DESERET EVENING NEWS: SATURDAY, MARCH 15, 1902.



We wonder whether "Forget-Me-Not" ever knew what it was to play before respectable turn out in Salt Lake! his play, one of the few surviving lies of a quarter of a century ago, and a most interesting instance of its class, was first seen here in 1880, when am Piercy, Lewis Morrison, Kate benin and James Barrows were its central figures; it made a sensation, but it made no money. In 1888 the Home pramatic club presented it with Edith llawson as Stephanie, Birdie Cumnings as Alice, Lottie Claridge as Mrs. oley, J. D. Spencer as Sir Horace, B. Young as the Corsican, and J. T. White as the prince, but it was a Fourth of July occusion, and being pited against fireworks, the theater came ut second best; the same year came that greatest of all Stephanies, Jeffreys Lewis, and though she thrilled us with ter tigerish like powers, the play was vitnessed by only a limited audience. If we mistake not, it was given once or ore in the old Walker opera house, and probably has been done at the frand, but never yet, whenever done n Salt Lake, has it proved anything ut a hoodoo from the boxoffice stand-

Last night, the financial story was orse than ever. Miss Coghlan and her company-a very capable organization for plays of the drawing room lass-must have experienced a feeling of discouragement as they surveyed that sparse turn out; but if they had any such feeling, their acting gave no sign of it, and the play was given with a care, and an intensity that the audince followed with breathless silence o the close, the only applause being t the end of the acts, when some hearty recalls were accorded. "Forget-Me Not." for all its strong story and absorbing interest, is essentially of the old fashioned sort. Nowadays one of he mottoes of authors is "avoid long dialogues. Keep the action moving." Then it seems to have been-"Avoid short dialogues. Keep your main people on the stage." The verbal duels between Stephanie and Sir Horace last night were prodigous instances of long spun out dialogue, and in the hands of artists less accomplished than Miss Coghlan and Mr. King, would have sent the audience into the fidgets; that they were able to keep the house almost rigidly silent as they unfolded the absorbing story, is a rare tribute to both. Miss Coghian, although time has not stood still with her in the twelve years since she was last

of the old times, and that her name still boasts sufficient prestige to justi-fy a New York manager in making her the star of a traveling company.

After an absence of two years "The Sign of the Cross' company, an organ-ization direct from Lendon, comes back to us and will fill the entire work at the Salt Lake theatre, opening Monday Everyone remembers the strong success this play made on its previous presentation here. Charles Dalton, the young heroic actor who made a big individual hit, still heads the compan and most of the players are the same now as then. Although Mr. Dalton has been known in America almost exclusively for his work in the part of Marcus Superbus, in England he took

theatre since his accession, two have been to see American successes, E. H. Sothern expects to spend a oodly portion of next season in playing "Hamlet." J. H. Stoddart is writing his remin-

which cover sixty-five years on the stage.

Mrs| Le Moyne's company has ceased playing "The First Duchess of Mari-borough" and she has entered a New York company now rendering "The Way of the World." Harold Russell who, with others of her company were laid off, is resting in New York,

One of the leading members of "The Sign of the Cross" company is Mr. Newman, a brother of the well known accountant in Z. C. M. I. He goes by the stage name of Wenman, a name which his father made very well known in London theatrical circles years ago.

The first presentation of the drama-tization of "The Crisis" was given in Pittsburg a wek ago last Thursday night. James K. Hackett played the leading part and Charlotte Walker was the Virginia Carvel. Brigham Royce, formeric of this city, bud the west of formerly of this city, had the part of Clarence Colfax. Press reports indicate that a strong success was scored.

Cardinals have been exploited on the stage before. Richelieu and Wolsey, as seen in the Three Guardsmen, and Henry VIII, respectively, are not flat-Marcus Superlus, in England he took the leading role in such noited successes as "For the Crown," "The Lights of Home," "Cheer, Boys, Chéer," and "The Sporting Duchess," His last





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production was "The Helmet of Na- | the stage. Mr. Parker has done it in

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According to Col. T. Aliston Brown, the dramatic historian, the first "run" in the modern sense of the word was "Cato," by Joseph Addison, at the Drury Lane theater, London, in the year 1713, and was for those days this astonishing number of performances ., 35 John Gay's "The Beggar's Opera" was the next...... 100 "Hamlet," at Winter Garden, New York, in 1861 100 "Humpty Dumpty," George L. Fox, at Old Olympic 483 "Pique," at Daiy's Fifth Avenue theater 237 "Hazel Kirke," in New York,, 486 "Black Crook," in New York 475 "Adonis," Dixey, in New York 603 Denman Thompson in "The Old Homestead," in a single "run" 300 Followed by two others amounting to 496 "Led Astray," Rose Eylinge.... 214 "Gilded Age," John T. Raymond 119 "The Professor," William Gillette, in New York alone 151 "The Two Orphans," Kate Claxton, in New York alone 180 ar construction and 250 "Evangeline," in New York "The Shaughraun." Dion Boucleault 181 "Shore Acres," James Herne, in New York 113 "Private Secretary," William Gillette 200 "The Girl I Left Behind Me"., 175 "Floredora," in London 300 "Florodora," in New York, still playing "A Message from Mars." in London 850 "A Message from Mars." in New York, still playing "Sweet Lavender," in London 683 "Erminie," in New York 250 "Charley's Aunt," in New York2 years "A Trip to Chinatown," 650

He has fust isued a march and two-step bearing the name of the well known mine. It has a popular swing, and ought to be a "go." The Fergus Coalter Co. sends the Saturday "News" cello, an instrument which it is to be hoped will sometime be made a pera copy. manent feature of the orchestra.

