

Dramatic

No traveling star who visits us at regular periods is more welcome than Florence Roberts, who is booked for eight consecutive performances next week. Since Miss Roberts made her first impression here in such plays as "Zaza," "The Unwelcome Mrs. Hatch," not to mention the unmentionable "Sapho," she has secured a high place in the regard of our theatergoers. Her approaching visit will be more than usually interesting, as she limits her appearance to two plays, one entirely new to Salt Lake, and both new as far as she is concerned. "Tess" was produced by Mrs. Fiske at the Grand some seasons back, and it left a most vivid impression. Everyone who has read Hardy's powerful novel "Tess of the D'Urbervilles" does not need the assurance that it is a work full of the grandest chances for an actress of Miss Roberts' attainments.

"Marta of the Lowlands," her other play, is entirely new and is a Spanish romance by Guimera, a noted Spanish poet and dramatist. Miss Roberts' company is said to be stronger than ever this year, as it includes two leading men, Robert Bosworth, late with Mrs. Fiske, and Lucius Henderson, who has appeared with her on each of her Salt Lake visits. The sale for the entire week of Miss Roberts' productions is now going on at the box office, and city patrons will do well to consult the schedule of performances in another column, in order that they may avoid the out of town rush sure to come the latter part of the week.

"The Office Boy," with Frank Daniels and Sallie Fisher as its central features of interest, drew another fine audience at the Theater last night, and will wind up its hilarious run this afternoon and evening. Nothing that the season has brought us has afforded more fun and all around enjoyment, Mr. Daniels, of course being responsible for the hilarity, and Miss Fisher for the musical excellence. This young lady's charm of voice and manner have brought her in to such prominent notice that it is doubtful whether she will be found with Mr. Daniels company next season. She has received offers to do a higher grade of work from several managers, and her many friends here, who will always be interested in her progress, will wait with confidence for the news of her next year's operations.

Frank Daniels has a tad that but few can copy; he is a collector of original caricatures and his collection is confined to caricatures of himself. Mr. Daniels has been before the American public as a star for almost 25 years, and during that time the newspaper cartoonists have made all sorts of exaggerations from Mr. Daniels' photographs. He doesn't object to these caricatures either. In fact, how could he object when the caricaturist makes Mr. Daniels' face appear on paper just how Mr. Daniels makes it appear when he is on the stage making the people laugh? The collection of the Daniels caricatures numbers over 1,000 specimens. They have been gathered from the four corners of the United States and almost every state within those corners. They are all the work of American caricaturists, who, to a man, have always been glad to grant Mr. Daniels' request for the original copy.

People who have been wondering what had become of "Arizona" since Dustin Farnum took up the play of "The Virginian," will have their inquiries answered next week at the Grand. "Arizona," which was a long way from being shelved when Farnum laid it aside, has been placed on the popular priced circuits of the country, and comes here for the fair and conference week opening Monday night. As everyone interested in this sterling play knows, it is by the talented American dramatist, Augustus Thomas, and when the critics said that it is better than "Alabama" or "In Mizouren" by the same author, they uttered almost

the highest praise they could bestow. As to the personnel of the company, we are not advised, but it may be taken as certain that the author, even when he allowed his play to be put on in the popular priced houses, would insist on the best standard there available, being maintained for his work.

Following Florence Roberts at the Theater comes George Ade's famous play, "The County Chairman," new on its first western tour. Its central figure is the part of Sassafras Livingston, a dandy politician, delineated in the present company by the veteran minstrel, George Thatcher.

The presence in Salt Lake of Lewis Morrison, husband of Florence Roberts,

son of those times was tied to no one part—he was a dashing Prince Rupert of the boards, who did any and every role, feared attempting nothing, and adorned everything he attempted. Well do we recall one of Morrison's visits to Salt Lake—perhaps his very first—when in company with a brilliant organization from California, he gave us our first sight of "Deception," "The Legion of Honor," "Diplomacy" and "Forget Me Not," and showed us what possibilities lay in the role of Merrutio, San Piercy, James Barrows, Kate Denon and Eleanor Carey were the other members of the company, and the round of plays they gave us, and their manner of presenting them, were such as to leave an unerasable impression on theatergoers of those days.

has been extended on account of the success of "Merely Mary Ann." George C. Tyler of Liebler & Co. has just returned to New York and has arranged to cancel the early part of her American tour, and she will not return until December, opening in St. Louis Christmas week.

Mary Jerrold, a member of Mr. and Mrs. Kendall's company, tells a story of a provincial landlady's dramatic criticism. Miss Jerrold once gave this particular landlady a couple of seats for the theater, and asked her afterward whether she had enjoyed the play. "O well, miss," was the candid reply, "it was a rest and a bit down."

