

Dramatic

PERHAPS no dramatic production that ever came to Salt Lake has been the occasion of such pronounced views being expressed as the monish morality play that closes its engagement at the Theater tonight. Everywhere it has been discussed for the past two or three days. Written as it was by a religiousist it logically follows that it should be representative of religion. And so it is, but it is the religion of the long, dark night in the world's history, when men and women wandered from sea to sea, in search of the divine word, their pathways only being illumined by such faint rays as came flickering through the clouds of mist and mystery that obscured the Source of All Light from earthly vision. It was strongly typical and probably beneficial and corrective of conditions that existed in that day and time. In conception it is a clever creation, in impressive treatment it must ever hold high rank, and for scholarly and rhetorical construction, universality and colossal will continue to use it indefinitely as a masterpiece for their students to praise, and moralists and ministers will point to it as a lesson for tremendous good. But many a progressive thinker will have his own views. He will say that it is reminiscent of a period in which there was more superstition than religion among mankind. That the very gloom from which it comes will drive men out of the church and away from it altogether, rather than draw them in to it. But that is not all. Modern men and women want a religion that cheers and makes happy, not one that elongates the face and hangs crepe on the door. Nevertheless "Everyman" is worth seeing—seeing as a type of the morality play of the middle ages, just as history of other times is worth reading. People go to the theater to be amused as well as to be entertained and instructed. They will be instructed by "Everyman." Some even may be entertained, but no one will be amused except as his plibilities are stirred by angels, the plibilities of whose wings has been through long campaign, and whose tin helmets and metallic halo furnish the sensations requisite for these improvised messengers from the eternal world.

Salt Lake has the opportunity for two days next week—Monday and Tuesday evenings—to have grand opera rendered in English. The company which will present it is headed by Mme. Mantelli, the celebrated Italian, mezzo-soprano prima donna, who for five years reigned as a favorite principal with the splendid Metropolitan Opera House organization under Maurice Grau. "Il Trovatore" will be the bill on the opening night, with Mme. Mantelli in the role of Azucena, the gypsy. Special scenery and handsome costumes are promised for both nights. The theater orchestra will be augmented for the occasion and placed under the direction of Signor Marola. Tuesday night's offering will include the best acts and scenes from the ever popular "Carmen" and "L'Espresso." The Mantelli company has recently achieved marked success throughout the west and the promise is made to the local public that it will in no wise be disappointed. For a brief time Mme. Mantelli was the favorite "opposite" to the famous Jean de Reszka in all of his notable roles during the long run of the big Metropolitan company in New York. Her present organization includes artists who have been prominently cast in the leading grand opera companies of the country.

Manager Pryor is pleased to inform his patrons that the Jefferson brothers, Joseph Jr. and William W., will present "The Life of Lincoln" for three performances, beginning on Washington's birthday, the usual mid-week matinee being included. The theme of the play is very known to theatergoers, and the cast is a generally good one. As "Bob Acres," William Jefferson is irresistibly funny. It will be recalled that he has made a great success in the role of the unscrupulous country youth who went into the city with the idea that it would not be long before he would be a social lion. The character of Sir Lauder O'Trigger, taken by Joseph Jefferson, is made notable by the excellent manner in which it is handled.

William Collier in "The Dictator" will be the attraction at the Salt Lake Theater on Friday and Saturday evening next with a Saturday matinee. "The Dictator" is described as one of the best laugh producers on the road. The story centers about Brooks Travers and his valet, who leave New York under mysterious circumstances. They leave their home to drive to the New York Yacht club, at the foot of Twenty-third street, East river. At the pier they have an argument with the cabman about the fare. Travers refuses to pay and the cabman strikes him. He strikes back and the cabman falls, hitting his head on the pavement. Travers is at once accused of trying to murder the cabman and is advised to leave the country as soon as possible. He and his valet take the advice and leave at once for Central America. On the steamer Travers becomes acquainted with Col. Bowie, who is on his way to Porto Rico, as United States consul. Travers and his valet are known to those on board only as Mr. Steve and Mr. Jim. He tells Col. Bowie that his two friends are on board the ship, and that the secret service detectives are looking for them. The colonel tells him that he is the whole government at Porto Rico, and is known as "The Dictator." On the arrival of the steamer Col. Bowie is notified that a revolution has taken place, and that if he goes ashore he will be thrown into prison. Travers offers to take his place as the American consul. The colonel owes Travers a large sum of money which he lost at the cards on the steamer, and he agrees to Travers' proposition. Travers at once assumes the duties of the consul, and sets himself up as Dictator. Naturally he makes many mistakes and consequently many funny situations and complications ensue. There is a very pretty love story running through the play, in which, of course, Travers is the principal figure.

