

Dramatic

It ought to feel very much like coming home to Blanche Bates, when she enters her dressing room at the Grand on Monday night. It was from the stage of that theater that Miss Bates not only made her first bow to the Salt Lake public, but it was there that she started on the career that led her up to the present height of her fame and good fortune. It was on Christmas eve, 1894, almost 10 years ago, that the Grand theater opened with the stock company headed by T. D. Frawley, in which Miss Bates, Madge Carr Cook, Harry Corson Clarke and others were members. Miss Bates' part was that of Puschia Leach, the American girl in the play of "Moths."



WHITE WHITTLESEY, AS ROBERT CLAY.
In "Soldiers of Fortune." He also plays "Heartsease" and "The Second in Command" at the Salt Lake Theater.

She had a decided impression that night, and in all the plays that followed it she kept on scoring. Later, as leading lady of the Frawley company, she visited Salt Lake several times, each time making a new notch on her upward climb. Then she attracted the attention of Augustin Daly and David Belasco, and developed into a star in her own right, presenting such plays as "Under Two Flags," "Mrs. Butterfly," and last, and by all means greatest, "The Darling of the Gods." It is this great play, a Japanese story by David Belasco and John Luther Long, in which she will be seen here next week. She gives three performances of it, and at the special Wednesday matinee will present "Mrs. Butterfly," the first Japanese play produced in America, and "My Aunt's Advice," a comedietta by Mia Bates herself and Mr. George Arliss.

The story of "The Darling of the Gods" tells of the love of the Princess Yo-San, daughter of the Prince of Tossan, for one of the 10 survivors of the two-sword men. Young Prince Kara, an outlaw, succeeded in saving the life of the princess one tempestuous night on the top of the mountain, when she and her suite were exposed to an attack of a ruffian band of highwaymen. In return Yo-San saves Prince Kara from arrest and instant death at the hands of War Minister Zakkuri, who has been commanded by the emperor to exterminate the band of two-sword men and take the prince dead or alive. Yo-San conceals Prince Kara in her apartments, where he is finally captured and threatened with torture by Zakkuri. In the following act occurs the main situation of the play, in which Zakkuri makes Yo-San's personal surrender to himself the price of the life of her lover, who is being tortured below. The unwitting betrayal through Yo-San of the band of outlaws of whom Kara is the leader, the humiliation of the hero and his heroine, and their reunion in the spirit land, brings the play to a close. During the play one beholds a number of interesting oriental pictures, a most characteristic one being the one in the first act, showing the Feast of the Thousand Welcomes.

The company which assists Miss Bates is as follows: Eugene Ormonde, Albert Brunning, Rankin Duval, George Wessell, John T. McGraw, Edward Flammer, Frederick Thomson, Wastrop Saunders, Ada Lewis, Leslie Preston, Madge West, Mrs. F. M. Bates, Mabel Wood, Lulu Klein, Ruth D. Blake and 100 others.

Blanche Bates' engagement will doubtless be the last chance her Salt Lake friends will have to see her for many years. She is a Belasco star, which means that she is persona non grata to the theatrical syndicate which controls the destinies of the Salt Lake Theater. By a recent treaty with the smaller syndicate, which controls the popular priced houses, all the Belasco attractions have been shut out of the cheap houses as well as the high grade ones, so that unless Belasco can play in a tent or lease the Utahna, his attractions will have to pass us by.

And so Florence Roberts is to try her fortune in the desert. With the struggle of Nance O'Neil before her, it must be confessed that Miss Roberts is a very courageous little lady. She has made her mark in the west, and probably feels that she is now capable of trying her wings in a wider sphere. While we wish her well, we cannot but feel that her step is a venturesome one. "No good can come out of Egypt" might be changed to "no good can come out of the west" in the eyes of eastern critics, and the uphill task of Nance O'Neil is but another instance of it. We note by the papers this week, by the way, that Miss O'Neil, after having stormed Boston, has progressed to Broadway, where she is in meeting with the same old opposition. Some critics praise her, others exonerate her, and others yield the faint praise that damn. She has no doubt genius and pluck, and the only question is as to whether or not her pluck will last her through the big struggle on which she

has entered. Miss Roberts will essay St. Paul, Minneapolis, St. Louis and New Orleans, before venturing into Chicago and New York. The best wishes of her western friends will go with her, but they will not cease to fear for her until she has safely crossed the bridge.