Chimes of Normandy," on The which the local company brought to-

pleasure by his numerous friends in will doubtless constitute a large por-this city. Whether Mr. Shepherd will fion of the excursionists' amusements this city. Whether Mr. Shepherd will fion of the excur-merely wave the baton or preside at the In San Francisco.

The rew leader of the theatre orchestra, Arthur Shepherd, is expected to take his seat Monday or Tuesday night. The new leader of the theatre orchestra, Arthur Shepherd, is expected to take his seat Monday or Tuesday night. The members of the tabernacle choir

HUGH W. DOUGALL SINGS FOR AMBASSADOR WHITE.

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vet retains the attributes neo essary for a great Forget Me Not. She was admirable throughout, and her gorgeous dressing drew gusps of adiration from her lady beholders. Mr. King was an excellent Sir Horace, Miss McEwen a charming Alice, and Mr. Bostwick a vivid Corsican.

The engagement closes with a repetition of "Forget Me Not" tonight. This afternoon Miss Coghlan gives a matinee performance of "Lady Barter," a play written by her brother, the late harles Coghlan,

Students of the drama find in the prouction of "Forget-Me-Not" and the isit of Miss Coghlan two events of ore than passing interest. This play a this action of the second s and this actress might be said to have descended hand in hand from one of golden periods in the history of the drama. Certain it is that few plays, and fewer playmerican ers now before the public, that hark back to the days when Wallack's theater stood at the head of New York playhouses, and its productions were pattern for managers throughout orica. Miss Coghlan was the leading lady of Wallack's house when Os-mond Tearle was the leading man, and ey two in a round of plays like "The lver King," "Claire and the Forgé aster." "Diplomacy," etc., might be ald to have ruled the metropolis durseventies. They were sent upon the oad afterwards and appeared jointly in Lake some time in the early

Wallacks, Theodore Moss, Osmond Tearle, Charles Coghlan, and most of the other old-timers with whom Miss Coghlan associated, are now but memories. It is pleasant to see that lthough she is no

will be dark Wednesday. . . . patronage.

Kine Edward is showing a prefer-ence for American theatrical produc-tions, as of three visits made to the although she is no longer young, she retains so much of the power and fire

roduction was "The Heimet of Na" "The Cardinal" and uses the scene to arre" in New York. Judging from all box office reports, render this play here week after next. "The Sign of the Cross" heads all the plays founded on the sufferings of the early Christians and the wickedness of Clement Scott has been to see "Arizona" in London, and this it what he Nero. It will no doubt have as proshas to say about it: "'Arizona' is an excellent play of its kind. I care not

perous a career on this visit as it did on the last. The favorite actor Dan Sully, who has been seen in Salt Lake many times in past years, comes back to the Grand Monday evening, rendering his play of "The Parish Priest." It is said to be a delightful commingling of the pathetic and the humorous and is specially well suited to juvenile tastes. Manager Hammer announces for this

reason, a special children's matinee on Tuesday at 3 p. m. Mr. Sully is an actor of care, taste and long experience and his greeting Monday night will no doubt be a warm one. His engage-ment ends Tuesday night and the house

The latter half of next week will be occupied at the Grand by the well known sensational play "Human Hearts." "Human Hearts" is the story of Tom Logan, an honest black-smith, who is entrapped by an adven-turess into marriage. A former lover appears on the scene, a murder is com-mitted and the crime is fastened on the blacksmith. Rather than betray his wife, he bears the stigma and is his wife, he bears the stigma and is sentenced to the state prison for life, but his friends bring his case to the no-tice of the governor of the state and he is pardoned. The play has been run-ning a number of years, and on its last presentation in this city it drew heavy

THEATER GOSSIP.

play. There are at least three situa-tions in it-first, the self-sacrifice of the boy soldier to save his colonel's honor and to protect his wife; secondly, the military inquiry, and thirdly, the scene in the last act-that are worthy of Victorien Sardou. If the public does not flock to see 'Arizona,' it does not deserve good drama written for it. But I know the public will go, for the play touches the heart, and when the

curtain fell I saw strong men, and women also, 'crying like calves," Jules Janin elegantly expressed it. .88 fact, I heard one lady say, 'Oh! I did enjoy it so. See how I have been crying!' It was an open place, and there was no one to-well, wipe the tears away. But she looked beautifully away. sad.

if it be played by Americans, French-men or Britons, it is a downright good

MUSIC NOTES.

