

Dramatic

MISS ROBERTS closes her too brief engagement this afternoon and evening, with revivals of her very best work, "Zaza." Well worn as the play is, there is no question as to the reception it will be accorded. The character fits Miss Roberts better than anything else in which she has yet been seen in this city, and her company are better suited to it—perhaps from frequent rendition—than to "The Frisky Mrs. Johnson." In this, candor compels the statement, some of them were overweighed, and others rather conveyed the impression that they were attempting their parts almost for the first time.

While we could wish that an actress of Miss Roberts' attainments and of her ambition as a producer, could find plays of a higher moral and a more uplifting purpose than either "Zaza" or "The Frisky Mrs. Johnson," yet it is a relief to meet again an actress who succeeds because she knows how to act, who has set high standards in her art, who works conscientiously to attain them and who surrounds herself with people who, if not of the very highest grade, fit well into their separate niches and faithfully support the star in making up an even, well rounded whole, of her presentations.

Miss Roberts, vigorous actress though she is, does not give to the eye the impression that she is physically strong. In fact, while she was playing in Missoula last week, she collapsed after the first act. A local physician, who was in the audience, was called upon the stage and pronounced her ailment heart trouble. Miss Roberts is said to be troubled with her heart in high altitudes, but has never before been attacked so seriously. After the doctor made an examination he stated that she could not finish the four acts, and Manager Frank Curtis came to the front of the stage and told the large audience that Miss Roberts could not go on with the play and informed them they could get their money back. Miss Roberts was taken to the hotel, where she quickly revived, and in less than one hour afterwards had recovered to such an extent that she seemed out of danger. However, Mr. Curtis canceled the engagement at Helena the next night.

If Manager Pyper would like to feel the pulse of his patrons on the question of theater curtains, he should pass around among the audience during the Florence Roberts engagement, and listen to the admiring allusions to the plain, unadorned, but elegant curtain that Miss Roberts hangs under the proscenium arch. What is more effective, more restful to the eye, after all, than simplicity in design and one uniform color? Miss Roberts' curtain, by its partner that this winter, in fact, that the letters "F. R." stood for "Fire Proof."

The Grand will be dark all next week, the next attraction, "Masters Jones & Hammer" having to offer being the play "Sandy Bottom," which runs March 7, 8 and 9. Mrs. Fiske's dates in "Mary of Magdala" are the 14th and 15th.

There is hardly a night at the Salt Lake Theater the next two months that is not occupied by tragedy, comedy, opera, or musical burlesque. On Monday night, the long run is to be opened by Chas. B. Hanford with a production of "Richard III." The play will be supported by the well known actress, Miss Marie Drofna, who will play Katherine in "The Taming of the Shrew." Wednesday afternoon, and Portia in "The Merchant of Venice." Wednesday night, Mr. Hanford, of course, assuming the role of Shylock. Hanford's Petruchio is one of his best known impersonations, and he announces a full New York production with his own scenery and costumes, he will not doubt be given an attentive hearing.

The next big thing in the musical comedy way is "The Silver Slipper," written by the author of "Rodion," to be seen at the Theater three nights commencing Thursday next. The composer, Leslie Stuart, whose first work "Louisiana Lou," set the world wondering, and who later gave us the now famous "Tell Me Pretty Maiden," is said to have done something equally fascinating in "The Champagne Dance," introduced in the second act of "The Silver Slipper." The company is a huge one, in fact, the management announces that they pay no railroad fares across the country than Weber & Fields themselves. "The Champagne Dance" referred to is rendered by six girls, brought over especially from the London production, and the press agent cheerfully announces that in the eyes of "there is not a pound of difference in their weight, a half inch difference in their height, or a scintilla of difference in their good looks."

The summary cancellation by Weber & Fields, of their engagement in this city at the Grand Theater, continues to be the source of no little discussion among those who watch the trend of events in the play-world. It has resulted, too, in the frequent asking of the question: "How about Mrs. Fiske, James K. Hackett and Isabel Irvine?" "Will they really be permitted to fill their dates at the Grand?" The Deseret News doesn't know and it went direct to Messrs. Jones and Hammer and this is what they said: "Of course they will, everyone of them. Why shouldn't they? We have their contracts, duly signed, sealed and delivered. Yes, they will fill their dates in this city, and they will fill them at the Grand Theater, and we will do an immense business when they get here."

