

DRAMATIC AND MUSICAL REVIEW.

SINCE a review of music and the drama was last presented by the Christmas News, another year has rolled into the past, and we are in the height of the season that a year ago seemed so strange to utter, "nineteen hundred and one and two."

The old year that is now "folding its tents like the Arabs" and soon will have "silently stolen away," has been more than kind to us in these climes, and upon no branch of industry has it smiled more benignly than that whose business it is to provide entertainment for the people. In common parlance, it has been a great show year. The theatre has prospered as never before, and a glance over the long list of attractions it has presented since 1901 was ushered in, will reveal how very few of them have been what are known as losing nights. At the Grand, fortune may not have been quite so kind, but Mr. Mulvey is nothing if not philosophical, and probably as he ruminates with something of a shudder over the Ralph E. Cummings nightmare, and ponders on what might have been, he feels that on the whole he has reason for congratulation. At the Tabernacle, too, the big choir seems to have taken a new lease of life, and even the recent band fiascos cannot dim the recollection of the brilliant Easton concert in the early part of the year, and the emphatic successes of Miss Emma Lucy Gates, the newest comer among our mountain song birds.

Those who feel like giving a retrospective glance over the long list of dramatic and musical events which have made the past year notable, and some of which have doubtless beguiled the to-dim of many a weary hour, will find food for pleasant thought in reading over the list that follows:

January.

January opened at the Theatre with a somewhat melancholy turn of witness the performance of Hermann, 3 and 4 "Why Smith Left Home."

The Grand opened the year with an orchestral concert with twenty performers on Jan. 2nd. McClellan, Woodard and Miss Harrington being the soloists.

Theater 7, Inaugural Ball tendered by the officers of the N. G. U. to Gov. Wells and the state officers; 9 and 10, revival of Little's "Shenandoah." Grand week of 7th witnessed the coming of the longed-for but short-lived Ralph Cummings Stock company, whose opening occurred on the night of the 7th in "A Gilded Fool." The same bill ran all the week.

Theater 14, 15, 16, 17, and 18, Louis James and Kathryn Kilder in "A Midsummer Night's Dream," 19, "Richard III."

Grand 14, 15, Mrs. Fiske in "Becky Sharp," 16, "The Prisoner of Zenda," 17, 18, Cummings' Stock company in "Captain Swift."

Tabernacle 16, Stockman's Convention concert.

Theater 21, 22, and 23, matinee 23, "The Christmas Carol," 24, Richard Golden in "Old Joe Proudy."

Grand 21-26, Cummings Stock Co. in "Peaceful Valley."

Theater 28, Collamarini and the Boston Opera Co. in "Carmen," 29, "D. Trovatore," 30, "The Idol's Eye," 31, "Carmen."

Grand-Cummings Stock Co. in "Lord Chumley."

February.

Theater 1, "Wang," 2, "Mignon," matinee 3, "The Idol's Eye."

Grand 1, and 2, "Lord Chumley," 3, "The Christmas Carol," 4, 5, 6, matinee 5, "The Prisoner of Zenda," 7, 8, matinee 8, Thos. Q. Seabrook in "The Rounders."

Grand 4, to 9, Cummings Stock Co. in "The Little Minister."

Tabernacle 8, matinee and night, Sousa's Band with Children's choir in the afternoon and Tabernacle Choir at night.

Theater 14, 15, 16, matinee 15, "A Stranger in a Strange Land."

Grand 14-16, Cummings Stock Co. in "Blue and the Gray."

Theater 19, "The Sorrows of Satan," 20, matinee and night, Al G. Field's Minstrels, 21, and 22, matinee 22, Mrs. Leslie Carter in "Zaza."

Grand 18-23, Cummings Stock Co. in "Nell Gwynn," Washington's Birthday matinee of "The Little Minister."

Theater 25, 26, 27, 28, "Way Down East."

Grand 25, Cummings Stock Co. in "Idaho," 26, "The Little Minister," 27, "Nell Gwynn," which closed the Cummings company's engagement.

Grand 28, "The Telephone Girl."

March.

Theater 1, and 2, with matinee 2, "Way Down East."

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Theater 5, and 6, matinee 6, Eugene Blair in "A Lady of Quality," 7, "Carmen."

Grand 5, 6, 7, matinee 7, "Carmen."

Grand 8, 9, 10, matinee 9, "Carmen."

Grand 11, 12, 13, matinee 12, "Carmen."

Grand 14, 15, 16, matinee 15, "Carmen."

Grand 17, 18, 19, matinee 18, "Carmen."

Grand 20, 21, 22, matinee 21, "Carmen."

Grand 23, 24, 25, matinee 24, "Carmen."

Grand 26, 27, 28, matinee 27, "Carmen."