Margaret Anglin and her company will begin rehearsals this week upon her new play, "The Eternal Feminine," which is booked for an early production. An important engagement for her support is that of Miss Jennie Easton, the clever actress who was seen here last season with Forbes Robertson, Eugene Prebrey is to stage the play.

"Tody" Hamilton, known all over the world as the press agent of the Barnum & Bailey circus, has turned dramatist, and has just completed a play which will shortly be produced. He has refused to make public the name or details of the play, as he says it will contain a lot of novelties that he does not care to explain too far in advance of the actual production of the piece.

The Sells Brothers' circus, which includes the Forepaugh circus, will be sold at auction about Nov. 15, just after the close of the present season. The reason is the illness of Peter Sells, who suffered a paralytic stroke two weeks ago, and has decided to retire. The Sells Brothers' circus was organized

by "Dixie" who recently died at Mount Vernon. The dainty star will tender a matinee performance of "Polly Primrose" at Richmond, Va., for the benefit of the monument fund, and she is making arrangements with other troupes playing five other southern cities to do the same.

"Joe Jefferson will not go on the stage this fall, and it is perhaps doubtful if he will ever again," was the information given out in the Hotel Touraine, Boston, this week, by the veteran actor's wife, before she left for Buzzard's Bay. "He is a very feeble man," said Mrs. Jefferson, "and needs absolute rest before he will be in condition for active work. He will take this rest at Buzzard's Bay and will stay there until cold weather."

Robert Edison's part in the new and yet unnamed play in which he is to appear in January will be that of a college-bred Indian. It is to be a refined example of a graduate of Carleton university, and the scenes will be laid at Columbia university on the eve of a football match that plays an important part in the development of the story. It will be a comedy in four acts by William C. De Mille, son of the late H. C. De Mille.

De Witt C. Jennings, says an eastern paper, who joined the Castle Square theater stock company last week, and made such a pronounced success in "When We Were Twenty-one" has had a splendid preparation for his work with the company, as he has been doing stock company work with many of the best organizations of the country continuously, winter and summer, for the last five years. Before this experience he was prominently identified with many large productions made by

from every conceivable point. The minstrel man is coming to the Herald Square theater with his big troupe of merry assistants, and it is clearly evident that a real burnt-cork jubilee is impending. Dockstader is now his own director, and his engagements in all the American cities will hereafter be booked by Klaw & Erlanger, who have not as a rule given attention to this kind of minstrel organizations. Dockstader's general representative, henceforth will be Charles D. Wilson, but the main and most significant item of news is in the fact that the Dockstader concern is hereafter to play in the syndicate theaters.

The biggest hit of the season in New York thus far is unquestionably George Ade's "The College Widow," at the Garden theater. There is no doubt at all that the piece will exceed every record of receipts and receipts of life in connection with the history of this establishment. Every seat in the house has been sold at every performance since the opening, and the future demand is literally immense. This makes one more in the string of wonderful successes credited to the management of Henry W. Savage, who came into the amusement business as a measure of self-defense and for the reason that he was robbed by persons he had placed in charge of an enterprise undertaken as a real estate investment. Mr. Savage has shown himself to be an unerring estimator of the quality of the stage material provided for his use, a stage director of instinctive knowledge and an unfailing judge of the time, place and circumstances in which to appeal to the greatest certainty for public favor. "The College Widow," like all its predecessors in the Ade calendar, is notable for its absolute freshness, spontaneity and originality of characterization. For instance, a big fellow in the piece known as Silent Murphy, who was rounded up from a foundry for the college football team. He is gigantic, awkward and gloomy, and his patent leather shoes hurt him so that he can't keep his hands away from them. One of the very few speeches allotted to Silent Murphy is the plaintive assurance that his patent leathers pain him "just across the instep," and the thing is so natural and lifelike that the audience roars with laughter for five minutes, breaking in to subsequent situations at the recurring memory of Murphy's agony.

They tell me that Della Fox is pretty sure to recover her place in the esteem of this community when after a long period of absence from the general view she reappears on Friday night at the Princess Theater in "The West Point Cadet." Della, who was for a long time the paramount soubrette in America, fell ill and went to pieces generally. But she has "come out" in recent months to a surprising extent, recovering her physical grace of outline and still more regaining the vocal gift which distinguished her as a younger sister when she first arose out of the west. One of the best known playgirls in the United States was a guest at a rehearsal of "The West Point Cadet" an evening or two ago and he came away enraptured and marvelling at the spirit and speed of the two-headed little comedienne's work in her new surroundings. It isn't always safe to foretell a favorable reception for a theatrical entertainment, but this seems to be one of the occasions when the adverse rule may be abandoned with a merely remote chance of going wrong.

