

Dramatic

The Santa Claus of the Theatre was in a generous mood yesterday. He gave as a Christmas offering to our amusement lovers, one of the most enjoyable entertainments the entire season has afforded, and though there were very few out to accept his gift at the afternoon performance, at night the house looked as though the whole town had been clamoring for admission, and generally succeeded in being accommodated.

"The Girl With the Green Eyes" brought back to us quite a number of old time friends. First the charming Ida Conquest, whom we remembered affectionately for her work with John Drew in "The Tyranny of Tears," "The Second in Command," with the Empire Theatre company in "The Benefit of the Doubt," and last with Gillette in "Sherlock Holmes." Next Mrs. Thos. Whiffen, a pioneer of pioneers, last here with Miss Manning in "The Stubbornness of Geraldine." Next Robert Drouet, once leading man with Effie Ellsler, and a clever playwright on his own account. Again Grace Henderson, the capable "villainess" of the days of "The Wife" and "The Charley Ball," and finally our old friend Tooker, who dates back to the palmy days of the stock company at the Grand.

Miss Conquest and Mrs. Whiffen were accorded handsome recognitions. The others burst in upon us rather too suddenly to be recognized. The main interest of the evening centered on Miss Conquest, who it was generally known, had jumped into Clara Bloodgood's part at a moment's notice, studied the lines on the train, and had essayed the part for the first time in her life at the afternoon performance. That she rose to the occasion so thoroughly, tells unmistakably how excellent an artist she is. She had half a dozen recalls last night and no one in the audience not posted, could have known that she had not been playing the role the entire season. Mr. Drouet in the part of the accommodating husband, played with a naturalness and an effectiveness most refreshing. Miss Henderson was excellent as the breezy and rather unattracted American girl. Mrs. Whiffen unfortunately had but little to do in the part of the mother, but she always does her work effectively. Mr. Tooker also had but a small part, but played it well. Miss Flynn acquitted herself artistically in the part of Ruth Chester, while Miss Shayne as Maggie, the maid, impersonated a true type, in good style. The costumes gave us the latest New York styles. Some of the characters, and especially the episode before the statue of Apollo, introducing a "personally conducted" group of tourists was in Clyde Fitch's best style.

As for the play itself, we cannot agree with some of the author's admirers that it is his best work. Some of it is in his best vein, and it constantly interests, but it exasperates at the same time. It thus sets everyone to talking about its weakness, its strength, its probabilities, and its improbabilities, which was very likely just what Mr. Fitch designed it should do. Anyway, it is a success, and as presented by Mr. Frohman's excellent group of players, it affords an enjoyable evening's entertainment. It will be seen here for the last time tonight.

Between the acts last night, Arthur Pedersen rendered a violin solo, which the audience so warmly appreciated, that he was called for a second time, and was beginning on a third number in response to the applause, when the stage manager cut him short by ringing up the curtain. The innovation was one that Mr. Shepherd should repeat.

There will be no lack of variety at the theatre next week. Commencing Monday we are to have Marie Wainwright in her big production of "Twelfth Night." Tuesday and Wednesday comes the popular star Lulu Glaser, who in her opera of "Dolly Varden" has scored a success on the coast greater than any known in lighter opera annals since the days of Alice Nielson. Miss Glaser is one of America's prime favorites, and as

she brings her entire New York production with her, she is assured in advance of a royal reception.

Marie Wainwright has not been seen here for a long time past, and Shakespeare's "Twelfth Night" will be a positive novelty to many of our theatergoers. The character of Viola is one of the best known of the master's creations, and its rich opportunities are said to give Miss Wainwright ample chance for the display of her skill. She brings a big New York production, including her own company, and such famous characters as the duke, Antonio, Sebastian, Malvolio, Sir Andrew and Sir Toby are promised, will all be in capable hands. The engagement is for Monday, Tuesday and Wednesday evenings.

have an overcrowded house. The leading part will be in the hands of Miss Anita Zorn, who comes with strong press endorsements back of her. The company is said to include a lot of pretty girls, and pleasant to note, the play has the reputation of bringing an atmosphere of morality and refinement, that cannot help being refreshing to the jaded theatergoer of the present day. "The Two Sisters" runs Monday, Tuesday and Wednesday evenings.

