The Theater will remain closed all of next week, which is probably fortunate, as Salt Lakers will need a good bit of preparation for the feast of fat things in store for them later on. It will make many a head of the family do some deep cogitating between now and the end of the theatrical season to decide which one of the notable attractions he is going to let his family skip, for it is beyond the range of probability that the average citizen will be able to patronize them all.

The list is probably the heaviest which the Theater has announced for some years. Commencing with "King Dodo," on the 14th and 15th, the house will announce in rapid succession Sauart Robson in his big revival of "The Henrietta," "The Bostonians," in their new opera of "Maid Marian," with possibly a revival of "Robin Hood," Frank Daniels in "Miss Simplicity," the world famous Mascagni on the afternoon and night of Dec. 1, (tickets $4 and $5, please), Wm. H. Crane in "David Harum," Wm. H. Gillette in "Sherlock Holmes," and E. H. Sothern in "If I Were King." The last named attraction has only just been booked, and Mr. Pyper rightly thinks that it will be one of the big events, if not the big event of the season. Gillette will also be entitled to the name of a head liner. When Salt Lakers saw that "Sherlock Holmes" had been leased to Herbert Kelcey and Effie Shannon for certain territory, they feared that the west would never have a chance to see company number 1, with Gillette in his original part, but company number 2 is to be sent to the south, it seems, and Gillette himself comes this way. There are some advantages in being a way station after all, if you are only on the road to San Francisco, and it is the fact that San Francisco will not be content with anything but the best, that gives Salt Lake its occasional glimpses of such stars of the first magnitude as those enumerated above.

* * *

There was a tremendous slump in the business at the Theater last night, showing that Salt Lake theatergoers did not at all relish the cheaper edition of "The Belle of New York." Had the old cast been maintained the attraction might have played to three or four night to good houses, but the yawning gap between the first company and the present one, was so evident that one night's good patronage is all that should have been counted on.

This afternoon and evening comes another New York attraction entitled, "Over the Fence." It is a musical burlesque, and is said to be full of rollicking comedy, with interpolations of plenty of specialty skits.

* * *

The Grand closes up a fairly prosperous week tonight with "Nevada." Monday evening the curtain will rise on another sensational play entitled "The James Boys in Missouri." After hearing the title one hardly needs to be told what the play will be like. The famous "Blue Cut" hold up, which took place in 1881, will, of course, form the backbone of the plot, and the manager announces that "the immense train will run on the stage in full view of the audience and all the features of the train-robbery will be shown in an artistic way." It should form an aesthetic treat.

* * *

Commencing Thursday with a Saturday matinee Mesrs. Jones & Hammer will go back to comedy, "Midnight in Chinatown" being their offering. This should not be confounded with Hoyt's "Trip to Chinatown," as in the "Midnight" piece there is a strong vein of the melodramatic, a robbery and an abduction, both being positively promised by the press agent.

* * *

Mr. Pyper had "Under Two Flags," with Jennie Kennark in Blanche Bates' part, booked for an early appearance at the Theater, but it is not to be. The Denver Post has this to say:

Theatrical agents have started the query: "Is Denver or Kansas City going to be the banner hoodoo for this season?"

This becomes more pertinent just at present in the face of the information received here this morning that the "Under Two Flags" company, featuring Jane Kennark as Cigarette, has suddenly closed its season in Greeley, canceling dates for twelve weeks ahead, and the company will be taken back to Kansas City.

The "Under Two Flags" company was put out by Woodward and Burgess, lessees of the handsome new Willis Wood theater in Kansas City. It was a beautiful production and entirely away from the accepted stage version of Ouida's famous novel. From Kansas City the show came to the Broadway theater here and the week's business was good. Then a trip up "The Horn" was made until Greeley was reached and there the show came to grief.

One version of the sudden close is that the show had twelve weeks of one-night stands ahead, and the production is so big that it could not possibly make money over such a booking. Therefore, Woodward and Burgess decided to close the season, call the company home, reorganize it and start it out again about Christmas, opening in Chicago.

"Corianton" was another production of which unusual things were expected, and when it closed in Kansas City surprise was as great as at the closing of the Woodward enterprise. "Corianton" was in Denver earlier in the season and followed "Under Two Flags" into the Wood theater at Kansas City. There it saw its finish, and now the Kansas City production goes to the bad just after leaving the home house and visiting Denver.

Therefore do the agents ask: "Where is the hoodoo?"