The first appearance here at the Salt Lake Theater of a new western star, in the attention for all of next week when White Whittlesey, the young romantic actor, is to be presented in big scenic productions of the three famous plays, "Heartsease," "The Second in Command," and "Soldiers of Fortune," all of which will be given here for the first time at popular prices.

The fact that Whittlesey is being presented by the firm of managers who recently played Florence Roberts in this city is a guarantee that the productions will be on a lavish scale and the company one of exceptional merit. According to the reports received from other cities, White Whittlesey is creating a furore by the magnetism of his acting and the excellence of his supporting company. In San Francisco, Los Angeles, Portland, Tacoma, Seattle, Helena, Spokane and Butte, he was received by crowded houses and rewarded with lavish parades, in every city being called upon by enthusiastic audiences to respond with a speech before the curtain.

The young star will be presented next week in the following manner: On Monday, Tuesday nights and at the Saturday matinee, he will be seen in "Heartsease." On Wednesday matinee, Wednesday and Thursday nights, the play will be "The Second in Command," while on Friday and Saturday evenings the star will be seen in "Soldiers of Fortune." The prices for the Whittlesey engagement will be the same as those for the recent Florence Roberts productions, namely, 25 cents to one dollar.

The Frank Daniels company is touring through Texas and meeting with the same kind of success that attended their season in Salt Lake. One of the Texas papers gives Miss Sallie Fisher the following handsome notice: "Mr. Daniels this season has a little Salt Lake City girl as his prima donna. She is too young to know good and bad, and no complaint can be paid her which will do her so much justice as that which she receives from her mirror; but aside from Sallie Fisher's looks she has other talents. Candor is one, or she would have changed her name, and another is the way she coaxes herself into the best opinions of the audience, but finally, and above all else, is her voice. There is only a limited opportunity for it in 'The Office Boy.' It is full and resonant and ample. It



WHITE WHITTLESEY, AS ERIC TEMPLE.
In "Heartsease." He also plays "The Second in Command" and "Soldiers of Fortune" at the Salt Lake Theater next week.

reaches out and fills the theater and then leaves the impression that there is yet more of it. Each note is throaty and well and each note is soft and toned and colored with delightful melody."

THEATRE GOSSIP.

Miss Maxine Elliott received this week from Clyde Fitch in New York the scenario of the new play which he is under contract to write for her in time for production in New York next September. This will be the piece to follow "Her Own Way" in the repertoire of the actress. A characteristic note from Mr. Fitch accompanied the manuscript.

"Here is your new play," he wrote. "It is all completed—nothing remains to be written except the dialogue."

Mr. Fitch, who evidently believes that the plot is of more importance than the mere language of his characters, will fill in the blank spaces during the coming summer at his retreat on the island of Sicily.

Miss Elliott declines to give even a hint as to the nature of the new play, since Mr. Fitch insists upon absolute secrecy until the night of the production.

How many old theater-goers recall the really great cast, from a Hoyt point of view, at least, that supported Frank Daniels when he gave his inimitable presentation of Old Sport in "A Rag Baby" 18 or 20 years ago? The company included Julian Mitchell, Harry Connor, Fanny Rice, Flora Walsh and Nellie Lyford, all of whom afterward became individually prominent.

Francis Wilson will begin his starring season under Charles Frohman's direction in Chicago Christmas week. Clyde Fitch has written the play in which Mr. Wilson is to appear. It is a comedy in three acts, farcical in style, and its title is "Cousin Billy." The scenes of the play are laid in Paris, Switzerland and Allentown, Pa. After his Chicago engagement Mr. Wilson will appear in New York.

