Dramatic and Lyric.

The 1895 Season Opens Auspiciously—Salvini—Wards and James—All the Comforts of Home.

The payment of a $1,000 license fee at the Theater on the last day of 1894—the second during the year, by the way—tells that that much heralded twelve month was not so bad for the show business as it had generally been put down to be. As a matter of fact, while there were a few losing nights in the Theater and a good many where both ends barely met, there was a striking number of strong engagements played during the year, and many of them happened to be of the sort that left a comfortable share in the hands of the local management. Mr. Burton starts off the New Year very auspiciously in this regard. Salvini and Wards and James are sure to be heavy winners, and the rush at the box office yesterday for Barrett's opening Monday night was more like the old time activity than anything we have seen for in there many moons.

The ever growing fame of Alexander Salvini when taken consecutive strides during the last two years, and the realization of his last engagement here which is even yet fresh in the public mind, has made the popularity of his engagement next week a matter of foregone conclusion.

In Salvini the artist, is also seen the athlete, the gentleman and the scholar. Perhaps none more than he possess the power of creating a parent illusion. No matter what he plays he is always a faithful picture of the character and one unconsciously forgets the player in the play, and takes fact for fancy. His varied repertoire enables his patrons to see all the most delightful personages of fiction, and although we know that these fascinating characters are for the most part merely the creatures of lively though illustious imagination, Salvini invests them with such a charm and vitality as to make them appear very real and to bring them very near to our affections and admiration. Moreover it is a dramatic novelty to be able to see from the parquet, the airy humors of a dazzling mind as presented through Salvini's agency, after confronting for so long the leveling, debasing if intoxicating teachings of social theories and relations, great and good in parts as these teachings may be. It is just the difference between dwelling on earth and visiting the land of reverie and day-dream.

The Three Guardsmen with which he will open his engagement next week which will be repeated on Thursday night, is familiarly known at Salvini's hands. His portrayal of the swashbuckling, intrepid D'Artagnan, is one of the silhouettes of the modern stage. Impossible and exaggerated as the character undoubtedly is from a modern standpoint, Salvini's natural earnest, buoyant enthusiasm makes him appear even a very possible being after all. The three musketeers Porthos, Athos and Aramis, as portrayed by Salvini's admirable players, are scarcely less enjoyable, and representing as they do the qualities of youth, courage and loyalty, they are likely to be the most interesting figures in the field of romance for sometime to come.

But on Tuesday night Mr. Salvini will have more than the usual amount of new adventure to deal with, for he will then essay for the first time here the difficult, elusive character of Hugo's grandest conception, Ruy Blas. It is a role rarely attempted by the rank and file, for to its hands it appears but grotesque melodrama. It requires an artist to fittingly illustrate its sublime purpose—the ultimatum of the supremacy of birth and the supremacy of intellect. It is the story of a poor lackey whose vain ambition is born of an exalted passion, a consuming yet holy love for his queen. It ends, as such a dream must inevitably end—up a tragedy. But it is a sweet tragedy for poor Ruy Blas, for although his birth causes it impossible for him to pass the insurmountable barrier of blood and breeding, his heart's eye all bounds and finds a lodgment in the most exalted among place. His sacrifices for his idol for the queen, finally give him to return more than life to Ruy Blas—she gives him her love, a love that is as perfect as it is rare. The closing scenes of the play need no

very question by which interest is most intensely centered, strongly, vital and holistic.

By way of variety Salvini will present on Wednesday night the brilliant and exhaustive Don Cesar de Bazan, the character in this repertoire most suited to a light comedy, for irrepressible Don Cesar, whose vices are confined to his little heroic epaulets, serves to relieve so the serious work. The actual Don Cesar could hardly have appeared more carelessly in the last middle of old Madrid than does Salvini the moment he translates into the character.

