



One of the strongest engagements of the year is announced for next week at the Salt Lake Theatre, opening Monday night. Frank Daniels has had so much advertising that the mere announcement of his coming is sufficient to set up a riot at the boxoffice. It has been several years since he appeared in Salt Lake, as his company produced "The Amerer" without him two years ago, owing to a sudden illness which affected his throat. He brings his own big New York company and anyone who knows Daniels knows what that means. His part in the new musical play, "Miss Simplicity," is that of a valet to the king of a sort of Anthony Hope kingdom on the continent.

One of the first things his royal master orders him to do is to accept the crown himself. Having in his early career filled no more elevated a station than that of a trolley conductor, the valet finds some difficulty in getting accustomed to the "king business." Daniels' admirers know well enough that these difficulties spell fun for those who watch them from across the footlights. Daniels' first entrance upon the stage is meteorically startling. He is seen to be hurled through space at a terrific rate of speed from the explosion of an automobile. Throughout the

note is written by the distinguished critic, William Winter. The whole tale is delightfully told in the quaint and simple style that Mr. Stoddard knows so well how to employ, and the book will form a valuable addition to the library of any student or lover of the stage.

The closing performance of "Foxy Quiller" take place at the Theatre this afternoon and evening. The tremendous business of Christmas night gave the show such an impetus that the engagement cannot help to be satisfactory to Mr. Stern even though the other nights fell below it.

At the Grand tonight the week will be brought to a close by the final performance of "A Little Outcast." The business has been on the immense order, especially on Christmas.

Commencing Monday night the Grand announces Harry Ward's Minstrel company, which puts in three nights with the usual Wednesday matinee. The company's advance manager claims that it presents more novelties in the minstrel line than any other popular priced organization traveling. The street parade, which will be given daily, may be relied on to fill the house.

THEATER GOSSIP.

"A Trip to Chinatown" will be the

Bush Temple Conservatory violin department in Chicago.

John Philip Sousa will take his band on his third European tour on Dec. 24, sailing on the St. Louis. He has received passes for 52 musicians. Maud Powell, the well known violinist, has also been engaged.

Maude Adams is still undecided about her appearance this season. She says she feels perfectly able to appear in January, but Mr. Frohman is not sure that he will let her act this season at all.

Almost nightly there has been a contest between Richard Mansfield's endurance and that of the audience in the Herald Square Theater, New York. The first night of "Julius Caesar" the actors and the actor-manager took all the curtain calls offered, but since then Arthur Forrest is the only one who has been before the curtain, and he has been allowed to appear only twice. The audience, especially the gallery and portion, has desired to get Mr. Mansfield out. He has refused to appear, and frequently the curtain has risen for a new scene while the calls for him were being continued.

The manager of Ward & James writes that they will return to this city Monday, Jan. 5, presenting a production of "Frederick the Great." The play in which Louis James made his first big hit in Salt Lake, rendering the part of the fool to Lawrence Barrett's Landotto, a part which will now be rendered by Mr. Ward. The two noted players will be given a famous welcome here, especially as it is evident that they have seen the error of their way and shelled "The Tempest."

Something new in diversion was furnished on the second night of John Mariow's new play, "The Cavalier," at New Haven. George W. Cable, the author of the story, spoke for 10 minutes, and the musicians were not required. Mr. Cable was in an orchestra stall.

and to please the audience he had to walk down the center aisle and speak from the orchestra leader's platform. He thanked the audience and the actors referring to Miss Marlowe as the "Queen of Our Stage."

Franklin Pyles is devoting all his spare time to dramatizing "Captain Macklin," the novel by Richard Harding Davis. The play will be built around several of the most stirring scenes in the book. It will be largely original, with a proper heroine and a lively love story running through it.

In speaking of Mrs. Leslie Carter's future, Mr. Belasco recently said that on her return from Europe next week she would review "Da Barry" for three weeks and would then make her first appearance in a Shakespearean role, playing Lady Macbeth.

MUSIC NOTES.