Last season many a show went to the bad, as theatrical folk say, either in Denver or just after leaving here, so it has come to pass that the actors and actresses are getting superstitious.

THEATER GOSSIP.

Marie Wainwright is playing a stock engagement at the Grand Opera House in San Francisco. Last week she appeared as Lady Teazle.

"The Eternal City" is not accorded praise by the critics, in spite of Hall Caine's ability to advertise himself and his play.

The new comedy by J. M. Barrie, which Charles Frohman will shortly produce at the Duke of York Theater, London, is entitled "The Admirable Crichton."

Blanche Bates' debut in "The Darling of the Gods," the Japanese play, by David Belasco and John Luther Long, will take place at the National Theater, Washington, Nov. 17. Robert T. Haines has succeeded Eugene Ormonde as her leading man.

George Rignold, the well known actor, who has been in Australia for nearly a quarter of a century, has reached New York and will remain here for a short time en route to London.

A special edition of Winston Churchill's novel, "The Crisis," has been published by Macmillan and company. The edition contains a sketch of James K. Hackett's career and is illustrated with numerous pictures of scenes in the play. The frontispiece bears a portrait of Mr. Hackett.

Mrs. Leslie Carter, at the beautiful new Belasco Theater, has passed her thirty-eighth week in New York as "Du Barry." The strength and beauty of her performance are not to be surpassed, and she is still, after a full season in New York, playing to immense receipts.

It is pleasant to note that in his current production of "Mr. Pickwick" De Wolf Hopper is striving strenuously to preserve a Dickensesque atmosphere—that is to say, he is encouraging the members of his support, and incidentally himself, to avoid horseplay and clowning. There were a number of years that both De Wolf Hopper and Nat Goodwin used to stand in their own light in stepping outside the picture, and it is one of the best signs of the times that they have both reformed. Ten years ago who would have predicted Goodwin as Shylock and Hopper as Pickwick?

William Gillette has three "don'ts" which he adheres to religiously. He don't grant newspaper interviews; he don't make speeches in front of the curtain and he don't permit late comers to "Sherlock Holmes" to be seated until the end of the first act. Regarding interviews, he claims that he has nothing to say on any subject. Making speeches in front of the curtain, he declares, destroys all effort to have his audience forget the man in the character, and he will not permit a few late comers to the theater to disturb the great majority who are in their places on time and interrupt their attention to the play.

MUSIC NOTES.

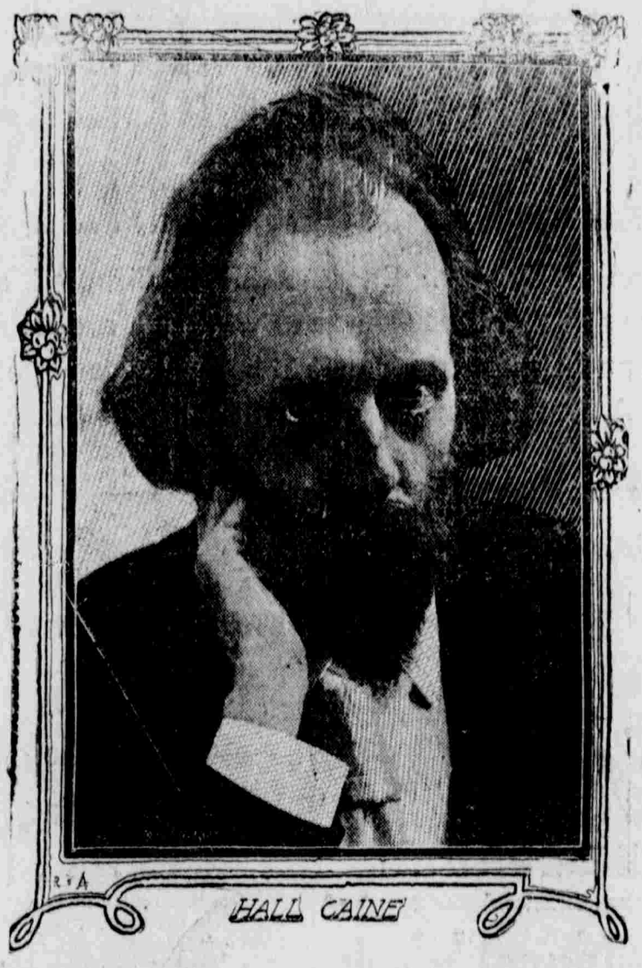
"Foxy Quiller," with the well known comedian, Richard Golden, in the title role, comes to the theater in the near future.