Manager Wilgus announces that the premiere will be presented by Mr. Salvini with his accustomed excellence in detail and the generous regard for scenic effect and accessories. The supporting cast for the two last strongholds since the company's last appearance here, the principal parts being Mr Wm. Redmond, Wm. Harris, John A. Lane, Eleanor Roberts and Edith Dixon.

The managers of the New Opera House claim their second week tonight, and with the exception that they have gained time for any to said to have broken the ice sufficiently to know just how and where they stand. It is probable that the expense of running the house and keeping it up to the present standard can not be brought lower than $900 a week, and the managers must be to be able to tell whether their receipts will meet that figure and leave any margin over for paying off the claims against the company of nearly $2,000. This week, judging from the houses, the people have been satisfactory, but this week is merely a criterion for good or ill, for when the holiday keeper out the strangers, and because the Theater was crowded last week it does not follow that it will be so this week. It is in the long stretches when the big house is closed so that the new theater expects to make its best returns.

All the Comforts of Home is the bill next week. Mr. Frankley will probably have the play played here that Henry Maier, and that prime favorite Miss Kennard, will re-enter the cast.

The Washington Post, speaking of Louis James in the revival of Henry IV by the Wardfrohman company, says: "Louis James' reputation as an actor will stand him in such stead as to make the mere announcement of his appearance in almost any role sufficient grounds for the anticipation of a creditable performance, but he was prepared for his excellent impersonation of the fat knight. Mr. James stands upon the border line between comedy and tragedy, and is capable of stepping to either side, but his transformation as Falstaff, is complete. Except for his resonant voice and a slight suggestion of the baritone tough, his personality as known in other roles was completely buried beneath his mountainous makeup. At this time when few can remember the last great Falstaff, the elder Hackett, comparisons are in order, but Mr. James is Falstaff of today, and that is sufficient praise."

Prof. Artus Pellegrini has a big musical juvenile extension after which will substitute at the Theater in the next idiom. It is a juvenile allegory called the Flag of Our Country and represents Uncle Sam putting the stars and stripes together, and adding Utah to the list of states. He has engaged some very clever children, among them several undoubted prodigies, not the least of whom is his own clever child violinist, whose talent continues to grow as the little one developes. The affair will be for the aid of the Orphan's Home and should be a very popular one.

According to the London contemporary, Verdi recently made his will. He dedicates his fortune, valued at something over 10,000,000 francs to the carrying out of a novel scheme. After considering that he has no child of his own, and that he sees no reason why he should enrich distant relatives, he expresses his desire that his wealth shall benefit those who have helped him to make it, namely, musicians and lyric artists. He has, accordingly, authority to build upon his own property and endow a superb palace, capable of holding 200 persons of both sexes, to be used as a home for Italian singers and musicians who may find themselves without means in the musical world never. Every possible comfort is to be provided, and omitting any palace and a proportionate number of organs. The designs for the building are already in a forwarded state and the company concerned expect that it may be completed before his death.

Before William H. Crane left New York a few weeks ago he stated the statement that never under any circumstances would he produce a Shakespeare play in New York again. He produced one of The Merry Wives of Windsor at the time, which it now high rank as an athletic production, was favorably received by most critics believe the early season.

"Even if I had wanted to give the play and fill the house with paper I should have had to withdraw The Merry Wives rather than be a failure," said Mr. Crane.

"What do you mean to say the audiences wouldn't come in?"

"Empty!" interrupt Crane. "Why they weren't a sixth full. They were all in the house."—N. Y. Sun.

"Trilby," the novel and its hero are now the present source since "Dan," is now being dramatized by Paul M. Potter for production by A. M. Palmer. Where the announcement that I proposed to produce a dramatic version of "Trilby," said Manager Palmer, "I have received a score of letters from young ladies who no doubt I never heard before, who think that they can impersonate the Maestro's heroine to the life. As a matter of fact, I haven't decided yet who shall play Trilby. Miss Virginia Harned has turned for the role, but, as I say, it is not settled. Mr. E. J. Henley may play the part of Svengali, and, I think, would do it very well, but that, too, is still undecided.

