can deliberately imperil the success of so expensive a venture as that which he has fitted out in My Official Wife, by putting Mr. Cutting into so responsible a role as that of Sacha, is a mystery most impenetrable. Mr. Cutting is not without talent, and is a strikingly handsome man, but he ought to know, or if not his manager, he should know, that a man standing nearly seven feet in his stockings, and that man an amateur, could never bring stretch or imagining be tolerated as a lover who has to make tender love speeches, who has to trick about the stage like a kitten, and who has to bring about the catastrophe of the play by stabbing the heroine. It was a pity, but it was true. Out the endless tittered last evening where it ought to have been spellbound, and all on account of Mr. Cutting's sophisticated method of making love. We cannot blame Mr. Cutting for not desiring to remain behind when so lovely a wife went out traveling, but were we in his place we should stick religiously to the front door.

The play goes again this evening; the matinee has been abandoned, owing to its being Christmas eve; it is well worth seeing, Mr. Cutting and all.

* * *

Another of Charles Frohman's companies will hold the boards at the Salt Lake Theater Dec. 25 and 27. This is the company known as Charles Frohman's comedians and is an organization that will play alternate engagements with the stock company at the New Empire Theater, in New York. It is headed by such clever people as Joseph Holland, Georgie Drew Barrymore, M. A. Kennedy, and Minnie Titell, who are among the most adroit and accomplished players of light comedy we have in this country. Settled out of Court will be the comedy presented, and it is a French adaptation by Mr. Gillette. It is said to be a pure farce—the incidents resembling, no doubt, in Mr. Gillette's strategy, and it is said to be something quite different from those of its class that have been seen here. A Sunday reviewer, in writing of Settled out of Court, says that to enter into the spirit of this particular piece one not only remembers the definition of farce, and accepts as impossibility at the outset, but continues to accept absurdities as the plot progresses. It is indeed, because it is so wholly preposterous that one comes to enjoy the play. Slender in story, Settled Out of Court is said to be, nevertheless, well furnished with entertaining characters and laughable incidents that go to make up an agreeable entertainment. The source of mirth is found in the devices which several people belonging to the realm of farce employ in their methods of getting several others. Mark Harriman, an amateur phrenologist, endeavors to assist the prospective husband of his wife's younger sister in staying the pursuit of an old sweetheart who happens to be the strong woman in a circus. In doing this he makes his own wife jealous, encounters the muscular better-half of a man-fish and becomes involved in a series of complications from which he is rescued only by the utmost power of resource and the most amazing precautions. As a means of escape, he uses his knowledge of how his father-in-law's young wife has been corresponding with a mythical admirer, whom Harriman had himself created in order to test his phrenological science.

Besides Messrs. Holland and Kennedy, Mrs. Barrymore and Miss Titell, there will be in the cast of Settled Out of Court Charles Abbott, Frank Gilmore, Robert Hickman, T. C. Valentine, Miss Evelyn Campbell, Miss Stella Teulon, Miss Margaret Craven and Miss Ada Curry.

* * *

The Ohio Society gives a concert at the Metropolitan Hotel on the evening of the 28th. Following is the attractive programme for the occasion:

1. Overture ..... Orchestra
2. "Tom, Tom, the Piper's Son" ..... Mrs. John Gerry, Mrs. W. L. Parker, Jr., and Mr. R. J. Thomas
3. Recitation ..... Miss E. P. Newell
4. Vocal solo, selected ..... Mrs. W. L. Parker, Jr.
5. Recitation ..... Mrs. John Reed
6. Vocal duet "Let Me Love Thee" ..... Arditi
   Mr. R. J. Thomas
7. Pianoforte selection ..... Arditi
8. Short address ..... T. C. Poe, D.D.
9. Vocal duet, "A Spanish Love" ..... Stephenson
   Mrs. John Greene.
10. Orchestra.