This appears to be the word with the back on it. The managers of the Grand say they know what they are talking about and that notwithstanding the fact of the recent engagement between the syndicates regarding "big shows for the big houses and the shows for the little houses," they are going to have more large attractions than ever before. For instance, the attractions that today find their way into such houses as the Taber Grand of Denver, they declare, will next year be "hooked" with them. However that may be, all is not harmony in the theatrical kingdom at-

ter all. The announcement of a declaration of peace between Klaw & Erlanger and Stair & Havlin doesn't appear to carry peace in unqualified terms. It transpires that Stair & Havlin are having no little trouble in whipping their local theaters into line, because their local managers do not see why they should be asked to give up such great money-makers as Henrietta Crossman, Leslie Carter, Blanche Bates, Mrs. Fiske, James K. Hackett, David Ward, Isabel Irvine and others. Everyone of these stars is able to play to capacity business on the road and the managers argue that it is not just to ask them to give up such attractions.

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de his own cause, while Mr. Ward remains with the firm. It is doubtful whether Mr. Ward will continue in Shakespeare or whether a new play will be provided by his managers. The public will be glad to welcome Mr. Ward in either case, but remembering the fate of "Alexander the Great," Mr. Ward will doubtless see the advisability of leaving Mr. Kemp's name off the manuscript.

THEATRE GOSSIP.

American playgoers will regret to learn of the death of James G. Taylor, who has played in America during the last seven years with E. S. Willard.

A new scheme has come to light in New York. There is a concern in the metropolis which is issuing stamps, redeemable in large quantities for theater tickets.

"A Harvard Man" is the title of a play which has just been finished by G. Alanson Lessey and Harry C. Browne. The authors are actors in Eugene Blair's company.

Charles Frohman decided last week that he would arrange an American tour for Ellaline Terriss, the English actress. The tour will not begin until some time next fall.

James K. Hackett who is booked to appear in the Grand Theater, this city, in the near future has produced a new play by Broadhurst, called "The Crown Prince." It sounds like "The Red Knight" rewritten.

Julia Marlowe is to resume, on Feb. 29, her interrupted tour. However, she will not appear in "Fools of Nature" and she will recast her old successes among them. "When Knighthood Was in Flower." She will reach New York about May.

Harry Corson Clarke, who has leased the Empire theater in Houston, Tex., reports good business with the stock company in that city. He makes scenic productions of each comedy presented. Mr. Clarke will remain in Houston until March 13.

Frederick Belasco has secured for Florence Roberts' use next season a very startling dramatic novelty that will reveal an entirely new phase of her art. Great secrecy is being observed. It is said to be the possibility of practical infringement.

Frank Baum, the author of "The Wizard of Oz," has just completed a new extravaganza, to be called, "His Majesty the Scarecrow." Montgomery and Stone, who made his in "The Wizard of Oz," are to star in the new work.

Isabel Irvine in "The Crisis" was booked to appear at Marquette O. recently, but upon her arrival the theater was under three feet of water. Some one suggested that "The Crisis" be turned into a tank drama and let the performance proceed. The plan was not adopted.

Daniel Frohman has received from Israel Zangwill a manuscript of a play which the playwright has written for him. It is called "The Serio-Comic Governor." Cecilia Loftus will start in it next season. The play will open at the New Lyceum theater in September.

Frederick Ward is yearning toward the lecture platform, and before many seasons have passed he may forsake the stage. Next season he will continue under the management of Wagenha and Kemper, but his old colleague, Louis James, will "go it on his own hook."

Otis Skinner, reports say, is to use Edwin Booth's repertoire next season on an independent tour. The plays will be "Hamlet," "Macbeth," "Richard III," "The Merchant of Venice," "Richard III," "The Fox's Revenge," "Don Caesar de Bazan" and "Francesca da Rimini."