Richard Golden made his first appearance in Salt Lake with the Carlton Opera company years ago. His wife, the once well known singer, Dora Wiley, was the soprano of the company and Jesse Bartlett Davis the contralto was just then blossoming into fame. From this it will be observed that Mr. Golden is not a spring chicken, but he is apparently as able as ever to hold his place as a public entertainer.

Commencing Thursday with a New Year's matinee and running for the remainder of the week, the Grand manager announces the rattling season drama of "The Tracked," a play crowded with lurid effects, one of which is announced as "a ninety yard train which crosses the stage at a 20-mile and ordered a tail end play." The company is headed by the actor William Adams, who for some years starred in the part of Badger in "The Streets of New York." The leading woman is Miss Madge Daley. Included in the play will be the customary round of specialty features.

Hugo de Bath, whom she married and with whom she settled down. Inasmuch as Mrs. Langtry has now passed the age of 50 it is to be presumed that the warm blood of youth has been cooled by the maturity of age. Yet there is no telling. Ninon d'Arce had lovers when she was 70, and being two decades younger Lily Langtry may still consider herself in the prime of life. She keeps her figure marvelously. By the aid of hair dye, paint and powder her face still preserves memories of its once entrancing charm—and there are old fools as well as young fools who are willing to pay heavily for the reputation of being the favored gallant of a celebrated beauty, even in the decadence of her charms. Mrs. Langtry never could act. On one occasion Mrs. James Brown called insistently "Cora Potter you are a fool. Here you have been raving for an hour over art. Why should we care for art when we are beautiful? Common actresses have art, but we have the maturity of nature. Men come to the theater to see us, not to hear us."

Cora Potter you are a fool." Which truly, she was, for poor Mrs. Potter went in for the drama, while Mrs. Langtry went in for the duets. The Lily's quest was prosperous. She has made a prodigious amount of money, directly or indirectly out of the theater. The Prince of Wales, already deeply in debt, could spend little on Mrs. Langtry, but royal favor made her a fashionable entertainer. It is said that Squire Abington gave the Lily \$20,000 in one sum to patch a quarrel between their young and loving hearts. However, that may be, it is beyond peradventure that somehow or another Mrs. Langtry has made more wealth out of the theater than anybody supposed it ever possessed, for she has run a racing stable in England, a matter that would bankrupt anybody under the rank of a millionaire. Since Squire Abington's death Lily has not prospered financially, and the Imperial Theater, London, which she remodeled at enormous cost, has been a failure. Mrs. Langtry needs money and she has come to Tom Tiddler's ground to pick it up. Of her prospects in this undertaking you shall be correctly informed.

HILLARY BELL.

DUSE'S TOUR OF TRIUMPH.



The great Italian, who has given the works of Gabrielle D'Annunzio a masterly interpretation, succeeds in making his plays acceptable everywhere in spite of the coarseness of much of the libretto.

Hillary Bell's Letter.

Clyde Fitch's Latest Offering—Ethel Barrymore's Sudden Retirement—Mrs. Langtry Back Again.

Special Correspondence.

