

Dramatic



PLAYERS are necessarily wanderers. As a class they are perhaps the most homeless of all earth's homeless. It is but the rare few of them who have ties—that is, the binding ties that develop into home and domesticity, and thus it is that their affections find lodgment solely in friendships formed in the profession that always lonely world in which they live by themselves.

Friendships thus formed are lasting and sincere. We, of one city, meet our friends daily. They, of the entire earth, or as much of it as they traverse, may not meet even a familiar face for months at a time. And it is this condition, according to Howard Kyle, that led to the custom now so general among actors, of scribbling a greeting upon the dressing room mirror addressed to the player who is next to occupy the room.

"Dressing room literature," remarked Mr. Kyle the other day, "has been in vogue for a number of years, but until this season I did not realize that the custom of a greeting written on the glass with soap had become so general that certain stars will actually take offense at its omission. Such is actually the case. John Drew and Lawrence D'Orsay had a set-to of no little importance because the latter failed to write something in the star's dressing room at Louisville. Drew only a few nights before had addressed a pretty sentiment to D'Orsay. It ran something like this:

"You ever-gentle, chubby fellow,
With humor clean and fun that's
mellow—
Oft with smiles you've chased the
tears away;
God bless you, pal, and a Happy New
Year's Day."

Now, D'Orsay came to the theater in "The Earl of Pawtucket," and the verse was the first thing he discovered. It delighted him. To be held in such high esteem by Mr. Drew was a great pleasure. But Mr. D'Orsay is English. He did not remember when he got to Louisville, that Drew was to play there next, and it never once entered his head, of course, to inscribe anything to Mr. Drew. The latter, knowing that D'Orsay was the preceding star, made his way to the dressing room and eagerly scanned the mirror. It was immaculate. Drew demanded the presence of the janitor, and was taking him to task for having washed the mirror when the frightened attaché proved that water, nor brush, had touched that particular room since the Earl's departure. What grieved Mr. Drew was the thought that D'Orsay did not even take the trouble to acknowledge his greeting. It would have been worse to have thought that D'Orsay did not know the eminent American star was playing in that neighborhood. But, as it was, there was actually an estrangement between the two until D'Orsay wrote a note of apology. And they are now good friends again."

Mr. Kyle has a collection of copies of inscriptions that have been left to him by well known players, and some of them are choice, especially those of comic opera comedians, such as Frank Daniels, Jeff Deans and Francis Wilson. The custom has become so common that in many theaters of the east, the management provides a certain set of chalk for the dressing rooms, and that will not scratch the glass, nor yet smear it.

Mr. Kyle added that he believed the custom itself came naturally to modern actors through the law of inheritance. In the days of the Elizabethans, when acting was a time, the players would write words of warning upon signposts. For example: "Ye Sheriffs of Nottinghamshire burks near, Pass on." And the next player to pass that way better than to tarry in the neighborhood.

This idea has since been improved upon by the American tramp, who has an alphabet of signs and marks for the gate-posts, indicating whether a woman, a dog or a kind lady is to be found within.

The dramatic club hailing from the University of Utah under the direction of Prof. Maude May Babcock, gave its annual presentation at the Theater last night in the presence of a large and merry crowd. There were no such scenes as those which made last year's performance memorable, notably the distributions of vegetables, etc., but the students were full of hilarity, and the air was rent with college yells, rendered fortunately between the acts, and one of the stalls was occupied by a crowd of "frats" who had one of their number bawling out during the evening, passing through the mysterious of initiation. There was thus a good deal in front of the house to entertain whenever the curtain was down, and while the play was going on the audience did not lack a moment for amusement. While "A Scrap of Paper" is rather delicate and difficult for amateur production, it was rendered quite well from that standpoint. The two principal parts in the comedy were played by Mr. Thomas, who was well played in the main, though a little more "ginger" on the part of each would have been acceptable. Mr. Johnson in the comedy role, was rather good at home than on the stage. Mr. Carlson played with vigor, but his make-up was hardly the ideal. Mr. Marshall acted the part capably, and Miss Ritten, though over-weighted with a difficult part, looked very charming in it. Miss Tibbitts, Miss Snow, Miss Schimmler, and Miss Parkinson all acquitted themselves with credit.