A report was current last week that "The Light that Lies in Woman's Eyes" would be extinguished. In other words, E. H. Sothern's play, in which his wife, Virginia Harned, has been appearing, would not be produced. Now it is said that the actress will appear in the piece during the balance of her season "on the road."

William Collier after three failures to his credit since he started to star last fall, seems at last to have found a success. He is now playing the leading role in "The Dictator," a comedy by Richard Harding Davis, and, according to reports from Boston, it is a play which gives him opportunity to show his abilities, and which is of sufficient worth to attract and entertain the public.

"Hamlet" was the play. In the gallery two small newshawks were watching with breathless interest. The last act was drawing to a close. The duel almost dragged the boys from their chairs.

Before their eyes the queen was poisoned. Laertes killed. The King killed. Hamlet killed. On the first tragedy the curtain started down. The audience was spellbound.

In the gallery sounded a clatter and crash as one of the boys bolted for the door. "Come on, Jimmy," he shouted back to his "pal." "Hurry up! They'll be extra out on dis."

Dustin Farnum, who plays the title role in "The Virginian," recently being called a matinee hero. He cannot help the women admiring him, but it makes him mad to tell him that the girls are making a point of procuring his photograph to put on their toilet tables, and that some of them would give almost anything for the pleasure of meeting him. Mr. Farnum is a modest young man, as well as a manly one, and he declares that it is the character which makes the hit, not the actor. Of course the Virginian is the type of man that men, as well as women, admire, but it cannot be denied that Mr. Farnum is a handsome young fellow, who would look well in any costume.

"Not long ago," says the New York Sun, "a certain well known husband of a better known star, who is also her manager, was losing a great deal of money on theatrical attractions in this town. It was after one particularly disastrous week that the manager, who had remarked to a friend in a burst of confidence: 'No matter how fond and devoted you may be, there are times when it is just a little exasperating to have a French wife. Now, take mine for instance, she and I are such happy good pals that I tell her all my trou-

bles. But now at night when I go home and tell her how much we've lost on the day it's simply awful. Anna sits up in bed and translates it. All into francs on her fingers—and makes it just five times worse!" The Anna in the case is, of course, Anna Held, and the husband Florence Ziegfeld.

A Boston paper says of Maude Adams' engagement there. Next week will be the second and last of the engagement of Miss Maude Adams, at the Hollis Street Theater, presenting Mrs. Frances Hodgson Burnett's play "The Pretty Sister of Jose." This week Miss Adams has been greeted by large and enthusiastic audiences, clearly indicating not only that she is the same popular little actress that she always has been, but that she is growing in the affections of the theater-going public. The bookings at the box office, for the remainder of Miss Adams' engagement indicate that the capacity of the Hollis Street is filled at all performances. The Spanish girl, Miss Adams is delightful, the setting of the play is beautiful and true both in color and atmosphere, and the supporting company is an excellent one.

They tell a new one on Charles Frohman. He called at the Holland House to meet one of his feminine stars—we'll say Miss Anglin—and while waiting for her, assumed a comfortable seat in the front of the week, however, a clear had been there but a few moments when a burly porter, evidently out of sorts, how into view and submitted that the visitor would have to move out.

"I am waiting for a lady," explained Frohman, curtly.

"Don't care who you're waiting for," was the surly reply.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Feb. 22.—There are changes of bill in plenty this week among the New York theaters, the most important of them occurring at the Broadway, New York and Knickerbocker houses. In the establishment first mentioned, Raymond Hitchcock has renewed his acquaintance with this public upon a most favorable basis, through the medium of a musical comedy of real merit called "The Yankee Consul." The book is by Henry M. Blossom, the author of "Checkers," and the score is the composition of Alfred G. Robyn. There is real music in this piece—music of the light, tuneful and catchy but of very few, considerably better quality than we usually come across in entertainments of this description. The libretto tells of the adventures, amatory and otherwise, of a rapid-rising young American who is sent as consul to a southern republic with the idea that the experience may tend to reform him. But in his new surroundings he manages to get into new complications, which although very troublesome, which are intensely ludicrous in the eyes of the spectators. There is laugh after laugh in "The Yankee Consul," and any quantity of applause as well. The individual performers are of the usual order. The cast includes, Raymond Hitchcock, Flora Zabelle, Raymon, Hitchcock, Flora Zabelle, Rose Bott, Sally McNeil and others in the cast are of the most meritorious description. Miss McNeil is a newcomer who gives promise of quick development and reputation for herself. She is exceptionally pretty, with a fine singing voice and acting talent, with the most indisputable attractiveness. "The Yankee Consul" will undoubtedly run on at the Broadway until far into the spring.

