Dramatic and Lyric.

Charming Success of Lady Windermere's Fan—The Weitha Program—Henry Miller's Hit—William Morris in Trouble—Daynes's Latest.

Our theater-goers who were not at the Salt Lake Theater last evening—and it must be said there were a goodly many of them—missed one of the brightest, most refreshing, most delightfully and most unconventional dramatic treats that has been spread before Salt Lake for many a season past.

The bill of fare was Lady Windermere's Fan, by the firm so familiar of Gilbert and Sullivan. Let it at once be admitted that those people, and they were in the majority, who have always pictured Wilde in their minds as a literary cousin, a decadent sunflower poet of the Bunthorne stripe, had their eyes very sadly and very widely opened last evening.

Lady Windermere's Fan, in the brightness of its language, the goodness of its conception and the treatment and originality of its characters, deserves the name of a modern dramatic classic.

It teems with epigrams, sparkles with wit, and is crowded with philosophic reflections. One could open its pages anywhere and select at random sentences that will make up many of the familiar proverbs of the future, and form the source from whence almost all epigrammatists will draw a fruitful supply of pithy wisdom and poetic quotations.

The author has been vigorously criticised for having written this play at all—on the grounds that while it is full of glimpses of some phases of London life—its theme is immoral, as that it deals with episodes of fashionable society that are much better left alone.

Decidedly, we do not so view it. This is by age of attainments, of temptation, of falling away from standards of truth and purity. Wilde's play calls a spade a spade very plainly, and it does picture with boldness the lamentable condition of morals in high society. But the whole weight of the story, the entire tendency, is cast in the direction of admonition and warning; it is a startling fingerpost to tabulate to show the rocks and shoals that fill the way of those who have been tempted from the right.

What is there in the life of Mrs. Erlynne to attract any one to copy it? And does not the narrow escape Lady Windermere had from falling into the same stream, raise the best sympathies and the warmest emotions of those who see her returning over the precipice? Life is crowded with such episodes, and it is only the Poonsips, who insist that such episodes should not be thrown into view, who vainly think that they smother them by angrily insisting on brushing them into the rear.

There is a wide distinction between an immoral play, and a play founded on an immoral topic.

Lady Windermere's Fan belongs to a class of plays that can be seen and should be seen with profit as well as with entertainment.

For the company which presented it last evening, too much commendation can hardly be uttered. It was capable, clean cut, refined throughout. This play has had some notable adventures since it was brought out in America. It was to the repertory of the Palmer company a few months ago in San Francisco when the world was startled by the news of May Brookyn's suicide, and that clever actress played the role of Mrs. Erlynne. Barrymore was the Lord Darlington; Bell was the Lord Windermere; Holland was the "Duppy"; Jule Arthur the Lady Windermere and Mrs. D. P. Bowers the Duchess. That was a notable cast—and most have been almost perfect. Yet, that as it was, last night's make up of the drama's personnel did not fall far short of it. It is not that there was any overwhelming superiority on any one's part, or that any one of the cast rose to any dizzy height of excellence. But throughout there was that even, all around, level plane of excellence, vastly more pleasing to an audience than the presence of a star of whatever brilliant magnitude surrounded by a constellation of stars. Vide Stuart Robson.

Mr. Gilmore was an easy, dignified, earnest and manly Windermere, just such a man as one fancies the drawing room of London are graced by. Miss Oliver played the principal lady role, Mrs. Erlynne, with ease, vigor and skill; she is not all an actress, perhaps, that her character should be, but as an actress she claims the attention throughout by her fresh and natural methods. Few delicacies exceed prettier than Miss Oliver's Lady Windermere have been seen on our stage in recent months; she is new to the stage it is true, and enters at once in her naturalness, which is as theatrically as anything possible to imagine. A correct set of acting was done by Nina Sykes in the gossipy duchess; in some respects it was the best work of the night. Mr. Emery was uneven as Darlington—good and then—not so good. Mr. Jewett's "Duppy" was altogether the most natural and unconventional portrayal of the good natured, easily bored, society fool that could be portrayed. He played with the easy naturalness of a man from whom brought the stage was thousands of miles away—as if he had strolled into the theater by the back door quite by accident. All the other leading characters played the minor roles with care and the ensemble was after the fall, were portrayed with a subdued naturalness strikingly diverse.