New York, Dec. 24.—There was no new production on Monday night in any of our theaters, nor will there be until Christmas evening, when Clyde Fitch's interesting comedy, "The Girl With the Green Eyes," is promised at the Savoy. This piece was written last summer while the author lay sick abed. A peculiar and prolific dramatist is Mr. Fitch. He sailed for Europe in the spring on the verge of nervous prostration, and threatened with every malady except housemaid's knee, as Jerome would say. Several times the cable news informed us that our playwright was at the point of death, yet he managed to sit up in his coffin and write various comedies on the lid of it. Worthy pieces, too, for this playwright has some trick in pleasing critics and entertaining audiences. At a time when other authors in perfect health are tearing their hair to invent ideas and secure managers, Clyde Fitch, given up by the doctors, designs plays and commands productions. His dramatic output, sick or well, averages four plays annually, which yield, without considering quality, is phenomenal. The capacity of Fitch is one play in two years, of Belasco one play in four. Bronson Howard, the dean of American dramatists, used to spend a year in smoking over the contract for a play, another year in smoking over the construction of it, and a third year in working over the finishing touches of it, consuming nearly 4,000 cigars in the operation. The record for playwrighting is held by Paul Potter, who locked himself in a room, had his meals served through a hole in the door, and emerged six weeks later and 40 pounds lighter with the manuscript of "Trilby." Out of that work Mr. Potter received \$80,000 in royalties. "But," said he to your correspondent, recently, "I nearly went crazy during those six weeks of constant application and I earned every cent of the money." Clyde Fitch never made so much wealth out of a play. His best work, "The Washington Post," was sold to Richard Mansfield for \$15,000. It was his first effort, and people with a new message have to be content with little. Sousa's greatest march, "The Washington Post," was bought by a music publisher for \$5, and it is said that the purchaser cleared \$100,000 out of it. Masquing sold all the rights of "Cavalleria Rusticana" for \$200. Charles Barnard received only \$500 for "The Country Fair," out of which Neil Burgess cleared \$500,000. After "The Prisoner of Zenda" had been running in two countries for a year, it was sold to Anthony Hope, said to George Alexander, "There is one thing I cannot understand. I see you living like a nabob out of my play. I am told that you are Southern in living like a nabob out of my play. Yet, instead of living like a third nabob out of my play, I have hard scratching to make ends meet." As the French say, the first step is the hardest. Clyde Fitch awoke next morning to find himself famous after the production of "Beau Brummell." A new author of quality is besieged by managers. During the period when he was writing his first work Fitch was employed as a sort of secretary by Richard Mansfield at a salary of \$15 a week. His income from playwrighting at present averages \$2,000 a week. He has had as many as four pieces running simultaneously in New York theaters. His motto is quantity, not quality. He makes plays as they block hats, while you wait. He can turn out a comedy in less than no time. Fitch keeps three or four pieces in process of construction together, as a juggler juggles balls. He doesn't look it. He looks lazy, plump and jampared. His voice is a high tenor. He is an extravagant not to say eccentric dresser, and his manner is effeminate. Many people do not like Fitch personally, but everybody seems to enjoy his plays, which is more material. He has grown rich out of his pen, and at the age of five and thirty possesses the income of a millionaire. Last year he set out to manage a theater, but gave it up. This year he had no sooner disappointed the doctors by escaping the grave than he fell and broke his ankle, but conducted rehearsals, as usual, on crutches. A wonderful chap is Clyde Fitch, for he has earned more money out of playwrighting in ten years than Shakespeare made in a life time.

was another case of the Ugly Duckling. Clara Bloodgood developed unexpected talent as a comedienne, and being magnetic, stylish and winsome, though not beautiful, she speedily made her small part the most important character in the play, captured the critics and audiences and took the center of the stage from the star. To add insult to injury she married William Laimbeer, one of the handsomest, richest and most socially eligible young men in New York. The woe that these matters occasioned in the company could not be related except by a tragic poet or the genius of D'Annunzio. Anyway, it is said that, until the end of the engagement, Elsie de Wolfe, refused to speak to or even look at this audaciously successful member of her company. Fortune has smiled on Elsie in no such fashion. Although her blood is so blue that she can launder her clothes with it there is no aristocratic road to prosperity in the play, and Miss de Wolfe has never been married. Clara was the blow that almost killed Elsie, for, apprised of her gifts, Charles Frohman made a star of Mrs. Bloodgood, gave her an excellent company, and ordered a tail end play especially cut to fit her from Clyde Fitch, the sartorial dramatist in ordinary to lovely ladies. It is merely a matter of two seasons or so since Miss de Wolfe parted with Mrs. Bloodgood on the basis of a promise to bring her up by hand into some knowledge of the drama, and now Elsie is wandering far from home, while her pupil is established luxuriously in New York among her own friends, with her own company, in her own play, at her own theater.