Reports from the west are to the effect that Weber & Fields have met with simply amazing success at the San Francisco beginning of their transcontinental tour. Their receipts for the first week were a little more than \$29,000, and for the second a little under \$31,000, bringing \$60,000. As they rented the theater outright, their margin of profit must have been remarkably satisfactory.

Charles Frohman has been elected vice president of the newly founded English Sheepdog club. Mr. Frohman's animal of this breed took all kinds of prizes at the recent dog show and the owner is naturally even more enthusiastic than heretofore regarding his kennels. The English sheepdog doesn't dazzle with radiant and rosy beauty. He is a blocky, long legged animal without any tail, and he has a long, fleecy, wavy coating of drab hue. In general outline he looks like a four legged bench with hair on it. But the shepherd has an extraordinary degree of mentality, is extremely loyal and lovable, and his moral tone wouldn't bring the blush of shame to the fairest cheek. Associated with Mr. Frohman's dog club are Howard Gould, William C. Rust, J. W. Morgan and other gentlemen of prominence in their various walks of life.

Eleanor Robson began the third month of her engagement in New York in "Mary Mary Ann" at a Washington's birthday matinee at the Criterion, which literally raked that theater to the walls. The move from the garden theater to the Criterion has been a most profitable one for this actress, the latter house being much more accessible to the theater going public and much more popular in consequence than the Garden. A change in the cast was made during the week, when Laura Hope Crews was replaced in the role of Rosie by Frances Stevens, whose performance of the part received well merited applause. "Merely Mary Ann" seems to grow in favor with each succeeding week, and it is no longer any doubt that Miss Robson will continue to be one of the most popular attractions on Broadway until the very end of the season.

"The Tenderfoot," a musical comedy written by Richard Carle, with music by H. L. Herz, made a highly successful bid for popular favor at the New York theater on Monday with the illustrious in the principal comedy role. The piece was placed in the lineup of season and has played several of the larger cities before coming to this city, and the praise it won on the road has been added to in no small measure by the audience that have seen it at the New York during the week. "The Tenderfoot" possesses that rarity in musical comedy, a real plot. The scenes are laid in the west and the chief character is a glib-tongued Yankee traveler, played by Carle, who is speedily spotted as a tenderfoot and made to dance amid the popping of revolvers and to do other interesting stunts regarded as humorous. There is an interesting love story running through the piece and innumerable catchy melodies that will undoubtedly be whistled for some time to come. Of these probably the best is "My Alamo Love," sung by Mr. Carle and a chorus of the Virginians in the second act. The cast includes such well known players as Henry Norman, Charles Wayne, Edmund Stanley, Gwilym Edwards, Edwin Barker, Helena Frederic, Margaret Sayre, Agnes Pearl, Ethel Johnson and others.

"Shakespeare as Shakespeare Was" would undoubtedly be a good description of the impressive and highly interesting production of "Twelfth Night" which is speedily spotted as a tenderfoot and made to dance amid the popping of revolvers and to do other interesting stunts regarded as humorous. There is an interesting love story running through the piece and innumerable catchy melodies that will undoubtedly be whistled for some time to come. Of these probably the best is "My Alamo Love," sung by Mr. Carle and a chorus of the Virginians in the second act. The cast includes such well known players as Henry Norman, Charles Wayne, Edmund Stanley, Gwilym Edwards, Edwin Barker, Helena Frederic, Margaret Sayre, Agnes Pearl, Ethel Johnson and others.