"Mother Goose," the first of the great

Durry Lane spectacular productions to come to this city, will be seen at the Salt Lake theater soon. There is a great temptation to launch into superlatives considering this stupendous production. Probably no extravaganza worthy of comparison with it has ever been seen in Salt Lake. A pace for effectiveness and gorgeousness is set in the first act, which the trained theatergoers almost instinctively feels cannot, for long, be maintained, but his astonishment and wonder grow from act to act, and from scene to scene, in a way to produce the feeling of bewilderment as this unsurpassed effort at ornate stage pageantry develops. The impression produced by "Mother Goose" is that of a dream of color, costume, calcium and hosts of beautiful women. The principals of the cast are Joe Cavathorne, W. H. Macart, Harry Kelley, Clifton Crawford, Neva Aymar, Cor-

ing of his new London playhouse, the Waldorf. "Pantana" has been chosen for the opening attraction at the London theater. The company will be practically the same as now playing in New York.

Notes have been received of the presentation of a passion play this summer at Selzach, Switzerland. Fifteen performances will be given, the dates being June 1, 4, 12 and 18; July 2, 9, 16, 23, and 30; Aug. 6, 13, 20, and 27; and Sept. 3.

"Home Folks," the new melodrama by C. T. Dazey, author of "In Old Kentucky," which is to be put on at the Victoria for a spring run, will have a large cast and many superlatives. The play is said to be just after the close of the Civil war.

On Jan. 28, Paul Gilmore, wife play-



MME. MANTELLI,
Who Will Appear at the Salt Lake Theater in Grand Opera on Monday and Tuesday Nights.

Inne, E. M. Stanton, Edith St. Clair, W. Ramsey, Edith Hutchins, Daws & Seymour, and the marvelous "Gigolito" aerial ballet.

"The Black Patti Troubadours" company has visited Salt Lake for years, and like the poet's little brook, bids fair to go on indefinitely. How many more times it will be seen here cannot now be prognosticated. The next return engagement, however, will commence at the Grand theater on Monday evening and run for four performances, ending on Wednesday night. The organization has filled a distinct sphere in sustaining the popular interest in the melodies of many of the standard operas of the day, and songs of the sunny south. Its repertoire is a varied and extensive one.

For the last half of next week, beginning on Thursday evening, "Over Niagara Falls" will be the bill at the Grand. Its presentation comes for the second time in this city. While it is sensational, melodramatic, it is said to have much wholesome comedy in it to relieve the high tension that is caused by stirring climaxes and startling situations. The scenic equipment is elaborate, and the management of the production is under the direction of Roland & Clifford, whose excellent play, "The Gatekeeper," is well remembered in Salt Lake.

The announcement that Harry Corson Clarke, the eccentric but capable and popular comedian, is to commence a five weeks' engagement at the Grand theater on Monday, Feb. 27, is decidedly pleasing information to the patrons of that house. The opening piece will be "What Happened to Jones," the play with which he has provoked so much laughter over the country. Every Wednesday and Saturday "reception matinees" are to be held on the stage, during which time there will be a general recounting of past friendships and making of new ones.

THEATRE GOSSIP

The production of "The Lilac Room," in which Maxine Elliott was to be starred, has been postponed until the fall. "The Lilac Room" is a comedy by R. M. Dix and E. G. Sutherland.

Henry M. Blossom, Jr., the author of "Checkers," was a newspaper reporter at 23 a week three years ago. The play has been written since "Checkers" and "The Yankee Consul," are earning in royalties nearly \$2,000 a week.