The stage was handsomely dressed, and the ladies were charmingly gowned. Mr. Shepherd's orchestra contributed to the pleasure of the evening by some very artistic renditions.

Augustus E. McCune, business manager of the James and Ward company, was here during the week, announcing the fact that the popular combination could not get suitable dates at the Salt Lake Theater, and would therefore have to pass on east without giving us a glimpse of their new and magnificent production of "Julius Caesar," which is the principal vehicle of the return trip. Ogden will see the performance next Thursday, and Provo on Friday, and while the company makes the long jump to Kansas City.

Mr. Ward is giving his beautiful interpretation of Marc Antony—one of the finest things in his repertoire—and Mr. James, of course, is the Brutus. Miss Alma Kice is the new leading woman, and Norman Hackett still does "leads" with the stars.

James Neill, the actor, and Oliver Morosco, proprietor of Morosco's Grand

opera house at Los Angeles, have combined in the organization of the Neill-Morosco company, which is independent of the Neill company, and which will play here at the Grand during the present season. The members of the company include Howard Gould, who starred in "The Prisoner of Zenda," last season; Amelia Gardner, leading woman; Theresa Maxwell, last seen here with James and Ward, but more recently with Lawrence D'Orsay in "The Earl of Pawtucket"; George Woodard, character comedian; Harry Montoye, juvenile; Frank McVicar, Thomas Oberle, Robert Norris, Wilfred Rogers, H. J. Ginn, Phoebe McAllister and Elsie Remond.

Managers James and Hammer have received a letter from the management of the company, stating that during their local engagement the repertoire will include the following: "In the Palace of the King," "Mrs. Danvers," "The King of the Cats," "The Heart of a Lion," "The King of the Cats," "A Contented Woman," "Jim Bludso" and "The Girl I Left Behind Me."

It is pleasant to learn by letters from "Bob" Easton, that the tour of "The

Paul Gilmore, who was in Salt Lake a few weeks ago with "The Mummy and the Humming Bird," is rounding the circle of the northwest and will be in Butte inside of a month.

A writer in a Louisville paper states that artists who have been in the habit of asking from \$900 to \$1,400 from that to \$2,000, may now be had from \$500 to \$900. Names would be interesting.

Chester Clarke, the nephew of Edwin Booth, son of John Scherer and Asia Booth Clark, grandson of Janus Brutus Booth, has been engaged to play a part in Amelia Bingham's Olympia.

Mrs. Brune, who has been in London for some weeks with her husband Clarence M. Brune, has gone to Paris to receive vocal instruction from Sie Shrigilla for two months. Mr. Brune's company are now touring in the English provinces.

In New York tonight William Gillette will give the 100th performance of "The Admirable Crichton," and the occasion is to be gallantly celebrated by his



VIOLA ALLEN CLOSES.

The well known actress, Viola Allen, closed her season suddenly at the Knickerbocker Theater, New York, last Saturday night on account of illness. She was playing in a big Shakespearean revival of "Twelfth Night," and had scored an unbounded success. A telegram to the "News" says she was operated on immediately for mastoiditis, a disease of the skull. The surgeon who performed the operation said that had she delayed the operation 24 hours, she could not have lived. He added that the brain was exposed in two places and that it would take several days to tell what the outcome would be.

Bonnie Brier Bush, company continues a triumphant success, and that in places where last year they did indifferent business, they are now hanging out the "standing room only" sign. Another year's tour has been decided upon. A bit of position in that line, including Easton himself, and there is a likelihood that the October conference dates next fall may be filled by the company in this city. Mr. Easton writes that the handsome leading man of the company, Mr. McVicar, who made such a pleasant impression here, now presents Lord Hay in the first act in full Highland costume, which scores immensely with the audience. A bit of position in that line, including Easton himself, and there is a likelihood that the October conference dates next fall may be filled by the company in this city. Mr. Easton writes that the handsome leading man of the company, Mr. McVicar, who made such a pleasant impression here, now presents Lord Hay in the first act in full Highland costume, which scores immensely with the audience.