Grand 29, 30, 31, matinee 30, "Carmen."

Grand 32, 33, 34, matinee 33, "Carmen."

Grand 35, 36, 37, matinee 36, "Carmen."

Grand 38, 39, 40, matinee 39, "Carmen."

Grand 41, 42, 43, matinee 42, "Carmen."

Grand 44, 45, 46, matinee 45, "Carmen."

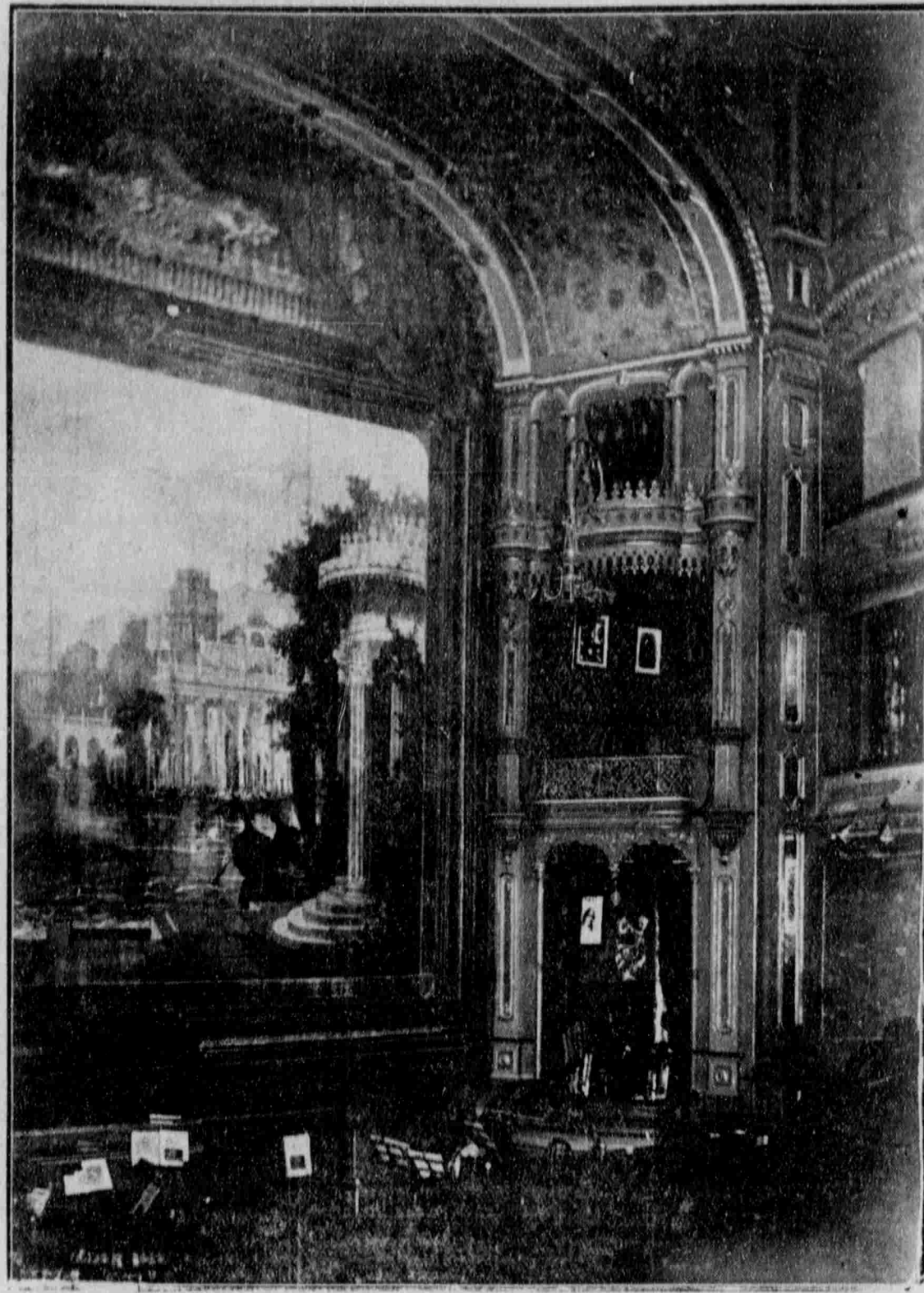


Photo by Johnson.

INTERIOR VIEW OF THE SALT LAKE THEATRE.

This picture shows a section of the famous old play house, constructed by President Brigham Young in 1832. The two proscenium boxes are those occupied by the families of the First Presidency. The picture of the female head seen in the lower box is an enlarged photograph of the once famous actress Julia Dean Hayne, who made of the Salt Lake Theatre in the sixties almost a second home. Nearly every leading star of the world has appeared at this house since its erection. Its present manager is Mr. Geo. D. Pyper.