The Thompson & Dundy firm are

plunging show schemes for New York fairly bewildering. Following the mammoth preparations for the Hippodrome that is to occupy the Hippodrome on Sixth Avenue between Forty-third and Forty-fourth streets, these gentlemen calmly and as a matter of old baseball grounds at One-Eighth Avenue, where they propose to construct an amusement use in the summer months. Meanwhile they will tear down and rebuild Luna park and indulge in any other freakish scheme which may strike them favorably—and any one of which would be quite sufficient to stagger a showman of the manner in which Thompson & Dundy undertake their schemes and dispose of them is as amazing as it is unheard of in the amusement business.

The Rogers Brothers have made the best hit of their career in New York with their newest McNally pot-pourri called "The Rogers Brothers in Paris." The piece has filled the New Amsterdam theater to its limit and on Oct. 10 will be removed to the New Liberty theater, which is rapidly approaching completion, and in which the Rogers Brothers are interested as proprietors with Klaw & Erlanger. The Rogers Brothers in Paris is quite new by these comedians and their directors and it could easily run on for an indefinite time in the metropolis if other arrangements hadn't been made which must in the natural order of things be lived up to.

As hinted at in these letters, John Drew's engagement at the Empire theater has been extended for a fortnight and will be removed to another metropolitan playhouse on or near Broadway before taking up his travels in the other large cities in "The Duke of Killarney." This piece is a very great hit—the best in fact in the Drew repertoire. Its literary quality is sparkling beyond description and there is enough of dramatic interest to carry the story to its successful conclusion. Drew himself has never enjoyed such an opportunity as the one here presented, and the members of his company have been admirably chosen for the various and varying roles provided by Capt. Marshall, the dramatist.

"Mrs. Wiggs of the Cabbage Patch" is a steadily growing success at the Savoy theater, where, as the advertisements announce, it has "come to stay." There is no element of brag in the statement, for the piece has taken the firmest kind of a firm hold and it probably isn't stretching matters to say it will be in its present environment at the end of the winter.

"The County Chairman" has only eight days more to stay at Wallace's theater, when it will clear out in favor of "The Sho-Gun," which comes to town to stay as long as the public wants it—that is, for several months, in all probability.

Edna May's popularity at Daly's is undimmed. "The School Girl" is by far the brightest of the English musical comedies we have had in this country and Edna's personal popularity, which is very large, "does the rest." LEANDER RICHARDSON.



FLORENCE ROBERTS.
As Tess of the D'Urbervilles.



FLORENCE ROBERTS.
From a Recent Photograph.

revives a host of old time memories. In the mind of the present generation, Mr. Morrison's name is linked almost as firmly to Mephisto as that of Joe Jefferson is to Rip Van Winkle or that of Denman Thompson to "The Old Homestead," but leaving back over the Mephisto days altogether, into the later seventies and the early eighties, veteran Salt Lake theatergoers recall another Morrison, whose gifts and versatility it is a delight to dwell upon. The Morri-

Mr. Morrison, though time has frosted his locks, is vigorous and hale, and in spirit at least, is as young as he ever was. He says managers all over the country continue to call for Mephisto, and though he has been "playing the devil" for 15 years, he will in all probability take up the role again next season.

THEATRE GOSSIP.

Mrs. Denman Thompson, wife of the veteran actor, is sick at her home in West Swansea, and it is feared she may not recover.

Haverly's Minstrels, who come to the Theater soon, are still headed by Billy Van, who has recently been named "the assassin of sorrow."

Charles Richmond will close his six weeks' engagement with Amelia Bingham on Oct. 1 and go with Ada Rehan. He expects to produce a new play in the spring after she closes.

Constant Coquelin underwent a surgical operation of the glands of the throat. The operation was successful and the patient is recovering rapidly.

Robert Drouet has been engaged as leading man for Margaret Anglin, who is now rehearsing her new play, "The Eternal Feminine," in New York. Mr. Drouet was last seen in "The Girl With the Green Eyes."

Arthur Byron escapes from the wreck of "Jack's Little Surprise" to become the Little Minister in the revival of that piece, and the chief male part in "Jenny," Zangwill's new play for Miss Adams.

Mrs. Fiske's return will cause no change in prices at the Manhattan. Last winter's experiment there with orchestra chairs at \$1.50 succeeded so well that both Mrs. Fiske and her husband are satisfied to continue it.