* * *

Edwin Arnold's immortal poem, "The Light of Asia," lover of poetry do not need to be told is the narration of the life and character of the founder of the Buddhist religion, Prince Gautama of India, called in the poem by its more musical name of Siddartha. It should not be imagined that Dudley Buck has used the whole poem in setting it to music. The work proper is one of the longest poems in our language, comprising between 4500 and 5000 lines; in his cantata, or, more properly, oratorio as we consider it, the composer has made use of less than 700 lines, but has chosen these with such taste and discrimination that the whole story of Siddartha's career is connectedly told, and the most striking beauties of the poem retained. Siddartha was the Hindoo Christ, and in many respects his life is like that of our savior; there is a fitness then for its rendition of the work at Christmas time and this without doubt is what has urged Mr. Stephens and the Choral society to rush the production forward for Monday evening. There will be 250 voices in the chorus, the grand organ and a string orchestra will accompany, and the principal soloists will be Mrs. Plummer and Mr. Pyper.

* * *

The opening of the Light of Asia as employed by Buck is as follows. The words indicate the resemblance to the Nativity of the Savior and the music, a striking chorus, is in the composer's text vein:

Below the highest where four Repeats sit
Who rule our world, and under them are some
Nearer, yet high, where exalted spirits dwell
Wait three ten thousand years, then live again
And so lord Gautama, seated in that sky,
Came for our sakes Up two more signs of earth,
So that the Heavens saw the eyes and said,
"Behold! will go again to help the world."
Through all the ranks a tender whisper crept—
"Go!" it said, "the dead who are to live,
The live who die, and those who feed and love, and hoped
Buddha is come!"
"The Queen Maia's inner a boy, a holy child
Who shall deliver men from ignorance,
Or rule job world if he will stay in it,"
The gods walked free with men that day
Though men knew not.
Heaven was lost with gladness for Earth's sake,
Knowing Lord Buddha now was come again.

* * *

One of the most striking choruses is set to the following charming "spring songs":

To come and see the pleasance of the spring,
And how the fruitful Earth doth yield its
Gifts
Fair in its season with new leaves, bright
blossoms,
Green grass, and cries of joyous time,
Among the palms the rippling waters rise,
And all the people laughs with running away!
The blackbirds vocal with sweet life,
Up high on cedars, the cuckoo—far off
The village drums beat for some marriage-
feast.
All things rejoice, pleased at the spring-time.

* * *

The daintiest and most tender piece of music is a double piano chorus set to the following beautiful words:

Softly the Indian night sank over the plain,
Fragrant with blossoms, and jasmine thick with
stars,
And soon with mountain airs sighing adown
From crenellate as Himala high empyreal,
The moon, above the eastern peaks,
Showed the roof tops of the pleasure house
And in the shadowy land,
Within the antechamber of the Prince sat
Yet her beauty
On such rare complexion of Indian girls,
Is unknown in Cashmere, in Paradise;
For all the camas once were there,
Latest into pleasant dreams by happy tons
they slept.

* * *

The words and music of the epilogue and finale are equally grand. The words express the triumph of Siddartha, who attains Nirvana as the reward for all his virtues—Nirvana, according to Buddhism being oblivion, the absolute peace of annihilation—the divinest bliss that can fall to mortal's lot.

Before beginning, and without an end,
As spaces spread and as years endure,
Is there a power divine which moves to good,
Whose laws alone endure.

Forth in the law which moves to righteousness,
Both some of us and can take some or any!
The heart of it is love, the end of it
Is peace and Consummation sweet. Obey!

Enter the Path! There spring the healing
streams
Quenching all thirst! there bloom th' immortal
flowers—
Showing the way with joy! there throng
Brothers and sisters and friends.

The Dew is on the Lotus! Rise, great Sun!
And lift my leaf and mix it with the wave.
The Buddha comes! The Buddha comes!
The Dew drop slips into the shining sea.
Hail! high Deliverer, hail!

NOTES OF STAGE AND PLATFORM.

Modjeska has now taken up Lady Macbeth.

Charles H. Hoyt is just recovering from a serious illness in Boston.

Mrs. Bernard Beere played to as little as $59.00 one night in Philadelphia.

James T. Powers in a Mad Bargain comes to the theater for two nights and a matinee, commencing Friday, December 30.

Hobin Hood went off the stage at the Garden theater, New York, last night, and Lillian Russell steps on tomorrow night.

All Baba, with Eddie Foy, Louise Ebeling (Mrs. Cyril Scott), and Lulu Mulloy, has broken all records in San Francisco, and will probably do the same here.