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"But, sir," in a magnificent outburst of indignation, "do you know who you are talking to? I am Charles Frohman, sir!"

The porter surveyed him for a moment. "I don't care a d—n if you are Jim Jeffries. You've got to get out and get!"

And Mr. Frohman "got." It is reported that the porter is no longer in the employ of the Holland House.

Regarding that ever prima Salt Lake favorite, Nance O'Neil, the Boston Transcript of Sunday last says:

One of the most unique, if not the most extraordinary, engagement ever played in Boston by a star is that of Nance O'Neil, who has already appeared at two different theaters in Boston in six successive weeks, and goes next week to the Colonial Theater, where she will continue her special afternoon performances. On Tuesday afternoon she will give "Maggie," Wednesday afternoon "Camille," and Thursday and Friday afternoons "Ladyfinger of Ostrat." Miss O'Neil has already given several performances of "Maggie" and "Camille," but the demand for seats at these presentations has so far exceeded the supply that it was deemed advisable to repeat them during her first week at the Colonial. The drama first presented in Boston, "Ladyfinger of Ostrat," which is one of the first written by this author. It is a story of political intrigue of the sixteenth century, while the Scandinavian peninsula was under Danish rule. The central character, Ladyfinger, is said to much resemble that of Lady Macbeth. It will be the first performance of the play in this country.

Still it meant a matter of from \$50 to \$70 each to every individual singer, a sum that only a very few could afford, for he is known to singers as generally from the humber walks of life; few indeed are there in the choir who could be called wealthy.

A general excursion of say 300 members, would mean at least from \$12.00 to \$15.00 the one of Chicago of 250 cost \$14,000. It was evident to me from the first that such an excursion was out of the question unless the Church authorities thought it wise and advisable to undertake the entire financing of it, relying upon whatever we might be able to refund from concerts, etc. (I made that statement in the "News" some months ago.)

When a reasonably accurate prospective statement could be made, the matter was accordingly placed before the proper authorities, with the result that it was decided that unless a sufficient number, say 250 or 300 good singers, enough to creditably give concerts on route, and from which 120 suitable voices could be selected to enter the contest, could be induced to risk the expenses of the trip, the matter had better be dropped.

Hence, in short, I consider to all appearances it is useless to further consider the matter seriously. It is true that in '93 we were able with almost superhuman efforts to raise in all about \$12,000; circumstances are very different today, and vastly more unfavorable to the choir. Our remodeled, great organ has not only taken the choir's place in the attention of the press and public for the past two years or more, but has by giving practice

earth laboring in the park. Luna Park will open in May.

This has been a particularly fortunate season for Charles Frohman, three of whose productions will run the season out in New York City. These are "The Other Girl," "The Girl From Kay's," and William Gillette in "The Admirable Crichton." The last two were produced early in the season. "The Other Girl," produced Dec. 29 at the Criterion, is now practically running to the capacity of the Empire.

Henrietta Crossman, who has been taxing the capacity of the Belasco

That Shakespeare pays this season, even in Harlem, is proven by the engagement of Ada Robson and Otis Skinner at the Harlem Opera House during the week. Their phenomenally profitable engagement at the Lyric theater furnished one of the surprises of the year, but the business they have done in Harlem during the week has been even more astonishing. "The Taming of the Shrew," "The Merchant of Venice," and "The School for Scandal" comprised their offerings for the week, the house being practically sold out for each performance.

Luna Park, that marvelous pleasure ground which has practically brought about the reconstruction of Coney Island, presents a picture of industry and progress that is somewhat astounding. Brought into existence in the hills governed by Thompson & Dundy, the promoters of this enterprise, and the workmen at present employed there present a cosmopolitan picture that could hardly be equaled anywhere else in the world. The buildings are all being reconstructed for the coming season in addition to the new structures that are being erected in the newly added ground for the Durbar, the Burning City. As far as the natives from India, Arabia and the other oriental countries that are to contribute to the picturesque features of the Durbar arrive, they are put to work on salary, and in consequence one can find Hindoos, Arabs, Sikhs, Pathans, Esquimaux, Irish, Italians, Germans and almost every nationality on

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Prof. Stephens

ON THE

World's Fair Trip.