Maurice Campbell's production of Ibsen's last play, "When We Dead Awaken," will first be produced at New Haven Feb. 24, and will come into New York Feb. 28. This Ibsen play admits of quite a scenic production, as all the sets are exteriors.

The energy shown in Blanche Walsh's production of "The Woman in the Case" is remarkable. Rarely is there seen on Broadway a piece in which a young woman has a fight with two policemen in one act and chokes another woman nearly to death in the next act.

Sam S. Shubert called for London on Tuesday last to arrange for the open-

ing in Los Angeles, received a telegram of the sudden death of his mother, Mrs. Julia Mackay Gilmore, at Rochester, N. Y. The news was most distressing to Mr. Gilmore, for only a few days before he received a letter from his mother spoke of her good health.

Miss Paula Edwards, who is making her second tour of the country in "Winona Winnie," will have a new opera next season, entitled "The Maid and the Mask." Miss Edwards' role will be similar to the one she now assumes in "Winona Winnie." The production will be made early in the fall, probably at the Casino, New York.

Sir Charles Wyndham, through Manager Charles Frohman, has secured the London rights to "Leah Kleschna," the play with which Mrs. Fiske is meeting pronounced success in New York this season. When Sir Charles returns to London he will take the play with him and use it as the next production at his home theater.

While appearing as the plaintiff in an action brought against Liebler & Co. to recover salary alleged to be due her under a contract to appear for 20 weeks in "Under Cover," Annie Yeomans testified in New York last week that her stage career began in 1846, when she was 10 years old. Fifty-eight years behind the footlights! Certainly she is a stage veteran.

"The Filibuster," the new comedy musical satire produced last week in Boston by the Bank Officers' association, scored an emphatic hit. In it the members of the organization played all the parts, the younger men assuming the feminine portions of the piece. It will be taken up professionally by Geo. Kingsbury and Samuel Rorke and given a sumptuous production for next season.

"The Little Minister" and "On O' Me Thumb" have been such excellent vehicles for Maude Adams this winter that they turned her one thousandth performance of the Barrie play the other day and will stick to it for the remainder of her season's engagements. This will keep back for the time being at least her intended revival of "The Masked Ball."

In a recent talk Nance O'Neill said: "What a modern woman do to without occupation? In so narrow a provincial way of living as that of Hedda Gabler, in her small Norwegian circle, this lack of occupation is a deadly thing. She is called greatly a child—and taken seriously. My idea is that she is distinctly a comedy character. Hedda has the keenest sense of humor."

Andrew Mack tells a very clever story. It runs as follows: "Once on a time there was an Irishman whose wife, Nora, lay on her deathbed. Finally the wife said: 'Pat, O'neave a last bit of kindness to askie of ye. Will ye be so good as to ride with me murther to the funeral?' 'Oh, yes, that I will, but I'll take all the pleasure out of the day,' said Patrick."

Grace Filkins, who deserted the stage to marry Captain Marx, of the United States navy, will resume her stage work in the near future, as she has

WILLIAM COLLIER,
In "The Dictator" Which Comes to the Salt Lake Theater on Friday and Saturday Next.

been secured by Frank Keenan to play a prominent part when he undertakes his new venture in New York. Mr. Keenan has taken the Berkeley Lyceum and will present there a series of one-act plays after the style of numerous French houses.

Mrs. Patrick Campbell's recovery from that broken leg in Philadelphia has been more rapid than expected, and the famous English actress is now enjoying a brief vacation and is in as perfect health as ever before. She will resume her tour in "The Sorceress" in Chicago on March 6 and play out the remaining engagements originally booked for her.

Annie Russell will be the star of "The Dictator." This is the newest Zangwill play and was selected by Manager Frohman for Maude Adams. The latter is doing well with her revival, while Mrs. Russell is faring badly with her present vehicle, "Brother Jacques." This prompted the change and rehearsals of the new play are now progressing in Boston with a view of making an early production.