For the last night of the year, Thursday next, returns an old, old timer in "Top Night in a Barroom," the play in which David McKenzie and Aeneas Adams used to thrill our fathers and



LULU GLASER, IN "DOLLY VARDEN."

This picture shows the well-known star of "Dolly Varden" as she looks today. She has changed considerably in appearance since she sang here with Francis Wilson ten or eleven years ago. She was then a girl of 16 and was playing her first part after she went out of short skirts. Her big hit of those days was "If You Love Me Darling, Tell Me With Your Eyes." She mounted the ladder of fame so rapidly that she soon went out as a star herself, and for the past several seasons she has been at the head of her own company.

ment is limited to one night.

"Happy Hooligan," a farce on broad comedy lines, is based to a considerable degree upon the mythical hobo cartooned so effectively by Mr. Oppen, somewhat, in fact, after the lines of "Poxy Grandpa." With some of the hobo's adventures as a ground work, Mr. Frank Dumont has built up a farce comedy which has won numerous commendations in the east. It will be full of variety acts and features, and interpreted by a company of good comedians and specialty artists headed by Eva Davenport, Billy A. Ward, Otis H. Wood, Matthews and Lane, the novelty trio, and Charles Sanders. The engagement will run two nights next week, Thursday and Friday.

"One Night in June" will be seen for the last time at the Grand this evening. On Monday comes Denman Thompson's favorite play, "The Two Sisters," and if it is greeted in Salt Lake as it has been elsewhere, it will

mothers years ago, and in which "Little Georgie Clawson" won her way to all juvenile hearts by singing "Father, Dear Father, Come Home With Me Now." The play comes to the Grand for three nights and two matinees, and will be produced by the John F. Stowe company, with Alvin Wyoff in the leading role. A special matinee will be given New Year's day.

THEATRE GOSSIP.

The last tidings from the Frawley company, who at that time had been playing through New Zealand, related the fact that Mr. Frawley made a personal hit as the lieutenant in "Arizona," which pleased immense audiences in Auckland. Mr. Frawley then intimated that the usual supplementary season in Australia might not be given and that the entire organization might accept an advantageous offer to go to Africa, in which event a change would be made in the route, which had previously indicated a return to Manila for a season with Manager Levy.

Fred Hallen, who, with his wife, Mollie Fuller, is in Australia, has written a play for himself, and will be among next season's stars in this country.

Henry Miller and Margaret Anglin closed their successful western tour under Charles B. Dillingham in Chicago two weeks ago. After two weeks in Canada the two stars will return to New York to arrange their plans for the rest of the season. Their success has been marked.

For years no independent dramatic attraction has been able to appear in Detroit owing to the control of the first-class theater in that city by the Theatrical Syndicate. A similar condition has existed in Cleveland. The theatrical monopoly in these cities will be broken by Mrs. Fiske, who New Year's week will fill an engagement at the Avenue Theatre in Detroit, and shortly after will appear at the New Colonial theater in Cleveland. Mrs. Fiske will be the first of several attractions to appear this season at the theaters in question that have been booked by The Independent Booking Agency. Mrs. Fiske has not played in Cleveland for eight seasons.

The finest holiday paper that has reached our desk is by all odds, the Christmas Dramatic Mirror. This enterprising and representative journal has taken more than special care with its holiday publication this year, as it marks the 25th anniversary of its birth. It is a work of art throughout. A special feature is "A Walk, A Talk and a Dinner with Chas. Dickens" by Howard Paul, and some of the foremost theatrical names of the day are found among its contributors.

Mrs. Fiske, who is soon to appear in this city at the Grand, has secured the sole rights of "Mona Vanna" in the United States.

Mary Manning brought out her new play, "Harriet's Honeymoon." It was voted a genuine success.

Leander Richardson's Letter

Special Correspondence.