The date for the first appearance of Mr. Arthur Shepherd's Symphony orchestra has been definitely set for the 24th inst.

Prof. Stephens has as yet heard nothing definite from Carrie Bridewell regarding her promised recital with the Tabernacle choir. Mrs. Kate Bridewell Anderson is equally in the dark as to whether her sister will come west.

William Furst, the well known composer of incidental music and for the past 12 years musical director for Chas. Frohman's productions, has resigned his position with that manager, and after next Saturday will be connected with David Belasco. Mr. Furst will at once commence composing for the production of "The Darling of the Gods" and will lead the orchestra at the Belasco Theater in the near future. He will write the music for all of Mr. Belasco's productions hereafter.

HALL CAINE IN GREAT DEMAND HERE.



Hall Caine, the famous English author in this country to superintend the production of his famous new play, "The Eternal City," is being greatly lionized. The great writer is besieged with invitations to lecture, from many cities.

Hillary Bell's Letter.

Interesting Gossip Anent Mrs. Osborn and Her Play House—A Caterer to the Elite Only—Harvey's Hard Luck.

Special Correspondence of the Deseret News.

New York, Oct. 27.—Nothing is more interesting in the drama than the evolution of its manager. Mrs. Osborne, whose playhouse, as she calls it, was opened last week, began life as a society beauty. In addition to her physical charms, which were plentiful, she possessed a roguish spirit, a brilliant wit and an adroit skill in all the arts of coquetry. As Josefa Neilson, a belle of fashionable society, and the prospective heiress to considerable wealth, she had many suitors. The prize was carried off by Robert Arthur Osborne, a six footer, an approved dresser, a handsome youth and the junior member of a famous firm of wine merchants. The courtship of these two fortune-favored folk was ideal, and their marriage was a great event in society. When a man's married his troubles begin, an axiom which Mrs. Osborne's husband speedily proved true. Having married her daughter to a man of wealth and social position, his mother-in-law, Mrs. Neilson, presently took a second husband, and her fortune was disposed of. The firm of which Mr. Osborne was member went into bankruptcy, and his fortune was disposed of. Nor was that the end of his chapter of anguish, for young Mrs. Osborne finding her income stopped on both sides, separated from her husband, and started out to make her own living. Your correspondent had something to do with the trend of her career. He had known her as a maid and a matron, as a society girl and a leader of the young married set. At the period when her financial, matrimonial and family troubles were at their height, she happened to be his guest at a studio reception in which society and professional people were mingled. Come to think of it, that was a momentous evening, for a great many matters proceeded directly from it.

Katharine Clemmons, then at the extremity of her fortunes, as a protege of Col. Cody, having failed in "Mrs. Dascot" and "The Lady of Venice," was desperately meditating a return to California, to end her days in the seclusion of the family farm: but before the evening was ended she became cheered up, gained new hope, gave New York one more chance, married Howard Gould, and became one of the richest young matrons in America. Julie Opp, then sweet sixteen, and a beauty beyond compare, became infatuated with the joys of artistic life that evening, declared her intentions before the other guests that she had decided to push her own way in the world and stuck to her word so faithfully, that now she is leading woman in George Alexander's company in London. Lillian Russel and her new husband, Giovanna Perugini, that evening, had their first quarrel, because he could not play accompaniments to the songs which she wished to sing for the delectation of the guests. It was, the lute which by and by did make as Tennyson says, the little rift within the music mute, and ever widening, slowly silenced all, for the quarrel was continued in their carriage going home and soon afterwards the world was astonished over an announcement of the separation and divorce of the Russell-Peruginis.

