

# Dramatic



THE item in last night's "News" recording the fact that the Salt Lake Dramatic association had run out the term of its incorporation, 23 years, gave rise to many interesting reminiscences. When the association was incorporated, Oct. 27, 1879, to take over the old theater property, theatricals in Salt Lake were at rather a low ebb. From the commercial standpoint the theater had been unprofitable for some time, and it was doubtful in the hope that it might be made to realize something on the investment that a number of strong business men formed the incorporation. They were President John Taylor (who had recently succeeded President Brigham Young) John Sharp, Wm. Jennings, Wm. H. Hooper, Fernand Little, John T. Caine, Hyrum B. Clawson, and David McKenzie. The first board of directors was elected Oct. 31, 1879, and consisted of John Taylor, John Sharp, Joseph P. Smith, John T. Caine and H. B. Clawson. John T. Caine was elected president of the association, H. B. Clawson vice-president, David McKenzie secretary, and James Jack treasurer.

The theater was leased the first year to Frederick W. Burt of San Francisco, but interest in local theatricals had fallen to so low an ebb that Mrs. A. Adams, mother of Maxine, who came back that year to revisit the scene of her former triumphs, found it impossible to secure enough professional assistance to produce the play of "The Two Orphans" and so organized an amateur company for the purpose. It was this performance, given in 1879, which introduced H. M. Wells, John D. Spencer, O. F. Whitney, L. A. Cummings, and Lottie Claydine to the stage, and in the following year (1880) resulted in the formation of the Home Dramatic club.

Visiting attractions in 1879 were few and far between. The theater was hardly open at all during September and October, 1879, the only events having been Haverley's Minstrels and an engagement played by Jas. A. Herne, who presented "Rip Van Winkle" and "The Shaughraun." A member of his company, by the way, at that time, was David Belasco, then a youth to fortune and to fame unknown, and now the famous proprietor of Mrs. Leslie Carter and Blanche Bates. Since 1879 the Salt Lake Dramatic association has witnessed many changes of officers and managers. Clawson, Caine and McKenzie were its managers during the early years, and were succeeded by C. S. Burton, who was in turn succeeded by Geo. D. Pyper, the present manager.

The association has now entered upon its second term, the articles having been amended on Thursday last, so that the life of the company is continued 50 years. The old historic theater, which forms the principal asset of the company, was opened in March, 1862, and is thus over 42 years of age.

A dramatization of "Eben Holden" is headed this way. It is said to be an excellent production of the popular novel, and its visit to Salt Lake will be especially interesting because the company includes quite a little colony of former Utah people. Frank Eldridge is the manager, Chas. W. Meakin, advance man, and Blanche Kendall Thomas, Ruth Eldridge and Adele Leonard are members of the company. A note from Mr. Eldridge says that they will arrive here some time during January.

The only thing in an amusement way going on next week is the return of "York State Folks," which opens at the Grand Monday night, and runs the first half of the week. A Wednesday matinee is set for 2:30, on account of the length of the performance. The strong impression this standard play made a few weeks ago is well remembered, and there is every indication that the thread of prosperous business will be taken up where it was laid down. The last half of the week will be dark.

The next big thing in a dramatic way at the Salt Lake theater is the visit of Maxine Elliott, set for three nights, commencing Nov. 17. Miss Elliott will be seen in her new play, entitled "Her Own Way," who is said to have a charming role, and her success has been so great that she has distanced even her husband, N. C. Goodwin, against whom she played in Chicago last week.

The successful comic opera, entitled "San Toy," headed by that prince of fun-makers, Jas. T. Powers, comes to the Theater in the near future. With him are Margaret McKinley, and Geo. K. Porteous. The fens of this production and the fact that it is sent out by the owners of "Florodora," are sufficient to give a guarantee of heavy business.

## THEATRE GOSSIP.

Mrs. Bruin, a California actress, formerly Kade Tiffel, is meeting with great success in Australia in a play called "Sunday."

The story comes from Glasgow, Scotland, that Olga Nethersole was hissed off the stage in the new theater there. Scotland has notions of her own, and the gallery gods are not bashful about expressing them.

Lionel Brough, the English actor, has just celebrated the fiftieth anniversary of his debut on the stage and is appearing in the role of Triclinus in Beethoven's revival of "The Tempest" in London. Mr. Brough made his first appearance in 1854 at the London Lyceum.

The new Biblical tragedy in verse, written for Miss Nance O'Neill, called "Judith of Bethulia," and produced by her at the Tremont theater in Boston last week, does not seem to have proved a popular success, in spite of the great vogue which Miss O'Neill is just now enjoying in the Hub.