M. Antoine will probably be chosen director of the Odeon theater, says the New York Herald's Paris telegram. It is nearly certain that his important post at the subsidized theater will be tendered to the famous actor-manager and that he will accept. M. Antoine will not take up his new duties until July 1, leaving five months to organize his own theater and wind up the affairs of the company.

An originally written, "Merely Mary Ann," in which Eleanor Robson appears, had a sad ending. Israel Zangwill was asked to change it, and did so. Even so great a writer as Ibsen altered the concluding scene of his play, "A Doll's House," when a German actress requested him to do so, pointing out to him that her public, at least, preferred to leave the theater in smiles rather than tears.

"The Earl and the Girl," which the Shuberts are to produce in March, is about the only new comedy piece of the year in Great Britain. The Shuberts are doing everything to make "The Earl" prove to America what "The Belle of New York" did to England. Ivan Chryl, who composed the music in this country several weeks after the production of his "The Duchess of Danzig" in order to overhear the

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Feb. 14.—The partial destruction of the New York Casino last Thursday gives rise to the feeling of thankfulness that the blaze did not start when the auditorium was filled with spectators. Moreover, it is to be hoped that the building department will provide regulations for the work of reconstruction, which will make this old-fashioned upstairs theater materially safer than it has been heretofore. There is nothing modern or up-to-date about the Casino. The audience room is reached by crooked flights of stairs leading from the ground floor to the second story of the building and thence upward to the balcony. It was built before steel and other fireproof materials were used in structural work, and one shudders to think what might happen if a blaze were to break out during the progress of a performance. While it is true that from time to time fire escapes have been put up since the other vault, the progress of the flames, where there is so much food for them on every side, would make it impossible for a frightened throng to reach these paths of safety. The narrow staircases inside the building, with their twists and landings, would be almost instantly choked with human beings striving vainly to escape. The Casino, in a word, is a very unsafe place of public resort and steps should be taken to compel its thorough remodeling. The fire will not interfere materially with the plans of Leander Richardson, who was playing in "Lady Teazle" at the time of the occurrence. Miss Russell and her company will merely remain idle for one week, opening their road tour next Monday, as originally scheduled.

There is not much of a very stirring picture in the metropolitan theaters this week. At the Knickerbocker, supplies the chief item worthy of attention by giving us two changes of bill. On Monday evening he revived "The Middleman," and for the end of the week—which also signifies the completion of his engagement—presents his familiar and delightful comedy, "The Professor's Love Story." These two emboldenments are among the very best and most artistic of Mr. Willard's entire list of characterizations. They are indeed closely identified with the greater part of his success as a star actor, and the fact that they are held in high esteem by the great public is shown by the increasing volume of patronage which accompanies their presentation. Mr. Willard's stay in New York has brought back many pleasant memories of his earlier engagements here and it is with regret that we see him depart, although our loss is the distinct gain of the other cities in his line of travel. He takes with him a repertoire of two new plays and two others which, although not possessing that quality, are certainly worthy of the highest commendation.

New York is moving slowly but surely in the direction of Sunday theatricals. There is a tremendous popu-

lance already at work with the chorus. The company will be headed by Eddie Foy.

Joseph Jefferson will make his reappearance on the stage at the Boston theater, Easter Monday. His sons, Thomas and Joseph Jr., will play "Rip Van Winkle" all that week, and the "grand old man of the stage" will deliver an address each evening between the acts. The following week Mr. Jefferson will go over to New York and make his farewell appearance on the stage at Joseph Holland's benefit at the Metropolitan Opera House.

Mme. Reljane sailed this week for Paris, having closed her American tour, which was most profitable for her and financially expediting for Liebler & Co., who financed this ill-advised tour. Incidentally before sailing Mme. Reljane has laughingly denied the rather startling story that at James Hyde's eighteenth century ball in New York the other evening she was reported to have danced the can-can on the top of the table.

"The successful American plays are clean, and nothing else will succeed," says Robert Ellson. "Americans will stand for any sort of immorality when it comes from France or other foreign countries, but they wouldn't have it a minute of home manufacture. Besides, we are too stupid to be able to do physical for that kind of play writing. The subtlety of sin as presented by a French play, the coarser strain of the English or German, may be accepted, because the bad in them is, at least, slightly veiled, but if the American tried to show up the subtleties he would do it in such vigorous action as would paralyze the pious and curl the hair of a schoolboy."

