# MUSIC AND DRAMA

## Louis James as Hamlet—Next Week's Plays at the Theaters—General Notes.

The Theater again held a large audience last night when Louis James closed the engagement by giving his interpretation of Hamlet, and the enthusiastic reception accorded the principal players was evidence enough that, in the judgment of a critical audience, the work of Mr. James and his supporting company does not suffer too much from a comparison with that of the greatest interpreter of Shakespeare's characters that ever lived, since the days of the immortal bard himself. The play was frequently applauded and curtain calls followed every act. It was almost an ovation.

Hamlet is conceded to be one of Shakespeare's most difficult characters, impossible to portray except by one who possesses both genius, comprehensive knowledge and much experience. It taxes the artistic power of the actor to the utmost. A mechanical reading of but a single sentence in the sometimes lengthy monologues is enough to deprive it of much of its beauty. The dramatist was a great philosopher and can be interpreted only by one who can follow him into the depths of philosophy. The difficulties in the way of ambitious and intelligent actors are therefore often serious enough to deter from attempting a course in which there are so many failures on record, but it is evident that Mr. James is on the right road to fame as Hamlet. His interpretation is in some respects ideal; it has some novel features, giving it originality and freshness, and at the same time it preserves the basic features rendered venerable by tradition. It would not be exactly correct to say that Mr. James's Hamlet so far is all that a critical student would like it to be, but judging from the truly artistic finish given to some of the prominent features of the majestic character, it is safe to say that with an equal amount of thought and labor bestowed on the other features, the tragedian would come very near perfection in his rendition.

Miss Kruger last night shared the honors with Mr. James. Her Ophelia was intelligently rendered. Critics have bestowed upon this young lady a great deal of praise and that justly. She will undoubtedly make for herself a name in the dramatic world.

The rest of the supporting company were good, especially William Harris as the king, Guy Lindsay as Laertes, Mr. Kemper as Horatio, and Mr. Langdon as Polonius. But the great scene might have been rendered more effective by being relegated to a less prominent part of the stage and by introducing some lime light effects.

### Thomas Keene.

Following the successful engagement of Mr. Louis James at the Theater, Mr. Thomas Keene, another of America's great tragedians, and well known in this city, will appear in Louis XI and Richard III, on Monday and Tuesday evenings respectively. The former is a dramatization of Sir Walter Scott's novel, Quentin Durward, with some new scenes and situations written for Mr. Keene.

The story of Louis XI is the history of France in the early part of the fifteenth century, touching upon incidents marking the closing days of one of the most remarkable men that ever disgraced the throne. Louis's rule was a continuous fight against the feudal power of the nobles of France. It was also a struggle for supremacy between the Orleanists represented by Louis, and the Burgundians under Charles the Bold. Louis, like Richard III of England, was no timid ruler. But his life was a struggle against stinging superstition and an abject fear of death. He was in constant fear of the dread of assassination; and the one spark of affection flashing at times for his only son, was marred by a distrust that the son might conspire to remove him from the throne.

The plot of the play is unique and dramatic. The young Duke de Nemours, whose father had been beheaded by Louis, arrives at the French court as an envoy from Burgundy, his identity as Nemours being alone known to Cottier, De Comynes and his daughter Marie. There is an old love between Nemours and Marie, and from the confiding girl, Louis by cunning treachery elicits the fact of the presence of his determined enemy. As envoy Louis's person is supposed to be sacred, but Louis who was never known to regard an obligation, plans with one of his minions to assassinate him. Circumstances connected with the envoy, however, release Louis from all further hypocrisy of purpose, and Nemours is arrested and doomed to death.

The impressive fourth act shows us Louis in his gloomy tapestried chamber. In the fifth act we look upon the expiring moments of Louis. The hour for the execution of Nemours draws near. All pleadings for his life are vain. The king dies, however, in time to save the life of Nemours. The romance of young love and the promise of higher aims of the Dauphin, now king, are combined with history. Keene's marvelous acting in the death scene is a effort of unfeigned realism. It has been said that if he had never done anything else, his Louis XI would stamp him as one of the great actors of our times.