New York, Dec. 21.—The Messrs. Weber & Fields' engagement of Charles Rose and Mabel Fenton, which was completed last Saturday night, will go far toward the rehabilitation of the organization controlled by these managers, inasmuch as it cannot fail to help the end of the company that was weakest. After the loss of Fay Templeton there was nobody in the Weber-Fields forces with special adaptability to burlesque excepting Peter F. Dudley and the two manager-actors themselves. This situation was felt quite keenly when the travesty humorously named "Waffles, the Amateur Cracker," was presented the other week, and there immediately ensued some rail and lively hustling to fill the breach. The cleverness of Miss Fenton in caricaturing the methods of leading actresses is well known, while her husband's intensely serious reproductions of the peculiarities of "legitimate" actors, is equally well established, and both will unquestionably receive roasting welcomes when they go back to their old places. The further fact remains that Fay Templeton, having been assured by her attorney, the able and adroit A. H. Hummel, of the invalidity of her contract with the Shubert Brothers, is getting ready to kick over the traces with the idea of rejoining Weber & Fields, in whose employ she was very happily placed, not alone in the matter of personal surroundings, but the frequency of opportunities to distinguish herself in an artistic sense. In fact, Fay didn't wish to leave Weber & Fields at all, but in taking up what she looked upon as a harmless flirtation with the Shuberts, found herself so far committed in her letter writing that she couldn't recede. It was a part of her agreement with the Messrs. Shubert that they should send her starting with a given time in the letter by Clyde Fitch called "The Infant Prodigy," and it is upon the failure of the Shuberts to carry out his promise that Miss Templeton's lawyer tells her she is free. It is probably lucky there was "nothing doing" with the Fitch comedy, inasmuch as the work in question is said to be not at all worthy of the author's name. It is in fact described as an altogether hopeless proposition—a sort of literary gold brick.

There are two weeks in the theatrical year in New York when few managers have sufficient hardihood to make new engagements had its opening on Monday evening at the West End theater, up in Harlem, with a sumptuous and musically adequate production of "Othello," in which Joseph Sheehan, Winifred Goff, Marion Ivel, Reta Newman and others gained new and marked distinction. This is beyond question the most pretentious exposition of grand opera in English ever put forward in America, and it is meeting with earnest and widespread support. It is odd to see large numbers of persons journeying to Harlem in search of stage amusements, but this very thing is happening every night during the continuance of the

Messrs. of Venice" and "The School for Scandal." These performances have been seen thus far in other cities than New York, and have received a great deal of very fervent praise. We have encountered very little in the line of classic drama along Broadway for some time past, and the Heban-Skinner engagement, will naturally prove attractive to the large element of the public which insists that our modern stage has gone to the bow wows.

Marie Tempest has no reason to foster regrets concerning her American engagement in "The Marriage of Kitty." Her share of the receipts at the Hudson theater has averaged \$4,000 a week, out of which she has to pay nominal royalties to her husband for the use of the play, together with the salaries of the five persons constituting her supporting company. It is estimated that she will make a clear profit of at least \$50,000 upon her 20 weeks' tour of "the states."

The daring and often startling little playlet, "The Sacrament of Judas," at the Princess theater, has set the town's tongue a-wagging and has also served to show the wide versatility of Kyle Belov as an actor. In theme, atmosphere and characterization it is the antithesis of "Harriet, the Amateur Crackerman," giving the large audience which observes this double bill a range of entertainment they would find it hard to duplicate in any other single playhouse. "Harriet" is approaching its one hundredth performance and will probably remain at the Princess until well into the spring.

The next new thing scheduled for New York is Clyde Fitch's "Glad of It," which is to be presented Monday night at the Savoy theater with Millie James, the diminutive comedienne of "The Little Princess" in the principal part. On the following Monday evening we shall have Dr. J. M. Barrie's "Little Mary" at the Empire with a special cast, including Henry B. Dixey, who, I understand, is to have for interpretation one of the very best character parts ever written. On the same evening at the Garrick, Mary Manning will start in upon her annual New York engagement in the new play, "Harriet's Honeymoon." This star has in reserve dramatic works by Justin Huntley McCarthy and Ramsay Morris and also holds an option upon a new piece by Clyde Fitch, now almost completed.

Eleanor Robson in "Merely Mary Ann" at the Garden theater, will share

MME. NORDICA, FAMOUS OPERA STAR.