Mme. Bernhardt is reported to be considering for her next production in Paris a five act play in verse, with Lucresia Borgia as the principal personage. The poet is said to have presented the famous dispenser of poison in a more favorable and attractive light than that in which she is usually regarded.

As a precaution against disastrous fires, automatic alarm lines, running direct to the fire department, are being

installed in Chicago theatres. The wires are connected with the sprinkler systems and when the atmosphere becomes heated beyond a certain degree the alarm is turned in automatically.

Alice Hall, a young actress of Boston birth, has become the leading woman at the Royal Theater, Prague, Bohemian Austria. Her performances on the German-speaking stage have been highly successful, and she is established securely in the favor of European audiences.

Richard Mansfield's tour will begin in Buffalo on Oct. 31, opening with "Ivan the Terrible." During the season Mr. Mansfield will revive "Jean Brummet," "The Scarlet Letter," "Cyrano de Bergerac," "Richard III.," "Paragon Romance," "Dr. Jerkyl and Mr. Hyde," "Nero," "Arms and the Man," "Rodion, the Student," and "The Merchant of Venice." His new play will be first presented in February.

Edith Taliaferro, the 16-year-old actress who played Puck in Ben Greet's recent production of "Midsummer Night's Dream," and who was in the cast of "Mrs. Wiggs of the Cabbage Patch," is said to have the longest part ever written for a child in "Weatherbeaten Benson," Ezra Kendall's new play. The role is only second in importance to that of Mr. Kendall.

Edward Terry will revive several of his earlier successes during his forthcoming tour of America. "The House of Burnside," which he is now presenting in England, will be Mr. Terry's piece de resistance, but he will also appear in Pinero's "Sweet Lavender" and possibly in "The Woman Hater." The first mentioned of these comedies will be the opening bill on Jan. 8 at the Princess theater, New York.

Richard Golden will appear in a new play of American life by Charles W. Doty, entitled "Common Sense Bracket," at the Studebaker on Nov. 7, for an indefinite stay. The scene is laid in the New England town of Winthrop, Me., but it is claimed that the author has treated the locality as a secondary consideration, using it as the background for a story laden with love interest, teeming with laughter and novel in theme.

The second volume of Mme. Adam's reminiscences, which the Appleton will soon publish, will cover the period in the author's life from about 1855 to 1865. In it Mme. Adam will speak of her early married days and her first appearance in literature, and will give her recollections of Melville, Thiers, Taine, Renan, Wagner, Michelet, Berlioz, Sainte-Beuve, Meyerbeer, Lamartine and other famous men whom she counted among her friends and acquaintances.

The phenomenal success of David Warfield in "The Music Master" at the Belasco Theater, New York, is expected to send Mrs. Leslie Carter to London for a season in Du Barry, which the London managers have been anxious to book for a long time. Mrs. Carter was to follow Warfield at the Belasco Theater in a new play, but as Warfield is likely to make a long New York run of his new piece, Mr. Belasco is considering a plan of sending Mrs. Carter to London until Warfield completes his run.

The announcement is made that Mr. Swinburne is engaged upon a drama, the central personage of which is that sinister type of the Renaissance, Caesar Borgia. The idea of the drama, which the poet has paid much attention to the Borgia's period, and that his views about the man are startlingly new. "He considers Caesar to be meant by nature for a great man, but ruined by character," by the amazing and credible ethical ideas of his time and country.

The monument destined to perpetuate the glory of Talma, the great tragedian of the First Empire, has just been dedicated at Paris du Nord, Paris. The sculptor is M. Fagel, who represents the celebrated actor in a dramatic attitude. The clothes he wears are of the revolutionary period. A book is in his hand. He is, in fact, studying one of his great roles. The idea of the sculptor was to convey a notion of how Talma appeared off the stage, and he has succeeded in his task, for the monument is at once a combination of grandeur and simplicity.

"The Darling of the Gods" was the subject of an address delivered recently by Rev. George Walters at the Hyde Park Unitarian church, Sydney, Australia. The congregation included the Japanese vice-consul and several representatives of the dramatic profession. Mr. Walters expressed the opinion that the play might have been even more appreciated than it was if it had been better understood. It seemed to teach that this earthly life, with its mingling joys and sorrows, was mystically connected with the spiritual realm.