### Marie Wainwright.

Marie Wainwright comes to the Theater on Wednesday and Thursday nexttin her new play Daughters of Eve, closing the engagement on Friday night with The Love Chase. Her new play was written by A. E. Lancaster and Julian Magnus. Twelve years ago with the love of twin sisters for the same man. One possesses that noble nature which husbands and brothers love to imagine in their dear ones, while the other is of an opposite character. She deceives her house and is known to the world as Evadne Dacity. For years her family lose trace of her. In the meantime the other sister, Rose Wynderly and Robert Hawthorn, learn to love each other. Her father consents to their union, but thinks it wise for the young pair to travel awhile, in order to test the strength of their mutual love. The story from now on is an exceedingly interesting one.

The novelty of the Daughters of Eve as a play, lies in the fact that Lenaline Miss Wainwright is display her talent in the dual role of Rosa and Rose, two characters widely opposite.

Miss Wainwright brings with her a good supporting company, among whom are Nathaniel Hawtrey, Barton Hall, Miss Juliette Harris, who is the sister of Adah Rehan, and others.

### Henry E. Dixey.

This comedian and his merry company of players will appear at the Theater on Saturday evening, Jan. 4, in a three-act comedy, The Liars by Love, which is said to be an adaptation by Augustin Daly, of the French farcical comedy, Le Surprise de l'Heure, a comedy made famous by the celebrated French comedian, Coquelin. After a season of heavy tragedy at the Theater, a good comedy should be welcome and appreciated.

### Eddie.

Flavilla is a little exponent of the art terpsichorie, who has spent her summer vacation under the tutelage of capable dancing instructors, and she will be seen one week hence in Rice's 1492 in a number of new and unique Fin de Siecle dances.

### Grand Opera House.

The romantic drama Helene has made quite a hit at the Grand this week and business has been far beyond the average. Twice during the week the S. H. O. sign was displayed and at every performance the favorites were given cordial receptions on their first appearance and the frequent applause evinced the keen appreciation with which the play was received. All of the parts were admirably played and the way in which even the minor roles are handled shows better than anything else the ability of Mr. Edison as a stage director and the consolidation, capable work of the company. Tonight will be the last performance of Helene.

Next week, beginning Monday Dec. 30th, the grand Frohman success, The Amazons, is to be presented. Mr. Ingersoll has secured the original manuscript from the Lyceum theater, New York, and the production will be complete in every detail. Aside from the fact that the piece is clever both in idea and construction, it will be a novelty, first because it has been so widely advertised and is still new to most Salt Lake theatergoers, and second, on account of the nature and style of the costumes worn by the women. The young ladies are required to wear knickerbockers and to ride and act like boys to satisfy a whim of their mother who has always been very much disgusted because her children are not boys instead of girls. The opening of the play finds the girls, who have grown to womanhood, in open rebellion against the manners and dress they are compelled to assume, and the feeling is aggravated by the appearance on the scene of three young men, who fall in love with them and who do not like the idea of having their ideals of women running round the park in men's sporting costumes, jumping over fences, smoking cigarettes and using slang with the utmost abandon.

The play is a combination of comedy and romance and gives the men especially a good opportunity for character work.

The cast is as follows:

Harrington, Earnest Knight ..... Wm. Ingersoll
Rev. Roger Meadows ..... George H. Adams
Adam, (man at arms) ..... Joseph J. Ward
Gallard, Earl of Tweenways
..... Harry Hallaway
Gus, a poacher .....
Frank, a game keeper ..... W. H. Tucker
Tinsley, a servant ..... Richard Carle
Lord Malcolm Darjeeling ..... Roberts Walton
Miriam, Harrington's ward ..... Maude Lucy Cook
Lady Thousand, Dollmaker ..... Ellen Pollock
Lady Wilhelm as Dollmaker ..... Julia Dean
Sergeant Kitty ..... Catherine Jerome

### The Lyceum.

The Lyceum has had a prosperous week, its seating capacity being at times tested to its full capacity.

The play selected for the coming week is Daniel Garrick, T. W. Robertson's renowned comedy, now played by Nat Goodwin in the east. The Lyceum people will endeavor to stage the play with the attention to the details and to the costumes. New scenery has been painted for the production.

As a curtain raiser a one-act farce, My Uncle's Will, has been selected.