"Uncle Tom" winds up at the Grand tonight. Monday being a holiday, the house will open for a matinee, the attraction being Gus Sun's minstrels. Their engagement lasts up till Wednesday with a Wednesday matinee. The company has secured some good notices along the road, the comedians, Russell and Heran, coming in for special commendation. In addition to the usual first part, the company includes a number of vaudeville and variety acts.

Mr. Pyper expects to see an old fashioned boom when "A Chinese Honeymoon" opens Monday afternoon and evening. The company brings a big New York production, and has at its head such clever people as John E. Henshaw, Miss Stella Tracy, Miss Toby Claude, and Mr. W. H. Clarke. "The Chinese Honeymoon" has had a run in New York almost equal to that of "Florodora" itself, and with the lavish equipment the managers send to this city, it ought to be assured of a great reception here. Five performances will be given from Monday to Wednesday evening with two matinees.

Florence Roberts is assured of a royal welcome when she comes back to us next week. No star that appeared on the Salt Lake board last season left a stronger impression than she, and in "The Frisky Mrs. Johnson" and "Zaza," the two plays which she will present next week, she will have two of her favorite characters. The first named play was presented here by Amelia Bingham, but Miss Roberts now owns the rights to it. "Zaza" is so familiar that it hardly needs any comment. It has always been regarded as Miss Roberts' very best character, and from every place that she plays, come the reports that she is duplicating her old time success.

THEATRE GOSSIP.

Ward and James are doing a Shakespearean revival in San Francisco, so that appears to be as big a success financially as it is artistically.

The Rogers Brothers, themselves, are to undertake a trip to the coast shortly, and will bring with them all the beauties of their New York company from the Knickerbocker theater.

The tour of Blanche Walsh in "Resur-



FLORENCE ROBERTS.

Who Comes Back to the Theater Next Week.

rection," the greatest dramatic sensation of the present decade, will be remembered as one of the few genuine financial successes in one of the worst theatrical seasons on record. Miss Walsh is now playing a return engagement in Chicago at McVicker's theater to capacity audiences, as was the rule on her former engagement. Miss Walsh will be seen on the local stage in "Resurrection" in the near future.

A knowing theatrical manager in New York once summed up the sad passion among dramatic and musical critics to deal smartly with the affairs of the stage in these words: "We have to be cautious about giving the opening for ridicule. They (the meat and theatrical reviewers) must have their laugh at any cost. If an unknown actor or actress walked on our stage next Monday night and gave the best reading of 'Hamlet' they ever had heard, his name would shatter his fame. They would hiss his comments on it and laugh him off Broadway."

As further evidence of the success that attended the efforts of Nance O'Neill in the storming of the ramparts of dramatic art in Boston, one of the most enthusiastic of that city thus writes to the Boston Herald: "Looking back over the history of the Boston stage for over 25 years, it can be truthfully said that no female star, not even Mary Anderson, Clara Morris or Julia Marlowe, has during that period made so unequivocal a hit upon an opening night in Boston as did Miss O'Neill last evening." Blanche Walsh of her supporting company is highly spoken of.

A contract was let last week for the refitting and redecorating of the Iron-quois theater, Chicago, and the playhouse will be reopened in the early spring. The cost of the repairs will be in the neighborhood of \$2,000. It was thought improbable that the building would be used again, and the Iron-quois Memorial association had made

plans to use the site for a hospital or other public institution to commemorate the victims of the fire. The letting of the contract for repairing the playhouse, however, puts an end to these plans and conjectures. It is said that the name of the theater will be changed to the Northwest.

Is Richard Mansfield an acting manager? Yes, Richard Mansfield is an acting manager. Why is Richard Mansfield an acting manager? Because he manages to act while he manages, and manages while he acts. It is now announced with some authority that the first actor will produce "Ivan the Terrible" in New York this season. In spite of the organized, insistent and determined objection of his board of advisory managers, Mr. Mansfield has fought on this desire to "do Ivan" from the beginning of his season. He wanted to do it in New York, then in Chicago, then in San Francisco, and now, by jingo, he says he will do it in New York. Isn't he an acting manager?