The Paris courts have just decided that a modern young girl need not appear in tights, even if she does owe money to her music teacher. Mile. Rozier was the heroine of the case. She was to pay her professor, M. Gaudinbert, for lessons out of the proceeds of her first operatic engagement. M. Gaudinbert obtained a contract for his pupil to sing at the Casino de Paris, but when Mile. Rozier learned she would have to do so, she flatly refused the part. Then M. Gaudinbert, in a fit of pique, refused to pay her for her lessons. When the judges heard the story of the pretty defendant they threw the professor's case out of court.

Miss Edith Jeffreys, who is announced by Liebler & Co. for a brief engagement at the New Amsterdam theater, is a lady of the following description: "Humpty Dumpty" will make a spring tour of the country, where she expects to remain under her present management for a year or two. Miss Jeffreys is tall and statuesque and very handsome, and she comes to us with the warm endorsement of English audiences. For the past three years she has been touring with the Haymarket theater, London. She is to be supported by William H. Thompson, Henry E. Dixey and an otherwise carefully chosen cast. Her play, an adaptation from the French is called "The Prince Consort." The Messrs. Liebler have engaged Arnold Daly to direct the staging of this piece, basing their choice upon the skill developed by this young actor in placing "Candida" and "You Never Can Tell" before the public. By his own management, Mr. Daly's last named piece at the Garrick theater, continues to be remunerative and highly satisfactory in the matter of being a thoroughly praiseworthy entertainment. Daly started last year "on a shoestring" and although he didn't make any great amount of money, he attracted so much favorable attention that George C. Taylor decided to take hold of the business end of his enterprise and place him on a solid footing. This has already been accomplished by the adroit and dignified management, and now young Daly finds himself a firmly fixed attraction with his future assured.

The new Colonial Music hall, under the direction of Thompson & Dundy, and Tom W. Ryley, has already demonstrated that there is a place for such an institution, for the audiences, afternoon and evening, have been uniformly large and obviously pleased. The Colonial is a beautiful interior. In rich, warm colors, furnished with large, luxuriant chairs and all else that can contribute to the comfort of its patrons. The entertainment provided is novel in many respects and everything on the stage is done in the spirit of exceptional liberality. The Colonial, as already mentioned, will serve as an outlet for many of the attractions first seen at the great Thompson & Dundy hippodrome, but it will also furnish the setting for numerous original productions and specialties. The impressive presentation of music will be a feature of the hippodrome plan of management. There is



"JIMMIE HARRIS,"
Former Manager of the Salt Lake Theater, Whose Death in New York was Announced This Week.

It was with profound sorrow that many Salt Lakeers learned earlier in the week of the death in New York of James S. Ferguson, better known locally perhaps by his stage name of "Jimmie Harris." It is a little over 20 years ago since he moved to the metropolis from Salt Lake, but during the whole of that time he kept a watchful eye upon Utah affairs, and always had a hearty handshake and a warm welcome for any one from home.

It must have been in the very last sixties, or earlier seventies, probably the latter, when he first came to Salt Lake with an eastern theatrical company playing its way to the Pacific coast. While here he made many friends and became very popular with the theater-going public, and concluded to remain. His general knowledge of the stage and stage life made him a valuable man around the Salt Lake Theater, and for a long time he was its prompter, and later he was manager of the house, and still later he was in the employ of Z. C. M. I. During his residence here he met and won the hand in marriage of Louisa Free Young, a daughter of President Brigham Young, who, with two sons and a daughter, survives him. Harris came from a wealthy and highly respectable New York family, some of whom made a great fortune out of the soda water business. They were always very much opposed to his theatrical predilections, and he finally gave them up and went into business at their behest, and became a prosperous man. It is said by Salt Lakeers who visited himself and wife at their beautiful home on Ninety-third street, near Lexington avenue, that the hospitality extended one was always of the most hearty and whole-souled character. The photograph from which the above cut was made was taken in San Francisco about 25 years ago, and is the property of his brother-in-law, Mr. H. S. Young of the Deseret National bank.