The attraction at present (Dec. 21, 1901,) occupying its boards is Miss Mary Mannering in "Janice Meredith."

Theater 22, Testimonial to Arthur Shepherd.

Theater 30, 31, "Mrs. Dane's Defense."

September.

Salt Palace 2-7 Vaudeville, Congregational Church-9, Harold Eldredge recital.

Grand 11, 12, 13, matinee 12, Wilbur-Kirwin Opera Co. in "Said Pasha," 6, 7, 8, "La Mascot," 10, 11, 12, matinee 12, "The Royal Midday," 13, 14, 15, "Fra Diavolo," 16, 17, 18, matinee 15, "The Bohemian Girl," 19, 20, 21, matinee 19, "The Grand Duchess," 22, 23, matinee 22, "The Chimes of Normandy," 24, 25, matinee 24, "Two Hours at Home," 26, 27, matinee 26, "Boccaccio."

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From a late photo by Johnson.

MISS EMMA LUCY GATES.

The "News" has made it a custom in its past Christmas editions to present the picture of one or more Utah girls who had achieved fame in the dramatic or musical profession. Last year our subject was Maude Adams. This year it is Miss Emma Lucy Gates of Provo, who is about to leave on a three months' professional concert tour with Major J. B. Pond, opening in Carnegie Hall, New York, on Feb. 4, 1902. It is not too much to say that Miss Gates' success constitutes the one predominant event of the year in the home musical field.

HO! FOR CALIFORNIA WITH THE CHOIR.

THAT the coming choir excursion to California has aroused the keenest kind of interest throughout our entire community, is evinced by the numerous applications to join the party received from all over the state. Two Pullman cars more than the original train of three hundred people are already nearly filled.

How many realize what such an enterprise means, in the labor of planning and the raising of the necessary means? A herculean task of itself in a community like ours, which has so many things to keep about financially that to turn eight or ten thousand dollars in any one direction—and that the Tabernacle choir—is like turning a river over a mountain. Then the endless musical task of preparing and performing a program, even though it be for a trip but ten days away, is a five months' task at home; the worry, care, and sometimes dissatisfaction over the selection of two hundred singers out of five hundred and all—every job of it to be borne by one pair of shoulders, those of the indefatigable conductor and manager. From the beginning he assumes every particle of responsibility, financial and artistic. He simply decided that the trip is a necessity to the interest and progress of the great choir of which he has charge, and straight-forward "put his shoulder to the wheel" and set things to moving, meeting the hard, unyielding demands of every factor concerned, where nothing but the hard cash counts for anything, and without even appealing for backing from any source, except to ask public patronage for the concerts he provides.

To think of it all must compel the sympathy and admiration of all who know our indefatigable choir builder, Evan Stephens. We might search in vain the country over to find another example to match him. No wonder we have a choir by the side of which (numerically at least) even New York's greatest church choirs, with their cost of \$10,000 a year are mere fragmentary bodies. And artistically speaking, too, accustomed as we are to hear our choir, we rouse from our unappreciative slumber with a tingle of pride when we hear the wild shouts of applause our singers receive from stranger musicians. Nordica, Paderewski, Sousa, Maconda, Godfrey, Bevilacqua, Creators, and others have praised the choir in the warmest terms; but to hear those fifty Italians in the "Royal Italian Band" so fresh from Italy that they scarcely speak English as yet, raise their delighted shouts after every number at the recent concerts, was a new reminder that made our audiences feel so proud that nothing short of encores to every selection the choir gave would suffice. If the choir impresses audiences in California in like manner, what a cause for pride will Utah have! And if they can appear under proper auspices, there is no reason why they should not create just the same enthusiasm on their coming tour.

This will be the fourth notable excursion out of the state that the big choir (or a part of it) has taken. It will also celebrate the twelfth year of its public work under its present director, Mr. Stephens, and in its present enlarged form. It will be a fitting way to celebrate—for nowhere unless we come to the Tabernacle choir—is like turning a river over a mountain. Then the endless musical task of preparing and performing a program, even though it be for a trip but ten days away, is a five months' task at home; the worry, care, and sometimes dissatisfaction over the selection of two hundred singers out of five hundred and all—every job of it to be borne by one pair of shoulders, those of the indefatigable conductor and manager. From the beginning he assumes every particle of responsibility, financial and artistic. He simply decided that the trip is a necessity to the interest and progress of the great choir of which he has charge, and straight-forward "put his shoulder to the wheel" and set things to moving, meeting the hard, unyielding demands of every factor concerned, where nothing but the hard cash counts for anything, and without even appealing for backing from any source, except to ask public patronage for the concerts he provides.

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