James K. Hackett, who is playing a short tour through New England in "The Crisis," is soon to produce a new play by Leonidas Westcott and Mrs. Charles A. Doremus, dealing with the life of Charles II. and his romantic attachment for Jane Lane. Hackett is also directing the tours of Nanette Comstock in "The Crisis" and W. H. Thompson in "The Secret of Polichinelle." Both of these ventures are proving big winners for the young actor-manager, now that he has made his peace with the syndicate and is securing good bookings.

Edmond Rostand was recently the hero of a little episode which might furnish him with the material for a scene in a future play. During a visit to a friend in the country, Mr. Rostand was requested to accompany him to the theatre, in order to register the friend's new born infant. The friend, a man, booked the infant and then turned to M. Rostand as the first witness. "Your name, sir?" "Edmond Rostand." "Your vocation?" "Man of letters and member of the French academy." "Very well," replied the official; "you have to sign your name. Can you write? If not, you may make a cross."

Miss Elizabeth Marbury, a representative of well-known foreign dramatists, who arrived from Paris, brings with her 62 manuscripts by English and French playwrights. "Miss Marie Corelli," said Miss Marbury, "has temporarily forsaken novel writing, and is just finishing an original play, of which I shall revive the manuscript next week." Hall Caine has dramatized his story, "The Prodigal Son," which

will be done in this country by Liebler & Co. and in London by Arthur Collins. I have with me new plays by Hubert Henry Davies, author of "Cousins," and "Mrs. Goring's Neckline," which will be presented in London by Sir Charles Wyndham and Cyril Maude and later in this country."

Modern agencies of production not only are having their influence on the classic forms of literature, but have actually produced new forms. Take the "novelized drama." While the dramatist's new play is in rehearsal he takes an hour or every afternoon, walks into the office of his publishers and dictates a chapter. He knows the dialogue by

## ENGLISH ACTRESS WHO IS TO TRY FOR AMERICAN APPROVAL



Miss Ruth Mackay, who has done excellent work with Beerbohm Tree in England, has come to this country in an effort to win popular favor here. Miss Mackay is an exceedingly beautiful girl.

heart, of course. For the rest he expands stage directions, and makes a few connecting links a little stronger. By the time of the dress rehearsal the book is done and is ready to be illustrated with photographs of the stage pictures. Nine times out of ten it would not be written at all but for the machinery which makes its production a mere pastime for the lunch hour.

Richard Mansfield was discussing some of the presidents that he had visited at the White House during his many visits to the Washington theaters, and it developed that President Cleveland, President Harrison and President McKinley were all admirers of the actor and often attended the theaters when he played at Washington, and also invited him to the White House. President Roosevelt, it developed, had never witnessed a Mansfield performance since his occupancy of the executive mansion. This proved the subject of comment at the little dinner where the talk had been going on, when Mansfield was asked to account for the president's failure to see him act.

"Oh, he doesn't have to," replied Mansfield; "he's a better actor than I am."

Frederick Warde, who last season acted in "The Tempest" throughout the west, was much amused by a mistake of the compositor who "set up" the play bill for the company in a small town of Illinois. The character enacted by Mr. Warde was that of Prospero, "The Rightful Duke of Milan." The compositor had made the line read: "Prospero, Frightful Duke of Milan-Frederick Warde."

Mr. Warde was so struck by the humor of the mistake that he sent a copy of it to his daughter in the east, directing her attention to the error. This young lady, being of a wagtail turn of mind, wrote a little note to her father, which read as follows:

"Dear Father—Having seen the performance, I fail to see wherein the program was wrong."

The death of the old actor, John Billington, who played with Macready more than half a century ago, has redirected attention to the reminiscences of the famous men he had met which he once gave to an interviewer. They include this note on Thackeray: "My first meeting with Thackeray was at a dinner at Willis' rooms, when he made me quite a Thackeray speech, calling me the best hero on the stage, and adding, 'and my daughters, sir, who are I may tell you, also great admirers of you, would, if they were here, tell you much more agreeably than I can how much we all admire you. I am glad to meet you, sir.' That same night Thackeray sang a song, 'Little Billee,' without a note in his voice. When I complimented him afterward on his song and speech, he replied, 'Oh, no, you young humbug; I can't speak; Dickens can speak, but I can't.'"

## Block Signals all the Way.

Unceasing carefulness in handling all trains is the "First Principle" on the Erie Railroad. Speed, a high degree of comfort and very reasonable rates are all provided. Three fast trains every day from Union Station, Chicago, through to New York will be a great

## Leander Richardson's Letter

Special Correspondence.