Matters of moment, arising from that studio reception, happened among fashionable society guests, but these are immaterial. Among those present, as Mrs. Le Moyne says in her new play, was Mrs. Osborne, then deep in the melancholy of her disappointed ambitions. "It is the first time I ever met the people of Bohemia," she remarked to the host, "and I find them extremely interesting." Next morning, while thinking over the affairs of the previous evening she decided to be Bohemian, too, and turned to her pen. Being a young woman of taste in dress, the first article she wrote was a criticism of the gowns of actresses in fashionable theaters, showing these performers that, although they represented fine ladies, they did not dress like fine ladies. The article made a hit and Mrs. Osborne earned her first independent income. Her writings established the young matron as an arbiter of sartorial taste and she was urged to carry her ideas in dress into practice by becoming head of a dressmaking establishment. Thus the firm of fashionable gown makers, now widely known as "Mrs. Osborne Co." was founded, and at present this house supplies gowns to the Frohman and other actresses who desire to be in fashion. Such talent was declared by Mrs. Osborne in this enterprise that it was believed that she could design the performances of actresses as well as their dresses, and capital was forth coming to give her a theater. For her use the old Berkeley Lyceum was transformed into the luxurious "Playhouse," which Mrs. Osborne dedicated with great success last week. The piece written for her by two young college men originally was entitled "The Understudy." Mrs. Osborne, who is a young woman of wit as well as judgment, accepted the work but refused its caption and put it forth under the name of "Tommy Rot." This proved an excellently discriptive name for the entertainment, which was merely froth, but in spite of her modest pretensions the critics treated the piece as seriously as if it had been written by Shakespeare. Then the Hengler sisters, who had been engaged as dancers but who were quite eclipsed by Blanche Ring, an admirable singer and comedienne of skill, resigned from the company in high wrath, beause they were not properly applauded on the first night and Mrs. Osborne received new and unexpected advertisement. Her theater, through these aids, is doing remarkably well, though how long this luck will continue is a problem.

Mrs. Osborne has radical ideas, which can not be approved by everybody. She maintains that the playhouse should confine itself to light entertainments and avoid art. She begins her performances at 9 o'clock in order to give fashionable folk time to dine in peace. Her entr' actes last nearly an hour, which period is supposed to be devoted to visiting, conversation, and a rerection at Delmonico's, across the street. Finally she sets the price of tickets at $2.50, which is higher than the rates of any other theater. By these innovations, our young manageress declares that her entertainment is intended only for high society, and that she wants nothing to do with the common people. Alas for aristocratic aspirations! The common people alone can make enterprises pay in this country. Mrs. Osborne's playhouse, having too lofty an aim, may come a cropper. Of that disaster the readers of this gossip shall be informed duly.

We formed the acquaintance of another new manager last week. This is Martin Harvey, a young actor who has prosperously directed the fortunes of a theater in London. It is Mr. Harvey's second visit to America. Ten years ago he came to the Knickerbocker theater, then Abbey's, as a page in the company of Henry Irving. He was a beautiful boy, and in due time he grew to be a handsome young man. His personal comeliness held him in attention, while he was developing his talent, and by the aid of friends he secured a chance to try his quality as Sidney Carton in "The Only Way," an adaptation by Freeman Wills of Dickens. "A Tale of Two Cities." The part fitted Harvey's poetic vein and he won great success in it. Overtures were made to bring him to America, but he thought it unwise to undertake the tour with only one play. While Mr. Harvey was waiting to increase his repertory, Henry Miller secured the American rights of "The Only Way" and gave such a remarkably good performance with such a remarkably good company that when Mr. Harvey finally came to New York with a belated revival and a poor company, he received a cold reception from everybody except the critics. But although the newspapers have praised him highly, our audiences declare no unanimity of enthusiasm in buying tickets. Martin Harvey is in the extraordinary position of an actor with one play, attended by the applause of critics and the indifference of audiences, far from home and mother, and, so far as his company is concerned, with no visible means of support. However, this young actor may have some plays in reserve which, although London did not approve them, may win success in New York.

HILLARY BELL.

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JOHN LINDSAY'S REMINISCENCES.

The Veteran Actor is at Work on a History of the Drama in Utah—His Talk to a Kansas City Reporter.

The idea of a star of national reputation receiving the support of a locally organized stock company, as will be the case of Melbourne MacDowell and the Woodward Stock company, is not a new one, as many theatergoers imagine. The system was in operation 10 years ago. From 1863 to 1875 John S. Lindsay of the "Corianton" company, was a member of such a company at the Salt Lake City, Utah, theater. Even in those early days, when the railroads were not extended west of the Missouri river, theatrical stars made the long journeys to Utah by stagecoach and from the Great Salt Lake to California.

The company which is presenting "Corianton" is, indirectly, the outgrowth of the original stock company organized by the "Mormons" at the direction of Brigham Young, then the head of the Church. From the earliest days of this religious organization it has encouraged the production of dramatic entertainments. The organizers believed that the legitimate drama, produced by men and women of the best histrionic ability, was beneficial in instructing their people in literature and the arts, as well as furnishing them with harmless entertainment. Families proselyted in Denmark, Sweden, Norway and other European countries and taken to Utah were entertained with these productions in the belief that the dramas would aid them in becoming acquainted with the American character and customs, as well as the English language.