### Women in Male Parts.

On this subject a writer in January Lippincott's says:

On the whole the success of women in interpreting the male characters of the Shakespearian dramas has not been as pronounced as to hold out much inducement to others of the sex to follow in the footsteps of those who have been the pioneers. There seems to be no immediate danger that men will be supplanted in the privilege of depleting their ear before the footlights, and it is far from likely that the stage will ever have any female Keanes, Kembles, Booths or Forrests. The spirit of mimicry, if not opposed to such experiments, is at least indifferent to them, on the part of the public and of the profession. Even the remarkable activity that distinguished the Chatham circuit in this respect quite failed to maintain itself, and its efforts have left no deep or permanent influence. That episode, and others that preceded it, are now remembered only as curious pages in the history of the English-speaking stage.

### Sherman's New Play.

Bjornstjerne Bjornson is a dramatic author of European fame. He has not published his latest dramatic work, and as usually, it is sure to cause discussion in the three Scandinavian countries and New York. The new drama is called Over Aevne, and is a continuation of a drama of the same name and either published in 1892. In the first, Bjornson depicts a clergyman who tries to cure his sick wife by miraculous means and who died in the attempt. In the second, he tells the story among the children of the priest, lifts a picture of the struggle between the lower and upper strata of modern society, but it is carried on it is developed not in America, or in Europe, or Germany, but among the mountains and valleys of the old Norseman, where the poor find their society nonetheless with the deep shadows of the Field, while the others stand over every rock bathed in sunshine. The play introduces fairies and elves, and Bjornson, in the latter a whole castle is blown up into the air, and after Ragnhild's period of happiness follows in which the representatives of faith, hope and charity fly away.

### The World of Music.

On the 7th and 8th of January the Orpheus club will present at the Salt Lake Theater a footlight opera, Romeo and Juliet, under the direction of W. L. Maskell. The Orpheus club is an organization that has existed for several years and is composed of some of the best home talent. They give this entertainment at considerable expense, because it will be every respect be equal to if not superior to those generally offered by traveling companies.

The cast of characters is as follows:

Romeo ..... Geo. H. Pyper
A romantic youth, whose tender soul is filled with longing for the fair sex, and who seems, as a consequence, to be in love with everything in petticoats and with several thoses.
Mercutio ..... W. J. McKay
A lively, jovial soldier of fortune, who is ever ready for the chance of distinguishing himself in some the dangers of the prince's street fray and duels.
Tybalt ..... Frank D. Hale
An arrogant, quarrelsome, hot tempered young man, who is ever ready to "strike the pale for good fellowship" by land.
Capulet ..... John H. Spencer
Master of Verona's great house and, who makes things very warm for Romeo.
Apothecary ..... W. L. Daykell
A poor fellow, who "sells drugs" of poisons and has no "scruples" about selling a very large dose, when one asks no questions, before the ink-stand has left the store, and who "is about to accept Romeo's gold."
Friar Lawrence ..... F. E. Gillespie
His holy priest, which he don't attend to much, but of Romeo's friends, but with an eye single to business.
Juliet ..... W. H. Sweetman
A dazzling young lady of the period, rich and susceptible, whose head and heart are turned by the attentions of Romeo, whom all the boys would like to "wrap."
Nurse ..... Mrs. Wadsworth
A respectable matron lady, whose name has been forgotten in the haze of romance.

GALLERY.

W. L. Haskell, president, Wayne Smith, Austin Whitney, Ed. H. Smith, Karl Chandler, William Ward, Max E. Smith, E. J. Greenwood, Jess E. Cole.

There are other well known names on the list of actors, citizens, etc. It is a piece that appeals to all parts of the house, and the Theater should be well filled for the occasion.

### Puppetry.

Negotiations are now in progress between James C. Williamson, the Australian manager, and Robert Downing, for an engagement next summer of Mr. Downing and his company in the antipodes. Mr. Dowling, Eugene Blair and the present supporting company, will probably be seen in a repertoire of legitimate plays in Melbourne, Sydney, Adelaide, Brisbane and Ballarat.

Wm. A. Brady has already paid A. M. Palmer over $60,000 royalty for Trilby. He has saved the veteran manager many thousands of dollars that he would have been forced to pay fighting pirates, but for the speed with which Brady has covered the country.

Yvette Guilbert has knocked all the crimes over in New York. Nobody has ever so enchanted them; but it is a sad fact that nobody will attempt a translation of Mlle. Guilbert's songs.

Heavy Stage Villain (somewhat mixed)—Even a turn will worm when it is trodden upon. (Laughter.) I mean a trod will worm when it is turned upon. (Jeers.) I should say that a worm will trod when it is turned upon. (Yells.) That is to say, a turn will trod when it is wormed upon. (Cat-calls.) Or rather, a trod will turn when it is wormed upon. (Groans.) Well, if that doesn't suit you, you had better try and carry it yourselves.