NEW YORK, Oct. 24.—In point of sentiment as well as real dramatic importance, the foremost event of the week in New York was the debut of Mrs. Gilbert as a star at the Lyceum theater in a Clyde Fitch adaptation from the French, called "Granny." At the age of 82, an actress does not often emerge for the first time as a full-blown individual attraction, but that is what has befallen most popular player of elderly females ever known to this community. Mrs. Gilbert has long been talking more or less vaguely of retiring from the stage and last season her manager, Mr. Charles Frohman, said in effect: "Very well, then. If you really desire to leave off acting, it shall be as you say, but the event must be properly celebrated." So Mr. Fitch was commissioned to write suitable material for this tour of adieu, and Mrs. Gilbert found herself upon the narrowing verge of starhood. It need not be said (for everyone knows what must have happened) that there was a stupendous roar of welcome at the Lyceum when Mrs. Gilbert first appeared upon the scene of "Granny" on the opening night. Neither need I go into the details of the subsequent demonstrations leading up by ever increasing stages

through the circumstance of his demise Duff fell into soft and profitable surroundings. "The Cingales" is luxuriously produced with a company including the Hanger Sisters, Melville Stewart, Helen Morley, William Morris and a large number of others, most of whom are unknown on Broadway. The opening performance was rather insipid, excepting for the work of Mr. Norris, whose impersonation of a Cingalesse lawyer partially educated in England and speaking a sort of Indian-dialect, was a capital piece of character drawing. Much of the music of the piece proved to be bright and graceful, and the story, although somewhat thin, was sufficiently adhesive to stick the songs together with some continuity. "The Cingales" will, no doubt, move upon its merits than by reason of the skill with which its interpreting company has been organized.

The Weber and Ziegfeld production of "Higgidy-Piggidy" at the reconstructed and vastly beautified Weber Music Hall, has turned out to be "the real thing" after all. When the piece was "tried out" in advance of the New York presentation, the verdict was not particularly encouraging. But as told last week, the management went to work with great earnestness under the stage direction of George F. Marion, and for the occasion by Henry W. Savage, and by the time the first night in New York rolled around the show was in ship-shape order and landed to the muzzle with snap, ginger and nerve. Its most notable features were the graphic charm and sartorial splendor of Anna Held; the incessant and irresistible jocosity of Marie Dressler; the quaint comicality of Charles Blythe; the droll humor of Joe Weber; the pleasant personality of Aubrey Boucicault; the infinitely agile grace of Annie Adams and Bonnie Maginn, and the munificent pulchritude of the finest collection of show girls that ever decorated a New York production. The dresses must have cost a fortune, and they formed a bewildering present of splendor. The entertainment throughout was closely punctuated with applause and laughter and the hit recorded was undoubtedly the best in the history of U. S. music hall, where there will hardly be a change of bill for months to come.

David Belasco has made arrangements with the management of the Academy of music for a large block of time later in the season at the enormous and popular playhouse. The period will be filled with engagements of Henrietta Crossman in "Sweet Kitty Bellairs" and Blanche Bates in "The Darling of the Gods." This is a really quite important deal, for it gives Mr. Belasco a metropolitan outlet at "popular" prices for his new attractions produced at \$2 a seat. The territory controlled by the academy is practically virgin soil for the Belasco representations, which will naturally create a profound sensation in that part of town.

The New York engagement of Mme. Rejane seems likely to prove a much greater matter than it looked at the outset. The advance sale is very heavy at increased prices, the top figure of which is \$3. No less than five plays have been added to the repertoire originally prescribed, enabling a constant change of bill and giving the added advantage of unceasing novelty.

The hostility of the building department toward the Thompson & Dundy hippodrome may possibly delay the opening of that structure, which was fixed for New Year's eve. The promoters of the enterprise, however, will put on double shifts of men working day and night and will strain every effort to carry out their plans as conceived in the beginning. Arthur Voelgin, the chief scenic artist, told me the other afternoon in a tone of surprise that the first production scheduled for the hippodrome could not possibly cost less than \$150,000 back of the curtain line, and he added that his instructions were to cast economy to the winds and bend all his energies toward securing results, no matter what the cost.

"Mrs. Wiggs of the Cabbage Patch" is in its eighth week at the Savoy theater, and in all probability will more than double that record before leaving New York. John Albany, the leading male character of "Granny," is a widower with one son, and a mother-in-law who presides over his household. The dead wife was a loved and lovable woman, whose memory is warmly cherished when Albany falls in love for a second time, to the great consternation and regretment of the old lady, who thinks he has fallen into the hands of an adventuress. The establishment is broken up, Albany's young son leaving with his grandmother. Albany promptly marries the woman to whom he has become attached, and she proves an estimable and irreproachable wife, whereas the old lady for whom the story is named acknowledges her error, and brings about a reunion between father and son. Not a very complicated plot, you will perceive, but one that is worked out with delivery and charm. Mrs. Gilbert's personation was of course altogether delightful. In the supporting cast were Emmett C. King, Frank E. Aiker, William Lewers, Dorothy Hammond, Marie Dorr, Jennie Reiffarth and several others all worthy of commendation.