Loretta Jefferson, a daughter of Thomas Jefferson, will continue the family traditions to the sixth generation, by making her professional debut, with her father at Lebanon, Pa., in the role of Marie in a revival of "Rip Van Winkle."

Francis Wilson has requested Charles Frohman not to open his starring tour before December or January. Mr. Wilson is taking his first vacation in fifteen years and wants to continue it until that time. The play for his starring tour has not yet been decided upon.

This is Miss Blanche Walsh's last season in "Resurrection." Next season she will be featured in a dramatization by Clyde Fitch. It is said to be a society drama and Miss Walsh will appear as an exquisitely gowned woman, in direct contrast to her present role.

Eleanor Robson's stay in London

In 1871, and the consolidation with the Forepaugh aggregation took place in 1894.

Miss Ida Conquest, who has been leading woman for John Drew, Richard Mansfield and Nat C. Goodwin, and who has had very prominent parts in many of the dramatic productions at the Empire and other Broadway theaters, is the latest actress to be exploited as a star. Miss Conquest has just closed a contract whereby she will be for five years under the management of Thomas W. Ryley, who has lately returned from London.

Richard Harding Davis has a new comedy completed and will turn it over to Charles Frohman upon his arrival from the far east, where he never got nearer the seat of war than Tokio. The theme of the new play has not been divulged, but if it should be as good as "The Dictator," the public will be glad of Mr. Davis' failure as a war correspondent. Willie Collier, by the way, is going to London next spring to play "The Dictator."

Adelaide Thurston proposes to build a monument to the memory of Dan Emmett, the veteran minstrel and au-

Managers Augustin Daly and James O'Neill.

The first week's rehearsal of the Nance O'Neill company was divided between three theaters. The noise of the workmen at the Tremont rendered rehearsal a matter of difficulty. Then the Boston theater stage was procured and finally the Columbia. Miss O'Neill pleasantly remarked that she was "quite accustomed to a variety of theaters in Boston, and didn't at all mind being shifted about." The Tremont stage, however, will be the professional home of Miss O'Neill's company hereafter.

During the past summer Mgr. John R. Schoffel has received manuscripts from no less than 23 dramatic authors, each one setting forth the merits of his play as being ideally suited to the personality and talents of Miss Nance O'Neill. Neither manager nor star, however, found any available material in the plays submitted, with the one exception of Thomas Bailey Aldrich's biblical tragedy, "Judith of Bethulia." Aside from his play Miss O'Neill will employ the same repertoire as last season.

Leander Richardson's Letter

Special Correspondence.
NEW YORK, Sept. 26.—The new Warfield comedy-drama "The Music Master," justifies all that has been said of it in praise since it was produced the other night for trial purposes out of town. It is a charm and a delight as literature and as drama and it bestows upon Warfield the opportunity to greatly distinguish himself as an actor of the most valuable quality—an opportunity which he grasps with a firmness and certainty of touch that are beyond resistance. Heretofore we have all regarded Warfield as a specialist, the best in his era to be sure, but still a specialist. He has played a series of ancient Hebrews of varying kinds from grave to gay and from glady to pathetic, showing a wide range of skill within these limitations and always winning us. But the complete versatility of his art. In "The Music Master" Warfield gets away from all this so far and with such sureness of mastery that he establishes himself beyond doubt or question as one of the very greatest actors of his time, from whom we may expect fairly startling personations as he ripens with advancing years. The pivotal character of this play, written by Chas. Klein under the guidance of David Belasco, is a tender-hearted old German who has come to America after domestic infelicities in which his wife and

daughter have been lost to him. He is in poverty, and while serving as pianist in a 10 cent museum he falls into an east side boarding house affected mainly by other musicians who are in about the same monetary circumstances as himself. His own daughter, unknown to him, comes to him as a pupil and the circumstances of this condition lead to the climax of the story. Many of the incidents are intensely touching and many others are amusing beyond description. "The Music Master" is the kind of play that fills you with laughter, and while the ripples of it are still spreading over your countenance, brings the tears irresistibly to your eyes. It seems almost a pity that the time at the Belasco theater is not open for the remainder of the theatrical season, for while we shall welcome Mrs. Carter with fervent acclaim at Christmas time, we shall part from Warfield with deep and unmeasured regret.

New York looks as if it had been struck by a rare and vanguard of circus men, among whom rivalry had run riot in their determination to plaster the highly hued lithographs of Lew Dockstader's Minstrels over everything that would stand still long enough to be covered. Dockstader grins at one from the fences, observes one benignly from the course of demolition, stares steadfastly from barrels and big pipes, and in fact, catches the eye of every passer-

"CASEY AT THE BAT."