The play will be seen again tonight for the last time.

Monday night will occur the grand testimonial concert in honor of Willard Weitha, and the committee in charge of the affair estimate that enough on a have already been sold to guarantee a good audience. If this be the case, the committee and Mr. Weitha are both to be congratulated. Mr. Weitha stands on the public—and none of our artists has distributed more along—and attractive as the program is which has been prepared—yet the only way to get up a benefit that will be a benefit in these times, is to sell your share out in advance by personal solicitation.

The concert program for the occasion is as follows:

Grand Valse, for two pianos ..... Lisst
Miss Emma Ramsey and Willard Weitha.
Recitation—"The Bandit" ..... Bryant
Miss Ethel Edwards.
Song, "Tuck in Bess" ..... Mr. Ed. Kimball
Solo, selected ..... Mr. G. C. Kimball
Violin solo, "Andante and Finale from Lucia" ..... Lisst
Willard Weitha, accompanied by Mrs. Emma Ramsey.
Violin solo, "Andante and Finale from Lucia" ..... Lisst
Willard Weitha, accompanied by Mrs. Emma Ramsey.
Piano solo, "Ballade" ..... Chopin
Mrs. Emma Ramsey.
Song, "Ave Maria" ..... Mr. Willard Weitha, Mr. Edward Kimball, Mrs. Emma Ramsey, Miss Ethel Edwards, Mr. Frank Mc. Laughlin, Mr. Frank Mc. Knight, Mr. Spencer.
Recitation, "Lucia," (Sextette) ..... Miss Edward, Miss Pratt, Mr. Laughlin, Mr. Pratt, Mr. Knight, Mr. Spencer.

Prof. Jos. J. Daynes has written one of his best compositions, in his "Dollar Beach March," which is now in the hands of the printers. We had the pleasure of hearing it rendered by his composer yesterday, and can say honestly that it is sure to be a "go" with playbills. It is of the bright, catchy and martial order that marks Mr. Daynes' pieces always popular, and will make a capital dance selection for the dance card. The music of above will bear a handsome cut of Saltair.

The next big things in a theatrical way that people are on the lookout for, are the appearance of Frohman's Empire Theater stock company in Shakespeare's and John Drew and Maude Adams in The Mask Ball and Rosemary. In the Empire Stock company Henry Miller is the leading man. He has been an immense success in these plays in Chicago, and the Herald of that city last Sunday gave him the handsome notice:

Henry Miller, of Charles Frohman's Empire Theater Stock company, is said to be a very modest and sensible man. He prefers to have his acting and not his personal appearance discussed in print. He is not one of the men who tell newspaper writers of the baskets of "mash" letters he receives and consigns to the flames every day. His conceits are not in that line, nor does he desire them to be. Mr. Miller is a very agreeable, unfortunate and gentle-mannered man, who off the stage presents none of the appearance of the Bluebeard. He does not parade the streets nor pose in cafes, and at Long Branch, where he spent last summer, he was the quietest and least obtrusive of all guests. He has a very pretty house in New York City, where he spends most of his time with his wife, formerly Miss Heron, and a boy as handsome and interesting as his father.