Miss de Wolfe is not the only actress that has been cuffed by fate. Last week without a word of warning to the crowd that had gathered at the theater to see her performance, Ethel Barrymore suddenly disappeared from the stage. Our young actress, for she is not yet 20, had made her name by taxing her strength beyond its endurance. In addition to the performance of two plays every evening she is a society belle of distinction, her entrance into fashionable society having been secured by John Drew, who, in private life, is the familiar of our most exclusive people. Miss Barrymore's remarkable beauty, instinctive refinement and sprightly wit have made her a great favorite with what is known as "The smart set" of New York, and it was no uncommon thing for her to end a performance at the theater by a supper and dance at one of the palaces of wealth. It is hard to serve Art and Mammon at the same time. After two years of hard work as a star Ethel's health has given out, and she has been ordered to take a long rest at Atlantic City, where the only society she can have is to hear what are the wild waves saying. The rise of this young actress has been as sudden as her overthrow. When her mother died and her father became insane, John Drew virtually adopted the little girl. He taught Ethel the rudiments of acting and employed her as a sort of walking lady in his company. Ethel's first salary was \$25 a week. She was crude in art but charming in nature, and the audience, in sympathetic remembrance of her family troubles, took the debuts in kindly fashion. She advanced steadily in her uncle's company and the applause of the public until the end of the season, when Charles Frohman astonished everybody by announcing that he intended to make a star out of Miss Barrymore. True enough. He commissioned Clyde Fitch to write "Captain Jinks" for her, and she arrived at such remarkable success in this company that it was one of the most profitable of Mr. Frohman's investments. Ethel, graduating from her uncle's company, drew larger audiences than he did. Meanwhile John Drew's salary was \$50 a week and a percentage of the receipts, while Ethel, with a more prosperous box office, received only \$125 a week. There was something wrong in that and the matter being rectified by Mrs. Barrymore to the attention of her manager, he speedily rectified it by giving her a substantial advance in salary. At present Ethel is earning \$250 a week, and her enforced departure from the stage means not only a deprivation of enjoyment for the public but a serious curtailment of her manager's income.

Mrs. Langtry, as illustrated and mentioned in my letter of Dec. 15, is now "in our midst." Succeeding Mary Manning the Jersey Lily opens her season at the Garrick next Monday night in a play written by herself, with some scenes and acts by her husband. She is somewhat withered. It is an axiom of arboriculture that lilies should not be transplanted; and this Lily has transplanted her heart to a Texas millionaire, her fifth ex-husband. Her first gallant was Mr. Langtry, her second an English baronet, her third the Prince of Wales, her fourth, during the initial years of her career, a Texas millionaire, her fifth a Wall Street banker, her sixth Freddy Gebhardt, her seventh Squire Abington, her eighth



FRANK DANIELS.

rest of his comic opera existence, the valet who has been crowned king in spite of himself has his other troubles intensified by imagining that he is a gnatline every time he hears a gun fired in his honor or any other unaccounted noise.

The engagements runs three nights.

No recent volume that has reached the desk of the dramatic editor of the "News" is so highly prized as that which came during the holidays in the shape of "Recollections of a Player," by J. H. Stoddard. The book, very handsomely printed by the Century company, contains an excellent picture of the sterling old actor who so recently thrilled us with his inimitable performance of the old minister in "The Bonnie Brier Bush," and its 254 pages are devoted to the life, experience, and recollections of its author. The prefatory

New Year's attraction at the Theater. The company is headed by Wm. Kellar Mack. A matinee opens the engagement, which ends the same night.

Haverly's Minstrels come to the Theater next Friday and Saturday. The inimitable Geo. Wilson heads the company.

Jessie Millward will play the leading woman's part in the play by Richard Harding Davis, which Henry Miller is to produce.

The new play which Henry Miller is to produce on Christmas, written by Richard Harding Davis, has been named "The Taming of Helen." Charles B. Dillingham has about completed the cast.

Ovide Musin has taken charge of the

SCENE FROM "THE MOCKING BIRD."



"The Mocking Bird," which is now being played at the Bijou theater, New York, will make a big tour of the country as soon as the New York dates have been filled. This is Miss Mabelle Gilman's first appearance as a star and her clever work in the new musical comedy is largely responsible for its great success.

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