The following communication from Prof. Stephens explains itself:

Musical Editor News: In view of so many rumors being afloat regarding the Tabernacle choir and the St. Louis fair (many of which are misleading and premature to say the least) I have thought it due to all concerned to have a straightforward statement of the facts in the case made to the public.

WHAT HAS BEEN DONE.

When the matter of a competition was first made known to us, there was a natural desire to find out the particulars, and also the prospects and possibility of the choir entering. Our secretary accordingly wrote for full particulars to the committee on music. We received a very courteous reply, urging us to come, expressing some very complimentary sentiments of encouragement, stating that the fame and high standing of our choir placed us among the very first of desirable organizations to visit the fair.

At the same time, through the efforts of another member of our committee, our local railroad officials were doing their utmost to get us as low a rate as possible, and the state fair commissioners were likewise doing all in their power to encourage us to go, all resulting in the expenses for the singers being reduced to a minimum. The chance of a side trip to Nauvoo and Carthage made us all feel the keenest desire to attempt the task.

Still it meant a matter of from \$50 to \$70 each to every individual singer, a sum that only a very few could afford, for he is known to singers as generally from the humber walks of life; few indeed are there in the choir who could be called wealthy. A general excursion of say 300 members, would mean at least from \$12.00 to \$15.00 the one of Chicago of 250 cost \$14,000. It was evident to me from the first that such an excursion was out of the question unless the Church authorities thought it wise and advisable to undertake the entire financing of it, relying upon whatever we might be able to refund from concerts, etc. (I made that statement in the "News" some months ago.)

When a reasonably accurate prospective statement could be made, the matter was accordingly placed before the proper authorities, with the result that it was decided that unless a sufficient number, say 250 or 300 good singers, enough to creditably give concerts on route, and from which 120 suitable voices could be selected to enter the contest, could be induced to risk the expenses of the trip, the matter had better be dropped.

Hence, in short, I consider to all appearances it is useless to further consider the matter seriously. It is true that in '93 we were able with almost superhuman efforts to raise in all about \$12,000; circumstances are very different today, and vastly more unfavorable to the choir. Our remodeled, great organ has not only taken the choir's place in the attention of the press and public for the past two years or more, but has by giving practice

earth laboring in the park. Luna Park will open in May.

This has been a particularly fortunate season for Charles Frohman, three of whose productions will run the season out in New York City. These are "The Other Girl," "The Girl From Kay's," and William Gillette in "The Admirable Crichton." The last two were produced early in the season. "The Other Girl," produced Dec. 29 at the Criterion, is now practically running to the capacity of the Empire.

Henrietta Crossman, who has been taxing the capacity of the Belasco

That Shakespeare pays this season, even in Harlem, is proven by the engagement of Ada Robson and Otis Skinner at the Harlem Opera House during the week. Their phenomenally profitable engagement at the Lyric theater furnished one of the surprises of the year, but the business they have done in Harlem during the week has been even more astonishing. "The Taming of the Shrew," "The Merchant of Venice," and "The School for Scandal" comprised their offerings for the week, the house being practically sold out for each performance.

Luna Park, that marvelous pleasure ground which has practically brought about the reconstruction of Coney Island, presents a picture of industry and progress that is somewhat astounding. Brought into existence in the hills governed by Thompson & Dundy, the promoters of this enterprise, and the workmen at present employed there present a cosmopolitan picture that could hardly be equaled anywhere else in the world. The buildings are all being reconstructed for the coming season in addition to the new structures that are being erected in the newly added ground for the Durbar, the Burning City. As far as the natives from India, Arabia and the other oriental countries that are to contribute to the picturesque features of the Durbar arrive, they are put to work on salary, and in consequence one can find Hindoos, Arabs, Sikhs, Pathans, Esquimaux, Irish, Italians, Germans and almost every nationality on

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