This picture, taken since Nordica appeared in Salt Lake, shows the famous singer at her best. She is just now very prominently before the public eye, owing to the fact that she has started divorce proceedings against her husband, Herr Doeme, the complaint being that he had been paying attention to another famous singer while in Europe. Doeme is just now prostrated with typhoid fever and his lamentations on learning of his wife's divorce suit have been so piteous, that it is said Nordica is reconsidering her action in the matter.

productions. The present week is one of them and Holy Week will fill out the list. During the ante-Christmas period the public is irresistibly drawn to the shops, to the detriment of amusements of a less tangible character. The only offering worth noting just now is the Christmas eve production of "Parsifal" at the Metropolitan Opera House, the outcome of which will settle the status of Herr Conrad one way or the other as an impresario. The undertaking has received hundreds of thousands of dollars worth of free advertising, and it is that now remains to be seen if, and at what cost, the thing has been going on concerning it.

The syndicate that has been formed by Reginald DeKoven and Charles Van Studdiford to take "Red Feather" off the hands of Florenz Ziegfeld, Jr., and bring it to New York, has been brought to the last mentioned manager a weekly royalty of considerable proportions for the use of his magnificent stage production. When "Red Feather" was brought to New York Ziegfeld was under a weekly expenditure that would have brought dismay to almost any other manager. The salary list alone was \$250; James E. Sullivan's \$400, Elsie Devere's \$300, and so on. The other items of outlay brought Ziegfeld's total up to a point where it was necessary for him to play to at least \$10,000 a week in order to "break even." This might have been accomplished under ordinary conditions, but during the present season \$10,000 were aren't following another in rapid and unceasing succession. The "Red Feather" enterprise has limits, and there's a chance for it to make money on tour.

Following "Red Feather" at the Lyric it is at present planned (although possibly another attraction may take up a fortnight's engagement earlier than "Red Feather" and "Celtic" shall have a four weeks' run with their handsome and artistic revivals of "Taming the Shrew." The

Savage company's engagement. Frank Daniels has only another week to stay at the Victoria theater, moving thence to the Grand Opera House for a single week. His place upon Mr. Hammerstein's stage will be taken by the Dockstader minstrels, who are to remain for a month following Mr. Dockstader and his burnt-work cohorts we may have another run of comic opera, or Mr. Hammerstein may shift his tactics entirely by imposing upon them in English ever put forward in America, and it is meeting with earnest and widespread support. It is odd to see large numbers of persons journeying to Harlem in search of stage amusements, but this very thing is happening every night during the continuance of the

ACTING AS A PROFESSION.

Mr. Harrison Grey Fiske, manager of Mrs. Fiske and the Manhattan theater, New York, on Sunday, Dec. 13, delivered an address before the Art Students' club of the Church of the Ascension in that city, on the stage as a profession for young women. This church is presided over by the Rev. Percy S. Grant, and is one of the most liberal and progressive in that Episcopal diocese, and the club is composed of young women who are studying to be artists, actresses, etc. Mr. Fiske noted that the young women who seek the stage are of two classes, the first being of those who look upon it as an easy means of livelihood, or who are moved by vanity, and the second class being those who are impelled to adopt it by a legitimate ambition and are moved by the natural instinct usual in those of real talent. Mr. Fiske said that the stage is not so remunerative as is commonly supposed by young women, and that to the average aspirant it does not offer such pecuniary possibilities as are found in other business directions now open to women. The merely "stage struck," he said, are often sufferers from their own false ideas as to the life of the theater, and their ignorance of requirements and results makes them victims of those who by false representations impose upon them in various ways. He said that young women who go upon the stage may preserve their ideals, although sometimes the environment is not in accord with those ideals. The requisites for success are varied and exacting, the field is overcrowded, and managers are harassed by the applications of many who have no call to the profession. The best school, Mr. Fiske said, is the stage itself. The best way for a young woman to start is in a "thinking part," where the novice may get an opportunity to understand, and where one may observe the creation of a play from the beginning, through rehearsals to a performance. Thus one gets practical ideas of all the phases of the dramatic art, and if not becomes the better qualified to take up a modest part and progress. Mr. Fiske said that in the theater of today everything is specialized, and therefore versatility, which formerly counted for so much on the stage, is now undesirable. At the close of the address, the young women of the club asked questions of the practical phases of the subject that were answered by Mr. Fiske.

SALT LAKE THEATRE GEO. D. PYPER, MANAGER. CURTAIN 8:15.

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In "The Corsican Brothers," one of the strongest plays of his repertoire, and an old timer in Salt Lake, Robert Mantell recently made such a strong impression in New York that he is likely soon to have a long metropolitan engagement.