ORIGIN OF THE POEM.

PROBABLY as long as De Wolf Hopper's name is before the public it will be connected with that familiar "epic," "Casey at the Bat." No matter what role Hopper is playing or in what part of the country he is, his audiences always insist upon "Casey." Mr. Hopper was asked how he secured the poem.

"Now, thereby hangs a story," he answered. "It was long before 'Wang' ever saw the light. It was in 1887 that Archibald Clavering, Junior sent Casey to me. He never said where he got it, but merely requested that I should read it over and recite it the next day, when the Chicago and New York baseball clubs would be in the house. I looked at it and I nearly fainted. We were playing at Wallace's then, and I was in no mood to get anything new in shape. My son was ill with diphtheritic sore throat, and I believed he was going to die. I told McCall I couldn't do it, and that was all there was to it. The next day at 1 o'clock I got a wire that the boys would be through all right, and I sat down with Casey at 3 o'clock in the afternoon."

"If Casey is anything it is a mile long. I had it, however, within an hour, and kept it going in my mind. We were playing 'Casey' in the A. S. then. Well, the night performance came around and in the boxes sat the two ball teams. There was old Anson, Ewing and other famous ball players. To make a long story short, I pulled Casey on them, and it made an enormous hit. 'After the show I hurried to the gutter and asked him the name of the man who wrote Casey. He said he didn't know and told me he had cut it out of a San Francisco paper some time before, because it had made an impression on him. Will you believe me, I tried for four years to find the man who wrote that thing? I asked everyone. I made the life of every man I knew a howling wilderness, but I never got it. There were initials signed to the gem, but that was all: 'E. L. T.' and that was every blessed thing I could discover."

"One night I was playing 'Wang' in Worcester, nearly five years afterward,

and I got a note at the theater which asked me if I would come around to a club I knew after the show and meet the author of 'Casey.' I went and was introduced to Ernest L. Thayer, a manufacturer of Worcester, a charming fellow; every one knew him and liked him. There you are. We met and but over the other details of the wassail that followed I will draw the veil of charity."

Presidential Election will make no Change.

No matter which candidate is elected, Foley's Honey and Tar will remain the people's favorite remedy for coughs, colds and incipient consumption. It cures colds quickly and prevents pneumonia. A. J. Batesville, Ind., writes: "I suffered for three months with a severe cold. A druggist prepared me some medicine, and a physician prescribed for me, yet I did not improve. I then tried Foley's Honey and Tar and eight doses cured me." Sold by F. J. Hill Drug Co.

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Will be made via the Oregon Short Line and U. P. Lines west of Ogden River. Tickets on sale from Ogden 8th inclusive; good for return until Oct. 12th. From Green River to Ogden and intermediate points October 2d to 8th incl. limited to Oct. 12th. Other points October 2d to 8th; limited to Oct. 15th. See agents for full particulars.

CONFERENCE EXCURSIONS

Via Denver & Rio Grande R. R.

For the Semi-annual Conference, L. D. S., and the Utah State Fair, at Salt Lake City, the D. & R. G. R. will make the usual low rates from all points on the line. Tickets will be sold from all points between Ogden and Timpani, inclusive, limited to Oct. 12. From Park inclusive, limited to Oct. 15. From Salt City and Heber Branch tickets will be sold Oct. 3 to 8 inclusive limited to Oct. 12. From all other points Oct. 3 to 8 inclusive limited to Oct. 15. See any Rio Grande agent for particulars.

GEO. D. PYPER
MANAGER.
CURTAIN 8.15

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MATINEES—WEDNESDAY AND SATURDAY.
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In her two latest triumphs,
Monday, Tuesday, Wednesday Matinee, and Saturday Night,
"Tess of the D'Urbervilles"
Lorrimer Stoddard's Dramatization of Thomas Hardy's
Famous Novel. Copyright by Harper Bros.
Wednesday, Thursday, Friday Nights, Saturday Matinee,
"Marta of the Lowlands,"
A Spanish Romance by Angel Guimera.

SEATS SELLING. PRICES: Eve, 25c, 50c, 75c. \$1.00.
Matinee, 25c, 50c, 75c.



MILKA
TERMINA

News has been received by friends of Mme. Milka Ternina in New York that the great prima donna may never be able to sing in grand opera again. She is now in retirement. Mme. Ternina sang Kundry in "Parsifal" at the Metropolitan Opera House last season and also appeared as Elizabeth. At times her voice would fail slightly, and it was evident that she sang with effort. Many musicians claimed that her voice was overworked.