Miss Blanche Walsh, supported by a large company, gave the first presentation in English of the play, "Kreutzer

Sonata," a drama or rather a tragedy of modern life, from the pen of Jacob Gordin, at Wheeling, Va., Nov. 21. The play had a long run in the Yiddish theater in New York, but is now done into English. The characters are nearly all Russian Jews, who emigrate to America to escape tyranny. While humor is interspersed here and there, tragedy is the keynote throughout.

In a new book about English players, Sir Henry Irving is quoted as saying: "Imitation is not acting; there is no true acting where individuality does not exist. Actors should act for themselves. I dislike playing a part I have seen acted by any one else, for to me, being some of my own reading of the character. We all have our own mannerisms. I never saw any human being without considering without them." This theory should be especially comforting to Sir Henry, whose mannerisms are more pronounced and unaccountable than those of any other notable actor.

Mrs. Fiske, now appearing in "Hedda Gabler" in New York, has fascinated her audience with her good looks and heretofore only impatiently considered the actress in these parts. He says her performance is remarkable, "being marked with sarcasm, keen with irony, disdainful with suggestion of subtle, watchful wickedness, and bright with vicious eccentricity."

Nance O'Neil has at last arrived on Broadway, and is meeting with great success at Daly's theater. Some of the New York papers are as enthusiastic about the western actress as Boston critics were last season, and as Salt Lake City audiences were before, but a few of the reviewers seem unable to forgive Miss O'Neil for the fact that they overlooked her for a couple of seasons ago when she played at one of the minor theaters of the metropolis.

Maude Adams, it is announced, is to appear as Rosalind in "As You Like It" before the winter is over. The experiment appears to be a bold one, bold but the character lies more nearly within the scope of her known abilities than some others which she has attempted. This season is likely to be notable for his Shakespearean revivals.

The old "green-room" of Drury Lane theater—an apartment dignified by innumerable dramatic memories—has been demolished in consequence of a decree of the London county council, compelling certain radical structural alterations. The theater will be safer and more commodious, but the disappearance of the famous chamber will be a regret. There is now no "green room" in London, and only one of two in England.

J. Henry Benrimo has left "The Darling of the Gods" to join Mrs. Leslie Carter for the new production at the Belasco Theater, New York. Mr. Benrimo has been playing two parts, Sargon and Kato, with marked popularity, and is succeeded in the former by George Wessell.

Eddie Fox, the well-known comedian, is said to be the heaviest loser in the presidential election. He began betting that Roosevelt wouldn't be nominated and he continued betting on almost any kind of a proposition that he would be defeated up until the day of the election.

The revival of "Lady Windermere's Fan" at the St. James's Theater in London seems to have been something in the nature of a flash in the pan. Expectation had been a little too ardent, and the glitter of the play appeared less dazzling than of old. The triumph of the evening was the Mrs. Erlynne of Marion Terry, which had lost none of its old charm.

Richard Dorney, manager of the "all-star" "The Two Orphans" company, has concluded an arrangement by which the old-time piece, "The Partridge," which was one of the earlier successes of the company, will be revived by William A. Brady. "The Partridge" is a melodrama, and when produced in the early '70s was accounted one of the greatest successes of that time. It saw the light at Daly's old Fifth Avenue theater.

Mrs. Carter commenced rehearsals of "Adrea" Nov. 21, at the Belasco theater, New York. It will be produced Dec. 26 in Convention hall, Washington, D. C.

Olga Netherese refuses to accept the verdict of the London press as to



WHITE WHITTLESEY, AS "KIT."
In "The Second in Command." He also plays "Heartsease" and "Soldiers of Fortune" during the coming week at the Salt Lake Theater.

the merit of her play by Mrs. Craigie, "The Flute of Pan," and says she will make changes and prove her judgment right.