A dramatist who so persistently have not always received popular favor said to the treasurer Maurice Barrymore: "Harry, there's one thing would make a great actor of you and that is to experience a great sorrow." "Think so?" said Barrymore. "Then way didn't you write a play for me?"

### "Liquor Figures."

To the Editor.

Friends of prohibition were greatly surprised and pained at the editorial under the above heading in the News of late date. In it you speak of "the prosperous condition of the liquor traffic in prohibition Iowa, where something over five thousand persons are engaged in the business or dealers," and say that "even Kansas, also prohibition, has more than twice as many five hundred dealers;" while "Kentucky * * * actually has over six hundred less dealers than prohibition Iowa."

I have no means of knowing the source or character of the figures quoted above otherwise than in these statements, and so cannot speak with entire certainty regarding them in detail. But the only official statistics usually obtainable are those of the United States internal revenue reports, and these give evidence of coming from that source. Assuming that they do, the deductions and assumptions of the article all fall to the ground in presence of one fact, which it has strangely overlooked. These returns do not indicate saloons at all in distinction from others who come under the provisions of the revenue laws, and none are asked whether for information as to the number of the liquor traffic, or any other purpose, whenever or sells alcoholic substances of any kind, subject to the revenue tax, whether they be for drinking purposes or not. More than this, every person who tries to sell on the sly and gets caught is made to pay the tax for a year, even though he sells no not a cent to a gallon, and land him in prison. Thus in strict prohibition states like Maine and Kansas, where such conditions may be quite numerous in a given period, the revenue figures are of only questionable value as an index of the amount of traffic in operation. Then, too, every drug store, though it sell only under the strictest safeguards most conscientiously observing all the modern of physicians' medicines, extracts, etc., along with breweries, distilleries and wine dealers, are, most of them, compelled to pay the revenue tax, and thus make it appear against prohibition. Such use of the returns is entirely unfair.

Again, the figures given in the editorial answer themselves and swell Kansas to fifty times Iowa's, when, on this other facts of the case are brought in evidence.

1. Iowa is not a prohibition state. Her former prohibition law was only a partial experiment instead of a constitutional provision, and becoming a football of politics was repealed by a so-called "modified law," which is practically license, especially in the larger places. Hence it can use 5,000 saloons the fact must not be blamed against prohibition.

2. The "5,000 liquor dealers" said to exist in this ex-prohibition state would be enough to give two and one-half saloons to every policeman in the state, the country cross-roads place included. So tremendous a statement stills itself with any one who stops to think or knows anything of the state personally.

3. Now compare the figures given for license in Iowa with those for prohibition Kansas. The two states have about the same number of population in towns and villages. But even those figures, which are supposed to tell so heavily against prohibition, give the prohibition state only one-half as many liquor dealers as the ex-prohibition state.

4. Kentucky and Iowa compared. Twelve years ago, before prohibition was enacted in Iowa, the writer, commercial traveler, visited every town in that state (seventy-nine of the county seats in number) three years in succession, and found it as moral a city as Kentucky ever been. In round numbers 2,000 population there were as many saloons and less salaries as in a rural district of equal extent, and during all but about six hours of the twenty-four, Sundays and week days alike. No one who saw the moral possibilities of the two states as I did could possibly compare the two in the advantage of Iowa. A state full of breweries and distilleries has less saloons, small salaries and will have few prosecutions raised for illicit selling. Yet the revenue figures which I find are far from being in Kentucky's favor.

Now for a very few figures on the other side. The internal revenue reports for two years ago are the latest I have at hand. These show the liquor taxes received from Iowa as $242,891, from Kansas, $72,625; from Kentucky, $14,777,326—almost twenty-five million, or 204 times as much as for Kansas. And the population of Kentucky is less than that of Iowa, while that of the Kansas figures (including Indian territory and Oklahoma) is not much less.

Prohibition only asks a fair show and she will defend herself against all comers as equal to effectiveness to any other statement of the penal code.

Sincerely,

JOHN D. NUTTING.


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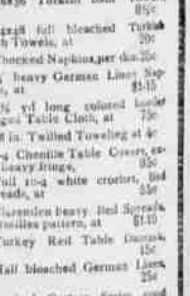

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