to be an orchestra of 50 instrumentalists, and Manuel Klein and Jean Schwartz have been busy at the work of composition for some months. There is to be a larger chorus than any ever before organized for a theatrical production in America, numbering 400 persons. The music will range from grand opera effects to comic songs, the first type furnished by Klein and the second by Schwartz, whose ditties, "Rip Van Winkle," "When Mr. Shakespeare Comes to Town," "Bedelia," and "Mr. Dooley" have been whistled and sung in every part of the world where English prevails. In "Andersonville," which is to form the second part of the great show, a lot of old southern airs are to be revived against a background of characteristic harmony composed by Mr. Klein. It is fully expected that all this music, put forward upon the scale described, will be the occasion of a marked sensation.

Henrietta Crockett, season at the Academy of Music in "Sweet Kitty Bellairs," has started off at a rousing rate and the audiences have not only seen numerically immense but very clearly delighted. In fact these academy crowds show themselves to be far more demonstrative in their expressions of approval than the self-restrained patrons of the high-priced uptown theaters. When they mean a thing they say it, and say it, moreover, so that there is no possibility of misunderstanding them. What they have said of Miss Crockett's performance of the Belasco play is that they like it hugely and want more of it. At the conclusion of the run, Blanche Bates will come to this stage with "The Darling of the Gods," which she has played more than 400 times already in New York. Even at this early date there are many inquiries at the Academy box office as to the date of opening and it looks altogether as though Miss Bates might come near breaking the attendance record of the establishment.

George M. Cohan is coming back to town before long for a spring run, although it is not yet definitely decided at what theater he will be seen. He is to start in with "Little Johnny Jones," but does not intend to confine himself to that place alone. Arrangements are under way for a revival of "The Governor's Son," in which the four Cohan boys were seen last year. Like "Little Johnny Jones" this work is the cleverest kind of nonsense with an intelligent story, no end of capital situations, much tuneful music and a great deal of ingenious grouping and plotting. Young Mr. Cohan is unmistakably a genius in matters of the stage.

"There's such a thing," writes Lew Dockstader, "as being in too great demand. As you know, my ministerial season began in July and last until May or June, so that I don't have much time for summer recreation. Yet here I am receiving letters and telegrams

from the proprietors of big outdoor resorts, offering me all sorts of terms for a personal summer tour if I will only consent to work at that time. But all work and no play makes Jack a dull boy, and I have concluded to pass up the opportunity to increase my bank roll at the expense of a brief flirt with the sunbathers."

"Fiquet" finishes his stay at the Savoy theater this week, and Mr. Frohman will presently direct a new vehicle for Marie Dorv, who possesses striking qualities of personality and will undoubtedly become a recognized attraction when the right opportunity presents itself.

"Leah Kleschna" at the Manhattan theater is waiting in interest and doesn't appear to be the permanent success that was anticipated. It will hardly run the season out.

"Adrea," on the other hand, is of the enduring kind, and the Belasco theater never has any vacant space when the curtain goes up for the beginning of Mrs. Leslie Carter's vivid and extraordinary activity in advertising the play, and the weather will find "Adrea" still in possession of the Belasco.

Francis Wilson is in his seventh week of "Cousin Billy" at the Criterion, where he seems likely to remain for a long time to come.

Wright Lorimer, in "The Shepherd King," comes to the New York theater immediately under the management of William A. Brady, whose extraordinary activity in advertising the play has stirred up the city to unwarranted attention. Lorimer will remain indefinitely at the New York with a play that was pushed for the first time originally introduced, but nevertheless has served to draw ever-increasing audiences wherever shown.

Word from out of town is to the effect that Grace George has scored a fine success with her new comedy drama, "Abligh," and arrangements are now under way for a New York production of the piece.

David Warfield, whose phenomenal success in "The Mlle. Mante" is still in progress at the Bijou, is no longer advertised with the use of his given name. It is simply "Warfield" now.

LEANDER RICHARDSON.

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