Mr. and Mrs. James K. Hackett are

joyously announcing the birth of a little girl their first born. This explains why Mrs. Hackett, otherwise Mary Manning, is not acting this season.

Mary Moore, the co-star with Sir Charles Wyndham in this country, received a carload of flowers the opening night in New York and sent them

all to the hospitals immediately after the performance.

The player folk on Broadway have coined a new word, and adjective descriptive of the interest silver-haired gentlemen take in golden-haired girls to whom they bear no family resemblance. The word is "papaly."

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Dec. 5.—If the management behind the scenes at the new Lew Field's theater had been as skilful and as careful as that which devised and constructed the playhouse itself, it might have been possible to pen a considerably more cheerful story of the opening of this extremely handsome and luxurious place of amusement. The tenth theater built in New York by the resourceful, tireless, far-seeing and otherwise wonderful Oscar Hammerstein is entirely worthy of the genius of its promoter. It is of about the same dimensions as the Belasco theater, and its green and white decorations are rich, yet restful to the eye. It is indeed a rare combination of beauty and multiplicity and with the right material exhibited upon its stage, it will become one of the most popular places of recreation in the metropolis. But it is very much a question if "It Happened in Nardland" will have any influence in bringing about such result. The play is pretty good stuff, and although a great deal of money has obviously been expended upon its presentation, one pauses to reflect with regret upon the fact. Now and then a manager seems to become imbued with the idea that any old sort of material will be accepted by the public, provided the dressing of it be sufficiently elaborate and costly. This may have been the condition of mind which led up to the acceptance and exploitation of "It Happened in Nardland" at the hands of a management that had previously found the road to great success a simple and smooth route through "The Wizard of Oz" and "Babes in Toyland." The awakening from such dreams of easily acquired audience is inevitable, however, and the Messrs. Mitchell and Fields will soon be required to make a complete command of their senses before "It Happened in Nardland" has remained very long upon the public view. In addition to the original investment the company itself costs so much money that the theater must be used to the doors at every presentation in order to enable the declaration of dividends—a condition not at all likely to extend very far into the future. There can be no possible doubt of the popularity of Mr. Fields, Miss Cahill and numerous members of the company organized for the Lew Fields theater, but it will be necessary to give them something to do that is worthy of them; and this has not been accomplished in the present instance.

Annie Russell's new play, "Brother Jacques," at the Garrick Theater, is wholly and distinctively French. The heroine of it is a young girl with an immense fortune who marries the wrong man. The bridegroom, too, finds he has made a mistake and directly after the ceremony tells his wife he really loves another woman. They have a sensible conversation over the matter, the husband returns to the damsel who occupies his heart, the bride legally extricates herself, and discovers all at once that she has entertained, without knowing it, a genuine affection for a man twice as old as herself who has been almost a brother to her since childhood. There is considerable of novelty in this story and the method of its telling, and it provides many valuable opportunities for the expression of Miss Russell's simple, direct and touching talent. Beyond doubt "Brother Jacques" is a hit of much more than merely passing emphasis.

James K. Hackett's play, "The Fortunes of the King," is robustly romantic and admirably suited to the vigorous methods of this stalwart and picturesque young actor. It is laid in the times of the roundheads, and Charles Stuart, retreating before the enemy, is saved from capture by the daughter of a yeoman, the girl having no inkling that he is a royal personage. This situation enables the building up of a pretty love story amid stirring incidents of martial life—just the combining of sentiment and courage in which Mr. Hackett reveals with keenest delight. "The Fortunes of the King" stands by itself just at present in New York where we have any quantity of polite oriental comedy and musical shows set off by a dash or two of the gruesome Ibsen drama but only this one example of the swashbuckling heroics that were once the fashion throughout the country.