"A great many people have said that they do not consider 'Trilby' a suitable story for dramatization. It is of an entirely different complexion. I think that it is an extremely strong dramatic story. The love story of Trilby and Little Billee, her sudden flight at his mother's prayer, her never quite forgotten sweetheart, Gecko of Dwight's and her final breakdown and death—was a play wright not for never consider? Of course the hypnotic stage and so that can only be suggested, but the story itself can be put on the stage, and in a very attractive way, too, I think."

The latest local hit is Miss Babcock's production of the clever society skit A Box of Monkeys, recently done at the Social Hall. The play will be repeated in the Eighteenth Ward hall next Friday evening under the auspices of the Young Ladies Mutual Improvement association, of which Mrs. J. D. Spencer is president. Several special features will be made by the first girls, and as the young ladies of the ward are making a general canvass for tickets, the success of the repetition is a foregone conclusion.

Charles Frohman said several years ago that he did not propose in the shape way of his time to be the producing of comic opera, that his attention was needed for theatrical companies. In view of the fact that Mr. Frohman has recently acquired with Al Hayman as a partner, the exclusive rights to W. S. Gilbert's latest operatic success, His Excellency, Mr. Frohman's to date remarks on the subject of comic opera have a new interest. "Mind you," he says, "I am not producing His Excellency. The company comes to me from England fully cast and equipped. I have satisfied myself that it is the right kind of an organization and production to put before the American public, and with Mr. Hayman I have taken charge of it as far as America is concerned." In pursuing this course of action, Mr. Frohman is simply doing what Henry E. Abbey has done systematically in connection with all his enterprises; that is to say, he is making an importer of himself of that which has been accepted as a success on the other side in the Atlantic and which he is firmly convinced will be liked quite as well in this country.

Emil Liesling, the concert pianist, composer and lecturer, will appear next evening in the city on his western tour. The date is January 15th, at the Congregational church, and the event will be under the management of the local pianist, Miss Stella Flandrau.

Jo Grisham, Chris Davies and C. W. Cundick are in the end of Humanity, the new play from the recently produced in Boston with marked success by W. A. Brady. The play may come west.

Is this the beginning of the end? Time was, when a paragraph written in her Lillian would have stirred New York from coast to circumference. The Herald says:

The engagement that Lillian Russell closed at Abbey's on Saturday night was the latest precedent of any she ever played in this city—and back when she terminated.

The discussion before of The Queen of Brilliants was not connected in the interval of the Grand Duchess. If was a successful new opera, and Miss Russell would probably draw money again in the present representation (which last) but popularity is no more that attraction is waning rapidly.

A rumor reached us yesterday that Edwardes, of London, has made an offer to Miss Russell to appear here in a new piece. This report is not particularities but the offer includes a good salary whether the money is the receipts, and a willingness upon Mr. Edwardes's part to return Mr. Abbey or the Russell matters same the season closes.

Athlete Instructor.

Professor Louden Hare Chrobel, late of Fargo, North Dakota, is at the Cullen hotel for a few days and is looking about with a view to establishing an athletic school in this city. He arrived unnoticed yesterday the "Sunday-go-to-meeting and tight weather of the world" and very accomplished sportsman, clever wrestling and boxing master. Professor Chrobel says he hopes soon to be able to give the Salt Lake people an exhibition of what he means. Today he is to meet the Y. M. C. A. boys and talked over athletic matters with them.

Free Kindergarten.

A school under the auspices of the Free Kindergarten association will be opened on Monday next at Independence Hall, 111 Tabernacle street. Miss Blanche Brown, of Chicago, will have charge of the school.

[illegible]

Chris—Are you going to get married, I ever to ask if you would not give me an opinion of my wife.

Cundick—Go find out that is no concern. Why have a young man except to amuse by marrying.—Detroit Free Press.

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