In our report of the entertainment at the Eighteenth ward, mention of Mr. D. J. Watts was inadvertently omitted. Mr. Watts is a clever reader of parts requiring dialect ability.

The Cincinnati *Inquirer* pronounces Frederick Warde and Louis James the undoubted successors of Booth and Barrett and gives very flattering praise to their productions.

Charles H. Hoyt's A Trip to Chinatown, which recently celebrated its 450th night of consecutive performances, will, it is thought, reach 500 easily, without a break.

Jim Horne has given up trying to star at last. He is in the cast of the New South, the play in which Grismer and Davis appear at the Broadway, New York, on January 2nd.

Marie Wainwright, who "holds the record" for a Shakespearian comedy, having played it continuously through two seasons, will revive Twelfth Night next month.

Mr. Joseph Jefferson, who starts out with the intention of playing but twelve weeks this season, has decided to prolong his season, and will probably play Rip Van Winkle an additional twelve weeks.

Madame Diaz, wife of the President of Mexico, will send to the Chicago Fair, at her own expense, a women's band of forty-five musicians. The most expert artists of that sex to be found in Mexico will be engaged.—*Mirror.*

Imagine a large and thriving place like Salt Lake City being without a theatrical attraction for a whole week, from November 30th to December 6th. Has the City of the Saints power back on the drama?—*San Francisco Music and Drama.*

It is not generally known that the friendship long existing between Edwin Milton Royle, the author of Friends, and Lucius Henderson, who plays the part of the actor pianist in the play, forms the basis of Mr. Royle's successful work.

John Drew's successful engagement at the Standard theater has been still further extended. The popular young star will continue to be seen there in the Masked Ball until January 21. Minnie Seligman Cutting will follow in My Official Wife.

Glen Miller, Salt Lake correspondent of the San Francisco *Music and Drama*, and its brightest out-of-town writer, has a pleasant paragraph in last week's issue regarding the dramatic and lyric department of THE NEWS.

Fanny Davenport, who has just closed a season at the Harlem opera house, goes thence to Albany, Syracuse, Rochester and Buffalo, and thence journeys west and south, being in New Orleans during carnival week. She will not visit the Pacific coast this season, but will go as far northwest as St. Paul and Minneapolis.

Camille has been chosen for the opening performance of Italian tragedienne Eleonora Duse, at the Fifth Avenue theater January 23. She will give only sixteen performances there, and not more than four a week, but whether one of the four will be a matinee is not yet decided. The arrangement is one which local managers look upon with some quakiness.

Manager A. M. Palmer has tendered the use of his theater to Baron C. De Grimm and Mr. Rufus R. Wilson for the purpose of a benefit to the widow of Charles E. Harris, the comedian. Messrs. Nat Goodwin, Maurice Barrymore, Paul Arthur, Steele Mackaye and Marshall P. Wilder have tendered their services. The benefit will be given in about three weeks.

Frederic de Belleville, the well known actor, was engaged yesterday by the Coghlans to play the part of Count Orloff in Diplomacy. He takes the place of Frederic Robinson, who played the part during the run of the piece at the Star theater. Mr. Robinson was "loaned" for the time by Manager A. M. Palmer, to whom he is under engagement and by whom he is now recalled. Hence the engagement of Mr. De Belleville.—*New York Herald.*

For some weeks past Miss Maude Adams has been so much talked about as any actress who keeps out of the divorce courts could expect to be. She is talked about because of her delightfully humorous and artistic acting in A Masked Ball. Every play-goer knows that she enacts the leading role in that play, and that as Mr. John Drew's wife she simulates inebriety humorously, artistically, and withal so delicately and with so much refinement that no one feels the slightest sense of repugnance or annoyance. We have very few funny women on the stage, and such as we have are not always free from vulgarity. Miss Adams is one of those who are not only funny, but thoroughly refined and graceful—one whom it is always a pleasure to see.—*Sport, Music and Drama.*

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From Junction and Eureka ..... 3:00 p m
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DEPART.

For all eastern points ..... 8:00 a m
For Ogden and intermediate points ..... 8:45 a m
For Butte, Portland, San Francisco and Cache Valley ..... 10:00 a m
For Tooele and Terminus ..... 2:30 p m
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