This is the last week of the Philadelphia engagement of Miss Blanche Bates in "The Darling of the Gods." From there the attraction will proceed to Chicago to commence a run at the Grand Opera House. The interest in the fact that all the boxes for the opening night were engaged a year ago—"The Darling of the Gods" will be the first attraction to enter Chicago having in advance, this week having gone on in Philadelphia, under orders from Mr. Belasco, who gave instructions to that effect as soon as he read of the action of the Chicago council. The Chicago engagement did not open until Tuesday night, Feb. 18, owing to the elaborateness of the production and the distance from Philadelphia to Chicago—in a special train, consisting of six baggage cars, three showmen, a diner, and a car for Miss Bates' private stable of three thoroughbreds.

Leander Richardson's Letter

NEW YORK, Feb. 15.—It is a remarkably strong cast that is being put together for the big spring revival of "The Two Orphans" in which A. M. Palmer, Klav and Clinger, Daniel Frohman and William A. Brady are interpreted as backers and promoters. Those already engaged for the play are Clara Morris for the old lady's part; Kyrie Belle for the Chevalier; James O'Neill for Pierre, the cripple, and Charles Warner for the role of Jacques, originally played in this country by McKee Rankin. As to who will have the character of Louise, the blind girl, for many a day there has been a chance that Grace George may be induced to play the part in this distinguished company. Negotiations to that end have been in progress for the last few days, and it would not be surprising if they were to come to a favorable conclusion. James O'Neill, by the way, will in all likelihood make a new departure next season, presenting impending revivals of classic plays like "Richard III," "King Lear," and "Hamlet." He will be assisted by a woman star of recognized position, whose name cannot be given out at the present moment for business reasons of importance. That there is a demand for material of this character, presented at the hands of skilled and celebrated players, is shown by the extraordinary success won by Ada Rehan and Otis Skinner, not alone in New York, but in the other large cities, where the financial returns have been enormous and the enthusiasm of the audiences has mounted to a very high pitch. Mr. O'Neill, who has played "Monte Cristo" so long that most people have forgotten he can play anything else, was noted as an actor of altogether unusual versatility and power long before he arose to stardom. At the present moment, in the fullness of his maturity, he should give impressions of the roles of which mention is made, characterized not alone by thoughtful and scholarly treatment but by virility as well.

"Glimmering Florida," the current attraction at Daly's theater, is an amusing farce originally produced in London without music, but now supplied with a score that is of considerable merit. The presentation is the enterprise of John C. Fisher and Thomas W. Ryley, and no additional assurance need be given as to the

completeness and lavishness of the production. The cast is of the first quality, including Adele Ritchie, Adelaide Prince, Phyllis Rankin, the Hengler sisters, Cyril Scott, Ferdinand Gottschalk, Forrest Robinson, George Schiller, Eugene O'Rourke and a large auxiliary force. The piece, in spite of its rather clumsy title, will undoubtedly run on at Daly's for some time to come.

Eleanor Robson had a very warm reception on Monday evening when she

moved into the Criterion theater with "Merely Mary Ann," which, it is a foregone conclusion, will remain upon this stage until the end of the season. The play had been repeated 50 times at the conclusion of the engagement at the Garden theater and its one hundredth representation in New York will take place at the Criterion March 25. There are not many of these records dating about during the present season, and for this reason Miss Robson may specially congratulate herself.

"Mother Goose," at the New Amsterdam theater, is probably the first spectacular show in this country—or any other—that matter—to have upon its pay-roll and in active service a full-blooded North American Indian girl. There is a song in "Mother Goose" called "Laughing Water" that has made an extraordinary hit. The singers participating in this number are made up as Indians, and the other day the stage manager was very much surprised to receive a call from a young woman applying for a position in the "Laughing Water" chorus—a young woman who, although exceedingly pretty, bore upon her countenance unmistakable evidences of Aboriginal ancestry. The idea of an Indian song with a real Indian maiden in it appealed to the stage manager, and the Mohawk chorus girl is now a quite potential figure in the New Amsterdam's big spectacle.

