Dramatic and Lyric.

Alvin On and Off the Boards—He Will Essay Hamlet Next—Esmeralda—Herrmann—Stage Notes.

Salvini is an actor very much in need of a play. While his Three Guardsmen is a magnificent production, and his representation of D'Artagnan a never-failing source of delight, yet that play alone is not sufficient to enable him to fill the usual periods in the big cities. Dan Rice is amusing, but worn out. Ray Dean is pleasing indeed, barring the Boston accent. Marie Celeste is most meritorious, but in most places it has too not so much of with the name of James O'Neil, and is beginning to wear as much of a somewhat fickle fact it seems to succeed on to pull much of a house.

In his dilemma, Mr. Salvini has turned to that never failing source of genius, Shakespeare, and announces that he will soon produce Hamlet on a scale of magnificence not before seen in the history of that play. The first rehearsal of the great tragedy was held by Salvini and his company the other day on the Salt Lake Theater stage, and from now on, as steps in the larger work are made, the play of the play will be pushed. Salvini is his own stage director, and the version of Hamlet he uses is that adopted by Booth and Forrest, though he does not scruple to make any alterations in the readings, the italics or the arrangement of scenes that he thinks will improve either. He will make a most picturesque Hamlet, that much can be said in advance, and if he can keep the crowds turn out in honest, and not fall into the majority of utterance that makes his singing sensational it will be and yet sufficient all the interests of our peculiar English—he should portray a striking conception. That he has repose and can simulate the gentle melancholy required in the part of the Danish prince, the first scene in Ray Dean unmistakably tells, and that he can blaze through the fiery parts of the character as well as any actor living, is well assured. Where he will meet his main difficulty will be in the soliloquies—those parts that require the purest lingual accomplishments, the parts in which Booth so especially shone. But we shall not be at all surprised if Salvini is the man destined to fill the niche left vacant by the death of Booth; Fechter's Hamlet was accepted, and contrasted with Forrest's English, Salvini's is an entire Century Dictionary and Webster rolled into one.

Salvini is even more striking off the stage than on. Does on the stage he is positively pretty; that is in the face. He has a slender sinew in his members that he blows surprisingly well on the stage. His manner is all merriment and joyousness, as he walks gally along the street, or dances along his hotel corridors—he seems incapable of doing anything deliberately—he reminds one of a boy just let loose from school rather than of the coming tragedian of the day. He recently married Maude Diana, the somewhat colorless little actress who played the role of Constance in The Three Guardsmen and of the boy in Don Cesar. Each year Salvini pays a visit to his home in Italy, that old Hon of the stage whose last days are being passed in ease and retirement in his native country. The old man is said to watch the career of his son with all the pride and anxiety that so great an artist and so fond a father would naturally feel.

The most important engagement Charles Frohman has made recently is of Maude Harrison who joined his Girl I Left Behind Me company on Monday, Dec. 31, at Pittsburg. She is playing the leading role of Kate Kenyon, succeeding Blanche Walsh, who joins Nat. C. Goodwin.

James O'Neil, the Salvini, has long been on the lookout for a new play; he is easily in need of something to succeed the well worn Monte Cristo. We will not be surprised to learn that O'Neil has made a visit find in the whole of the Danishfie, the famous drama once seen here with Charles B. Thorne and Fanny Morant in the principal roles. The play has never been seen in the West since, but it is a very strong one, and O'Neil should make a remarkable Dane. Put in what a strong supporting company, the Dramatic world make O'Neil another season.

Lewis Morrison has secured a version of the Frank Dalsheim, written by Harrison Grey Fiske, editor of the Dramatic Mirror, and will make a special and elaborate production of it next season. There is no actor on this side of the Atlantic better adapted from Mephisto to play the character of Vandenhoff, the villain of the Passport play. The part possesses many of the wild and supernatural traits of Mephistopheles, in which role Morrison has made a hit.

The new opera house—"Grand" still shines dimly, but in the crow-shows come to town week tonight, and a very cheering result for the management is that the week's receipts will show the heaviest average of any yet. Nothing was more artistic than anything the company has yet done, viz: All the Comforts of Home seem to have struck more of a popular chord, and it was immensely pleasing and amusing, while by the way, she finally taking on more and more of a melody tone. The addition of Willard Weiss to the attractions of the house is a great managerial stroke, and the beautiful tone of his violin, especially in the orchestral music during the play, is thoroughly enjoyable. Next week the company range into a new field with Esmeralda, last received in New York with Annie Russell in the title role.