Ever since Henry Miller appeared in New York in Daly's Theater, in 1882, as Comte de Lauzun in Barbier's Grace, and later the same year as the duke in The Passing Regiment, the metropolis has known him as a favorite and successful actor. He has won his way by pure merit as well as agreeable personality. His gentlemanliness and score of, the charming modulations of his voice, which is certainly an art and musical, yet as wide ranged, as any on the stage, and his magnetic manner made him a noticeably figure in every production in which he took a part. He was liked from the first. His triumphs came quickly, and that he has played many parts in his time and thus manifested the versatility of his talents is evident from the list of the principal characters alone in which he has been seen in this city. In 1882-3 at the Madison Square theater he appeared as Herbert in Young Mrs. Winthrop. At the same theater in 1883 he had the leading role in Aristocracy. The following year at the Star theater he played Sir Burleigh Wendcroft in Boucicault's The Jilt. In 1887 at the same he had the heroic soldier role in Colonel Prescott in Held by the Enemy. He was at the Lyceum theater for two seasons, beginning with '87, during which time he was seen as Robert Gray in The Wife, Clement Hale in Sweet Lavender and Randolph in The Masquers. In 1889 he was engaged by Charles Frohman to create the role of Colonel Kendrick Wynn in Lord Chumley, which he did so. He appeared in it for over 250 nights in New York. The following season, still under Charles Frohman's management, he in turn took similar without instructions from Sir Arthur Pinero, he created Alfred Hastings in "All the Comforts of Home." In 1891 he led the leading role in "Delicate," at the Garden Theater and the title role in "The Moth and the Flame" at the Boston Museum. Last season he achieved a notable success as Frederick Lemaitre and Oscar O'Flaherty Wilde in "Fool and Puppets." This season he is said to have done the best work of his brilliant career. His Mr. Owen in "Liberty Hall" is described as a character portraiture of a peculiarly lovable Jim Lewis Burnside type. His Sam Morris in "The Country's Way" is said to be an excellent, manly type of the hard-pressed modern student who has a heart and no equine, but who hides that noble heart in morals. His Mr. Blanchard in the present success, "Leaving the World," in which, though still on sufficiently pleasing juvenile and admirer of young romantic nature, he appears in the role of a quiet but buoyant-hearted and humorous-natured gentleman of 55, is an excellent piece of acting and has been received such by critics and public alike. It was a stroke of perhaps good policy on Manager Charles Frohman's part to select a humorous young fellow like Henry Miller to play old Brabant. He knew why he did it. He knew that a man in his prime would be pitilessly glanced at by the women, who, after all, are the mainstays of the theater, but put the natures of age so fascinating, merely—put a gray wig on the head that has so long been known to wear Hyperion's curls, and the women fling to the fan delighting masculine phrase. It was a good idea of Mr. Frohman's. But Mr. Miller not only looks splendid in the Brabantian role, he acts the part with spirit and power and a freshness of conception and touch of humor that absolutely thoroughness many concerning his years. He has been in the whole range of dramatic art, from light comedy to heroic leads, and can be a magnificent old man, one have a view of Henry Miller's sketches. Certainly they are varied and of distinguished.

The Lyceum closes its week of The Wages of Sin tonight. Monday evening J. J. Wilcomb, a well known comedian, who is old times to Frank Daniels' patron, will open an engagement in Our Boarding House, which will run the entire week.

The following surprising paragraph concerning an actor very popular in Salt Lake, appears in last week's Mirror: Wm. Morris has got himself into trouble for performing Rosalie in St. Paul without permission. Arthur Wallack, who owns the property, began suit against Roberts and Elert, the dramatic agents, for allowing the play to be done, and Roberts and Elert have begun suit against Mr. Morris. Both cases are for $5,000.

To a Mirror representative Mr. Roberts said yesterday: "Wm. Morris wrote to me early last May asking me to let him have Rosalie on royalty, and asked if I took Mr. Marlo in Chicago. I told Mr. Morris I would interest myself in his behalf with Mr. Wallack, and if I could get a reduction I would do so for the lady's sake. After my return to New York I received a communication from Arthur Wallack, informing us that Morris had the play. I recalled Mr. Morris of this decision, and yet in spite of his having been refused permission Mr. Morris played the piece at the Grand Opera House, St. Paul, week of June 8.

"I heard that Morris was going to do it and I am compelled under my contract with Wallack and Taylor to prevent anyone playing Rosalie. I telegraphed to L. N. Scott, of the Metropolitan Opera House, St. Paul, to enjoin Morris, but it was too late. Morris had already been playing it a week. Manager Scott reports that Mr. Morris says he had received permission from us. That is absolutely false as all our correspondence will prove."

This week's Mirror, which came to hand this morning, contains Mr. Morris's side of the story, which puts a very different aspect on the matter. Mr. Morris shows that he wired to New York for permission to play Rosalie, and that he paid $125 for that permission to the firm of theatrical agents whom he supposed had the right to let the play.

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