"Transferred by order of the mayor of New York," as his advertisements put it, Kyrie Belle, with "Raffles, the Amateur Cracksman," has resumed his New York run, taking possession of the Savoy theater. Mr. Belle has given 119 performances of this piece in New York and will remain with it at the Savoy until the end of next month, when he is to join the "Two Orphans" company as already mentioned in this letter. Mr. Belle's audience are naturally much larger than those he formerly drew at the Princess Theater, although he kept that small auditorium pretty well packed throughout his engagement there.

"The Pit" at the Lyric Theatre, is unquestionably a great and solid success. The enormous auditorium (the Lyric's holding capacity is more than \$2,000) is packed to the doors every night and at the matinees, and there are extraordinary demonstrations of approval at the end of the scene representing an exciting episode in the wheat plot. Wilton Lackaye, who long cherished an ambition to be a star of the first magnitude, has his wishes amply gratified in the present instance. He has scored an individual triumph of the most enviable description.

"Mrs. Leslie Carter," said David Belasco yesterday, "will play all next season at my theater in New York. I have already finished one play for her use, and before the autumn comes around I will have another ready in case she finds it necessary to fall back upon a second drama. This contingency, however, is extremely doubtful in my mind, as I am convinced that the work I have already prepared for her use will be found amply satisfying, both to Mrs. Carter and the public." Asked what he intended to do with Blanche Bates, after the end of the current season, Mr. Belasco made an evasive reply and indulged in the steps of the elevated railway. It is not difficult, however, to do a little guessing that will hardly be far out of the way. Mr. Hammerstein is laying the foundations for a new theater in Forty-second street, near Eighth avenue, to occupy the same space as that covered by the Belasco theater. It doesn't look to be a reasonable proposition that Oscar is constructing the new house upon a purely speculative basis while already engaged in putting up the large-

est theater in the world at about point on Manhattan Island. Several months ago, through the medium of this correspondent, Mr. Belasco stated that he was trying to frame up his affairs so as to play only in New York, Chicago and Boston and, at St. Gilbert remarks, "taking one consideration at a time, it seems likely that Miss Bates may play in the metropolis next year while Mrs. Carter holds sway at the Belasco."

A daily newspaper, printed in a glass house, so that all the process of the outside, is to be one of the featuring season at the Metropolitan amusement resort. The contents of this periodical will not be confined to the park itself, but special efforts will be made to bring in the news of the day from all parts of the country, and visitors will be enabled to see how the information is put together, rendered in type and eye.

"Mrs. Wiggs" of the Cabbage Patch does the week at Norfolk and Richmond and afterward will be seen in Washington and Baltimore, prior to her Boston engagement. This play, which has been one of the really great successes of the season, playing to \$3,400 in a single week in Louisville, \$12,000 in a single week in Cincinnati, \$14,000 in St. Louis, \$10,000 in Cleveland, and so on. Some of the cities where it is usually voted pretty hard proof of its financial success, thus making it a Wiggs' conquering visits all the more worthy of note. The comedy will come into the Savoy theater, New York, next September with no limitation as to the duration of its run.

W. H. Thompson in "The Secret of Polichinelle," has resumed his metropolitan career at the Garden theater, where his audiences are quite large.

Charles Frohman announces for the remainder of the season in New York, William Collier in "The Dictator," Charles Hawtree in "Saucy Sally," Henry Miller in "Man of Spades," in the course of the next three or four weeks Mr. Frohman will make his annual trip to Europe, remaining abroad until August. Just now he is in a state of high elation over having won 12 prizes at the dog show—a fact more satisfactory in its completion than the production of a round dozen successful plays. Mr. Frohman has a baronial domain at White Plains and is an enthusiast in the breeding of dogs of aristocratic lineage.

Era Kendall in "The Vinegar Supper," will begin his Boston engagement on Washington's birthday. He made a tremendous hit there last season.

Richard Mansfield will play "Ivan the Terrible" for only two weeks at the New Amsterdam theater. Afterward he will revive "Beau Brummell" and the other plays of his repertoire.