Not since the production of the Mikado, six or seven years ago, has the Fifth Avenue Theater in New York enjoyed such large and enthusiastic audiences as are now assembling there to see Fanny Davenport's magnificent production of Sardou's Gismonda. From a scenic point of view, it is said that the presentation is way beyond any other play, making the old time presentations of the White Fawn and the Black Crook seem insignificant. The numerous fine scenes of passion captivating Gismonda, the Duchess of Alicon—played with admirable intensity and success by Miss Davenport—will be witnessed by the scores of the next two seasons by theatre-goers all over the country.

The Eighteenth ward hall has a reputation of its own for select and enjoyable entertainments, and the one given there last evening to a crammed house was no exception. A list of Monkeys was given for the second time by Misses Heborne, Taylor and Cannon and Messrs. Best and Brown, a jig was most artistically danced, the improvement in many places being quite marked over the original production. The site was made up of some very enjoyable features, Mr. Wells in singing a beautiful song for a humorous reading, the Misses Eberbeck doing some delightful piano playing, Ardelle Cummings, a very glibly young girl, surprising and pleasing all with her manipulation of the violin, and Mr. D. O. Calder doing a decidedly star role with the new and marvelous kinetoscope, the graphophone. The substantial sum realized from the entertainment goes to the aid of the ladies who will represent Utah in the national women's suffrage convention at Washington.

Belle Martinot will soon be here in the Passport. The play is light and gay, Inline French is the prominent of its situations, which are occasionally somewhat frisky. The central idea is the same as that Colonel Savage used in My Official Wife. But what the author made into a drama, Moore, Yardley & Stephenson, authors of the Passport, have beaten up into the highest form of comedy.

Prof. Paulsen's unique entertainment, the pacific story called The Flag of Our Country, is going on at the Theater this afternoon. It will be repeated Monday night. A number of very clever soldiers, chief among whom is that wonderful child violinist, Master Paulsen, take part in the entertainment, which is for the benefit of the Orphans' Home.

The Civil Rose Opera Company will, by arrangement with Sir Arthur Sullivan, produce the revised version of Ivanhoe at the Royal Court Theater, Liverpool, early this year. The opera will afterward be placed in the regular repertory of the troupe.

Herrmann, the great and only wizard, comes to the Theater next Friday and Saturday evenings, and without doubt the whole town will be out to see him. Among his other marvelous achievements, will be an attempt to fill the Theater at a matinee performance. He prior to residence this season is called the Artist's Dream, which is especially interesting, as it is the magician will be seen in the character of Mephisto, and the place used is a Kiss with which the magician has never been identified before, it being a short play in which an illusion is made to the central figure. The presentation is particularly club-like and introduces novel electric effects and special scenery and spectacular illusions. The story it tells is that of a young artist who has painted the picture of a lovely young woman and falls in love with it. His hopes, however, are of no avail, so the picture has an enemy and is simply an emanation of his imagination. As he is painting the finishing touches to the face a storm is heard without with awful lightning flashes and thunderclaps and to the music of it Mephisto suddenly and mysteriously appears from the background. Simultaneously with his appearance the eyes of an owl's figure above the mantle glow with fire and the skull of death over it is illuminated very mysteriously. Mephisto makes a few passes over the picture and behold, a miracle has taken place, the inanimate canvas has become its very counterpart in the artist. To the intense joy of the artist the beautiful young woman beckons to him and he leaps her from the frame and in his joy they embrace a dance together. But soon they are about to fly from the place the bell at hand is heard, the storm again awakes and with a sardonic laugh Mephisto forces the little woman to become a picture once more and vanishes in a flash of fire while the poor artist falls to the floor in despair.

"Audiences," says Henry Miller, "do not realize how much an actor's performance depends for success on the actress who plays the opposite role. Many of the best's best speeches on the stage of business would lose their significance were the actress not so in sympathy with his impersonation, and vice versa. I have been singularly fortunate in this respect, for I have played within the decade with the foremost emotional actresses—Adelaide Neilson, Ada Cavendish, Modjeska, Clara Morris, Annie Russell, Minnie Maddern and Ada Rehan. I may add that I do no secret have I found it necessary to play their with Viola Allen, the Duke to my Bassi in the Marquisadeers."

Speaking of the Marquisadeers, Charles Frohman is bound by contract to produce Bronson Howard's new play at the Empire theater in New York on January 14th. In consequence of the equal success of the Marquisadeers at that house, however, Mr. Howard has agreed to accept $5,000 in lieu of his contract, and it may be by the production of the play will be postponed until next September.

Prof. Radcliffe's second concert at the Congregational church will be given on Tuesday evening next. A fine program has been prepared, the prices have been laid down to the popular note, and we trust a good house will be in attendance.

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