Mr. Lindsay remembers vividly the early day struggles and successes of the Salt Lake City theater, with which he was identified for many years.

"Almost as soon as they had built their homes on the banks of the Great Salt lake the "Mormons" set about to satisfy their love for the drama," said Mr. Lindsay yesterday. "In 1851, three years after the founding of the city, the first performance was given in 'the Bowery,' a rude building of poles and limbs of trees, erected on Temple square, where the Church's religious meetings were held.

THE HISTORY OF THE "MORMON" THEATER.

"The Salt Lake City theater, still the city's leading playhouse, was erected in 1862 by Brigham Young, as the result of the organization of three local dramatic associations. Up to this time entertainments had been given in 'Social Hall,' which still stands, by the local performers.

The theater was opened March 8, 1862, with 'The Pride of the Market.' Thomas A. Lyne was the first real star to visit Salt Lake City. He played a two weeks' engagement, supported by a local company. Lyne was essentially an actor of the old school, one of the Edwin Forrest type. He was the second actor in the United States to appear in 'Richelieu.' While he was in Salt Lake City he became converted to the 'Mormon' faith, but afterward fell from grace.

"But it remained for Julia Dean Hayne, who came during the season of 65-6 to thrill a Salt Lake City audience as it had not been thrilled before and has not been since. She opened in 'Camille' and made a powerful impression, her acting proving of great benefit as instruction to the local company. She appeared also as 'Leah, the Forsaken,' 'Julia,' and 'Lady Macbeth.' Jean S. Potter, who brought Mrs. Hayne to Salt Lake City from California, built a rival theater, when the actress was made the star of a local company there. After the death of her first husband Mrs. Hayne became Mrs. Cooper, the wife of the secretary of Utah territory. She died about a year after her second marriage.

"Charles W. Couldock came to Salt Lake City a year later than Mrs. Hayne. He played several months with his daughter, who died there.

"John McCullough played the first of three engagements in Utah in 1868 and made a tremendous hit. He appeared as 'Damon' to Edwin Adams' 'Pythias.' Adams first appeared in Salt Lake City in 1871. The first night's production of 'Marble Heart,' showed the difficulties with which we had to contend in those early stock company days. We had, as usual, rehearsed our lines without having met the star. Adams' train was late and the first glimpse we had of him was when as 'Phidias' he tore aside the curtains to answer the question of Georgius in the statue scene:

"'Who is to prevent me from taking the statues?'

"'The man whose genius formed them,' exclaimed the actor we had not seen, as he suddenly appeared. I was playing Diogenes in that piece.

SOME OF THE ACTORS OF THOSE DAYS.

"The first man to play Hamlet in Utah was George Pauncefort, who came in '64. Pauncefort was a man of keen intellectuality and was of the Irving type. For it must be remembered that in that day there were actors of both the so-called 'old' and 'new' schools. He had played with Irving in England and was like him in many respects, though he had the quick, nervous disposition of Edwin Booth.

"James A. Herne opened in 'Rip Van Winkle' in 1869 and made what was then considered an extraordinary run of five nights. Two years later I played Iago to Milton Noble's Othello.

"Lucille Western, the original Lady Isabel of 'East Lynne' opened with that piece in Salt Lake City. She appeared also as Nancy Sykes in 'Oliver Twist' and shocked Brigham Young by the realism of her acting in the death scene. The appearance of her bloody face was so revolting that several women fainted. The next day Brigham Young ordered the people to stay away from the theater if the company produced any more such acts. He communicated through his clerks to his Bishops, who told the Teachers, who in turn notified the residents in the respective flocks under their jurisdiction.

"In establishing the theater Brigham Young had intended that it should be given over to merriment exclusively and tragedy was to be barred. He was disappointed, for his own daughter played 'Virginia' in 'Virginius,' in which 'Virginia' is murdered.

"Lottie Crabtree appeared, in July, '69, in 'Under Two Flags.' Yet there are people today who think this story has been but lately dramatized.

"The day of the traveling companies began in about '75 and with their formation the old time stock companies gradually became extinct. The interest of Salt Lake City's people in the drama has been maintained even up to the present, and I believe records would show that they spend more money per capita on theatrical performances than the people of any other city in the world. The Salt Lake theater is a remarkable structure, of sandstone to the first gallery and above that adobe. The walls are three feet wide. Many of the materials for the building were hauled overland from Florence, Neb., behind ox teams."

Mr. Lindsay is now at work upon a history of the drama in Utah which he will name "The Mormons and the Theater."—Kansas City Star.

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