When the late Augustin Daly died he left as a part of his estate an unexpired contract with George Edwards, of London, under which Mr. Daly, his heirs and assigns retained an option upon all Edwards' productions at Daly's theater, London. This option in due course became the property of Mrs. Augustin Daly, whose brother is James C. Duff. Duff, in turn, is now enabled to advertise himself as the American producer of "The Cingales," which is still in its long run in London at the theater established there by the late Mr. Daly—a condition showing how the unexpected may happen in spite of precautions. For if there was one human being on earth for whom Mr. Daly entertained cordial and outspoken dislike, that person was Duff, who now finds himself practically in control of the most valuable properties upon which his former brother-in-law ever secured futures. Had Daly lived, and why speculate? He didn't live, and

## NEWS OF LONDON'S STAGE.

Special Correspondence.

LONDON, Oct. 15.—Instead of being known as the foremost of living English playwrights, suppose Arthur Wing Pinero had made his first bow to the public this week with the production of "A Wife Without a Smile!" From that viewpoint it is not unthinkable that he would have been summarily treated as a bright, bold, bad boy who should be soundly spanked and sent to bed, with bread and water for supper. But as we all know Mr.

Pinero and have delighted in him, the tendency is to see between the lines of his new play fine qualities not visible in the lines themselves. The author rather encourages this view by calling the play "a comedy in disguise," as who should say: "There is a gay and open countenance behind the mask, and if you judge only by the ugliness of the mask that is your fault, not mine." Well, at any rate, the mask itself is ugly and grinning, if not actually laughing. Let the reader judge for himself by one feature of this comedy—a fea-

## YOU'LL HAVE TO HURRY!

If You Get In On These Snaps.

Young Bros. Remove to 23 W. 1st South in Five More Days.

The New Store is a Few Doors West of the Utah National Bank.

Only Four Pianos Left—Other Articles Are Getting Scarce.

There are only four pianos left in the store of Young Bros. Co. this week. When the sale started there was an immense stock, but five or six a day soon depletes the largest stock. Those that are left are new and just as good as those that are gone out. Over 100 drop head Sewing Machines have been sold during the past week at \$15.00 each, and if you want one it's up to you to hurry, as there are few left. There are a few other at slightly advanced prices.

Perhaps the greatest reductions are made on pianos. There are worth \$250.00, and will be sold for \$150.00, and others at the same proportion.

The latest and best in sheet music, most of it worth up to 50c apiece, will be sold for 10c each. No reserve.

This stock is going fast.

There are but five buying days before this sale closes, and the removal begins. So come quick and select your instrument.

## MEREDITH'S TRUNKS

Are Good Trunks.

Large stock, best prices, 135 Main St.

## LADIES' SHOES

ALL SIZES.

\$1.65

\$2.50 AND \$3.00 VALUES.

Our Basement Section is filled with footwear for Men, Women, Boys' and Girls at Prices that will appeal to small purses.

BEN. DAVIS, President. AARON LEVITT Sec. & Treas.

## Davis MONEY BACK SHOES

238 and 240 Main Street. Phone 693.

## Leysons JEWELERS

236 MAIN ST. SALT LAKE CITY.

Phone 65 for the correct time and make an engagement with our optician to have your eyes properly fitted with glasses. Our examinations are free and optical work the best.

## SOUSA AND HIS BAND COMING!

Mr. Pyper begs to announce that he has arranged with Sousa's Band and Tabernacle Choir for a Great Musical Festival in the

## TABERNACLE

Nov. 10th-11th.

With School Matinee Nov. 11th at 3:15.

The prices are reduced so that all can attend all the concerts.

LOOK! Night, 50c, 75c, \$1.00; Matinee, Children, 25c; Adults, 50c.

Sale begins Monday, Nov. 7th.

## \$50.00 CASH.

In order to stir up interest in the Piano business we will give a receipt for \$50.00 to apply as first payment on any piano that we have in stock up to Nov. 1st. Also one year's tuning

## GIVEN FREE.

We handle the Kranich & Bach, Lester, Haines Bros., and Marshall & Wendell

## PIANOS.

Daynes & Romney Piano Co.

38 and 40 Richards St.