After all Mrs. Leslie Carter will not be deprived of first producing her new play "Adrea" in Washington and Baltimore. Ever since David Belasco became the manager of this really great actress she has made her productions at the nation's capital and proceeded thence to Baltimore before coming into New York. To an ordinary business man this plan would not appeal as being entirely indispensable. Belasco is essentially sentimental and he has come to associate the Carter successes with the routine described. His differences with the Theatrical Syndicate made it appear for a time that he could not possibly force his way into Washington and Baltimore with "Adrea," but he has overcome every obstacle by leasing quarters which with remodeling upon an elaborate scale will prove suitable for his purpose. The play is in final rehearsal at the Belasco theater here, and even those most familiar with Belasco's great skill in the preparation of stage material are profoundly impressed with the quality of the work he has accomplished at this time.

The "welcome home" matinee which Klaw and Erlanger are arranging for Eleanor Robson's home coming promises to take on a rather extraordinary character. The play is to take place at the New Amsterdam theater on the day following Miss Robson's arrival from London and the day preceding her departure for St. Louis, where her regular tour of the country in "Merely Mary Ann" is to begin. There is a great deal of interest in the New York event thus far in advance of the date set for it.

N. C. Goodwin has scored a genuine success in "The Usurer" at the Knickerbocker theater. To be sure some of the critics found fault with the play on the ground that it was conventional and lacking in novelty of theme. This is doubtless true to some extent but in the other hand the story is pleasing, the situations are well devised, there is no striving for impossible climaxes, the dialogue is diverting and the whole effect is pleasing and within the bounds of naturalness. Goodwin plays the part of the usurer with a skill that the audiences are certainly delighted beyond measure. If there were more "conventional" plays like "The Usurer" there would be fewer empty seats in the theaters of this country.

Edna May goes back to Daly Theater presently for a short stay before taking up her travels through the other large cities. This will enable "Woodland," which must move out of the New York theater in order to let in the

new rural drama "Home Folk," to take possession of the Herald Square for an indefinite time. "Woodland" is one of the solid successes of the year in New York.

Mabel Taliaferro who as Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," appears in long dresses and very much red hair piled high on her head, has now attained the mature dignity of 18 years and regards with manifest scorn all illusions to child petresses. Miss Mabel remarks, with the serene superiority of one of her advanced age that she is "tired of speaking inane little mawkish ingenuities" and that she "will leave the stage before continuing to play child parts." But the pretty little lady shouldn't quarrel with Fame. His visits, like those of the angels, are few and far between.

There will be no Sunday shows at the new Thompson & Dundy Hippodrome until Easter when Ted D. Marks will have a testimonial entertainment in that spacious establishment. Mr. Marks expresses willingness to make a moderate wager that upon the occasion in question there will be fifty-two hundred persons in the Hippodrome auditorium—showing that he expects quite an audience. The enormous building is being pushed to completion as rapidly as possible but cannot be made ready by the time originally set. This condition entails a very large loss, as many important amusement features are under contract from the first of the year and must be provided for even in idleness.

There will be but two weeks more of John Drew in "The Duke of Killcrankie" at the Empire theater. The engagement has been extremely successful from every point of view. Maude Adams will be the next attraction at the Empire.

The majestic theater management isn't having a wholly enjoyable time of it nowadays. "A China Doll," although in many respects an attractive production, didn't draw, and its predecessor, "Bird Center," was a flat failure. "The Isle of Spice," which opened the season, was well liked but there seems to be nothing new in sight that is particularly desirable. "Winsome Winnie" now occupies the house as a stop-gap but although an enjoyable entertainment it has almost had its run in New York and cannot be expected to last very long.

Robert B. Mantell is so exceptionally good an actor that one regrets seeing him try to make Shakespeare revivals in a theater so wholly inadequate to the purpose as the Princess, with its cramped, little stage. "Richard III," under these circumstances, is absurd, and Mantell's reputation cannot but suffer through the association.

The big "Humpty Dumpty" show at the New Amsterdam theater is even more successful than any of its predecessors imported by Klaw & Erlanger. The enormous auditorium is literally jammed at every repetition of the brilliant entertainment.

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