It looks as though "The Girl from Kays," with Sam Bernard in the role of Hogenheimer, would remain at the Herald Square theater until the end of the theatrical term. Lots of people were sorry for the management after the opening night, but they are not sorry any more.

Chauncey Olcott's engagement in "Terence," at the New York theater, has not been successful, financially. He is now in the hands of the management of Chauncey for Broadway auditions. He has never accepted Irish plays since the day of Boucicault and "The Shaughraun." Perhaps Irish plays are not as good as they were.

LEANDER RICHARDSON.

HARD LINES FOR CHICAGO THEATERS.

Before there is a reopening of the Chicago theaters there are many rigid requirements that must be complied with. These are the conditions that must be observed:

Steel fire curtains are specified. Asbestos defeated.

In the rear of all banks of seats on all floors must be cross aisles leading directly to fire escapes or emergency exits.

Fireproof scenery and equipment behind the stage.

Smoke vents controlled by electric and mechanical dampers.

Automatic sprinklers above and below the stage and in adjoining rooms.

Stand pipes, hose reels and portable fire extinguishers.

Fire alarms on all floors, on stage, and in ticket office.

Two or more firemen detailed to each theater, and fire drills twice a week.

All theaters heretofore erected shall be so located that they adjoin at least two public thoroughfares. All floors, balconies and galleries, including the stage of such building, shall be surrounded on four sides by either open spaces or inclosed fireproof passages, both of which shall be outside of the audience room or auditorium, shall open on or connect directly with such public thoroughfares, shall be maintained free and clear of obstructions, and shall not be less than eight feet in width, clear of any and all obstructions except stairways. Index signs reading "This way out" shall be placed conspicuously in such open spaces and passages.

In all cases where the floor of the auditorium of the buildings of class 5 (theaters) are banked or stepped up from the floor level of the lowest bank shall

not be above the sidewalk level.

Stairways in theaters shall be in width equivalent to 20 inches for every 100 seats and fractional parts thereof in such buildings, but in no event shall any stairway in such building be less than four feet wide in the clear.

Each balcony and each gallery shall have immediate access to its proportionate amount of such stairway space, based upon the equivalent of 20 inches of space for every 100 seats in such balcony or gallery.

All stairways shall have hand railings on each side thereof. Stairways shall not ascend a greater height than 12 feet without a landing.

The main floor and also each and every balcony and gallery shall have entrance stairways from the street level, separate and distinct from every other entrance stairway.

The minimum width of aisles with diverging sides shall be two feet eight inches at the end near the stage, and not less than three feet wide at the other end.

The minimum width of aisles with parallel sides shall be three feet.

Every aisle shall lead directly to an exit.

No more than 10 seats shall be arranged in any one row between aisles. Seats shall not be less than 22 inches in width, measured at the top of the seat backs.

Rows of seats shall not be less than two feet ten inches from back to back, and no backs of seats of a greater rise than 18 inches.

A bond of \$25,000 guaranteeing the performance, by Aug. 1, of all the requirements of the ordinance, is demanded, and when the theaters accept it is probable that most of them will advance their plans in order to accept and to meet the larger expenses of running under the new restrictions.

Salt Lake Theatre,

GEO. D. PYPER,
Manager.

3 NIGHTS And One Matinee Beginning FEB. 29 MONDAY,

Engagement of the Distinguished American Actor,

Mr. Charles B. Hanford,

Accompanied by

MISS MARIE DROFNAH

In Three Magnificent Productions.

Monday Night, Feb. 29th—RICHARD III.

Tuesday Night, March 1st—RICHARD III.

Wed. Mat. March 1st—TAMING OF THE SHREW.

Wed. Night—THE MERCHANT OF VENICE.

A NOTABLE CAST AND PRODUCTION!

CHARLES W. MEAKIN,
Business Manager.

Under the Management of
F. LAWRENCE WALKER.



Mr. Hanford as Shylock in "The Merchant of Venice."

FREE LIST ENTIRELY suspended during this engagement. Carriages may be ordered at 10:45. Prices 25c to \$1.50. Matinee 25c to 75c. Sale begins Feb. 26th.