"The Chaperones" is getting ready for a New York production. Miss Fisher writes that it has been quite successful in the northwest.

The boy violinist, Florizel, still re-mains on the sick list, and Emma Lucy Gates has not yet resumed her tour on that account.

Bronson Howard, who has been ill at Nice, is, according to reports received last week, greatly improved, and it is probable that he will return to America in the spring.

Lorin E. Morrison has evidently been making some money out of Yankee Con.

FAMOUS ACTOR AND MATINEE IDOL FORCED TO PLAY UNCONGENIAL ROLE WHILE ALL THE WORLD WONDERS.



William Faversham, the famous actor and matinee girl's Idol, and his beautiful wife, who has in the past been greatly identified with his success, are to be separated if the divorce suit brought by Mrs. Faversham is decided in her favor. News of domestic infelicity in the house of Favershain comes like a thunderbolt to the whole theatrical world, where he and his beautiful wife have always been regarded as a model of conjugal bliss, seldom equalled in theaterdom. Mrs. Fayersham's suit against her husband for absolute divorce is shrowded in much mystery. The testimony is to be taken before a referee so that the public may never know the real facts of the case.

Mr. Huga W. Dougan, now studying olce culture in Berlin, sends us a program of an American minstrel perfor-mance given in that city on Feb. 14. by an amateur company composed of Ale. American musical students and Americans residing in Berlin, under the auspices and patronage of all the leading and influential Americans of the place, the purpose being to raise funds for a charitable institution. Tickets ranged up to as high as \$5 each, and the per-

formance was given in a large and elegont hall. The program consisted of the usual humorous end-men, coon the usual humorous end-men, coon songs, etc., and a cake walk, the first ever seen in Berlin. Fine singing, by good artists, was intespersed through the program. The whole affair was a huge success, both artistically and financially, many numbers being up-roarrously successful in their reception by the audience. The German Times, an American paper, published in Berlin, gives it a most enthusiastic sendor gives it a most enthusiastic sendoff and has a number of pictures of the singers of the coon songs and others. It gives a list of promised others. It gives a list of prominent people pres ent, there being, besides the American

ple, all of, whom were delighted, as the performance was a new idea to them. Mr. Dougall sang "Brown October Mr. Dougall sang "Brown October de," from Robin Hood, accompanied by a male octette and received a most flattering reception. After hearing Mr. Dougail on the evening referred to Ambassador White, United States minister to Germany, requested him to sing "The Star Spangled Banner," at the elebration of Washington's birthday Feb. 22, at the ambassador's residence. Mr. Dougall naturally felt quite honored in thus being called on to repreored in thus being called as sent his countrymen. A later letter from Mr. Dougall des-cribes the celebration and says it was cribes the celebration and says it was

a grand affair in all respects. By re-quest, he led the singing of the occa-sion, leading out with "The Star 3pan-gled Banner" and "America," and all the others joining. Mr. Dougall is greatly enjoying his Berlin stay. He is making good head-way with his studies, and is forming many advantageous acquaintances, and finding many opportunities to allay the prejudice that formerly existed against Utah and her people.



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A correspondent in Peterson, Mr. | year 1858, the band escorted Governor Cummings into the Salt Lake valley Eli Whitear, sends the News an in-Philemon Merrill being commander We played the national airs for Gov teresting account of one of the first brass bands organized in Utah. It ernor Cummings which completely ov-ercame him. The tears rolled down was formed in Farmington in the year his cheeks and he could hardly express 1856 by Bishop John W. Hess and was himself on meeting with loyal cliizens instead of encountering rebels to the government as he had been led to beone of the musical organizations which accompanied President Brigham lieve he would do." Young and the people to the head of

Big Cottonwood canyon in July, 1857, when, Mr. Whitear writes, the news was brought by A. O. Smoot and Judwas brought by A. O. Smoot and Jul-son Stoddard of the approach of John-ston's army. Gov. Brigham Young at once called on the several bands to strike up the national airs. "Heber C. Kimball and Daniel H. Wells," writes Mr. Whitear, "came into

our tent and invited us to turn out and We struck up the Star Spangled

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lieve he would do." The personnel of this ploneer band, according to Mr. Whitear, was as fol-lows: Wm. Glover, E flat clarionet; Henry Pugh, cornet, D flat soprano: Eli Whitear, 1st. B flat cornet. Job Wellings, solo B flat cornet; Fred Pugh



banner and all in the crowd removed their hats. Then Gov, Young made a patriotic speech and dismissed the celebration, all returning home. In the nevacuation Musicians' Directory. le man and an and a service of the s ALFRED BEST. JR. THOMAS RADCLIFFE, A.G.O., Guitar, Mandolin, Vocal. Studio and Residence. 438 E. South TempleSt. Telephone 1122 Instructor of Music at University of Utah STUDIO: 204 Whitingham Block. First South Street.

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