Dramatic and Lyric.

What Salt Lake Pays for Amusements—Frank Daniels—McKee Rankin's Luck—Eddie Foy Still Alive—Mrs. Frank Leslie as a Manager—Notes.

The statement in the News the other night that the city paid $3300 on the eve, afternoon and night of Washington's Birthday to see a concert and minstrel performance, and that all the money went to home attractions, starts the reflection—How much money is carried out of Salt Lake annually by theatrical attractions? We answer, about $50,000—and we will show that the estimate is rather under than over the mark. On an average the theater is open three nights a week the year round, say 150 nights in a year. The receipts vary—but they seldom go below $300 a night, and they often run to $1000, $1200 and even $1500 when prices are advanced and the attraction is something out of the ordinary. A very fair average of the receipts for the year would probably be $500 per night, which for 150 nights, amounts to $75,000—the gross receipts for twelve months. Most of the traveling companies play on shares, and they receive all the way from 50 to 80 per cent, according to their grade and drawing capacity. For an Uncle Tom's Cabin, or an Alvin Joslin combination, Mr. Burton exacts 80 per cent and enjoys the writhing of his victims; for a show like Ali Baba or Lillian Russell, he is content with 25 or even 20 per cent.

The general run of attractions play on the 60, 40 or the 65, 35 basis, the traveling company taking the larger share. If the average share of the foreign troupes be taken at 60 2-3 per cent, or two-thirds, it will be an entirely fair estimate and two-thirds of $75,000—are $50,000—the amount the foreign attractions annually carry away in New York exchange. The $25,000 retained by the theater pays its own running expenses, the advertising, bill posting, etc., of the year, and the 8 per cent dividend which under Mr. Burton's regime has been disbursed to the stockholders of the corporation. Besides the $50,000 figured above, there is the amount taken out of the city by the various attractions brought out at Wanderland, which draws vastly more money than any one supposes. It is said that the Saturday receipts at that resort often go as high as $700 for the day and night.

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The thought that we send away over $50,000 annually for the one little, insignificant item of theatrical entertainment induces another thought. That is, What a community of mighty resources we must be when we consider that even after we multiply and swell this item by all the figures necessary to represent all the luxuries and the need of life we bring from abroad—we still have money enough left to run seventeen prosperous banks and transact the enormous volume of business transacted by this city. Think of the money sent away by the railroads—by the Garfield beach line especially—to pay interest to Eastern bondholders; for the tons of nails we use; for the iron uprights and girdings; for the lumber; for our wire; for our rails; for our clothes, cloths, boots, shoes and hats; for our sugar, soap, oil, tea and coffee; for our interest on mortgages; for our life and fire insurance premiums; and for the thousand and one articles and things we have not yet been able to produce for ourselves. Think of all this, and then count the resources we depend on to bring all this money back to us, the foremost of which is undoubtedly mining—and one begins to get some notion of what the silver question really means to our Western cities. But this is a digression, and the foreman may switch it off into the trade columns, under a subapprehension. But it is gospel, just the same, and it will repay capitalizing over.

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Frank Daniels is not exactly a thing of beauty but he is a joy forever. He drew another big audience to the Theater last night by whom his Lil Tapit was again voted unanimously funny—though lacking in the qualities that made the success of Little Puck. Beside Satsoon, who will of the stage is Mrs. Daniels, was taken suddenly ill yesterday, and her places was filled by an understudy. So much depends on Daniels, however, and there are so many specialties aside from him, that her absence, bright as she is, was hardly noted. The clever dancing of the Daly sisters was marred by the vulgar "kool over" exhibition that gave so much offense in the Spider and Fly monstrosity, and Mr. Daniels would score a point with the down state portion of his audience at least if he would prevent a repetition of that particular part of the "dancing."

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McKee Rankin, who has had as many ups and downs as any man in the profession, has had a stroke of luck at last. A Detroit dispatch dated the 13th says:

The Journal announces that McKee Rankin, whose company is playing "The Danites" at the Lyceum theater in this city, will retire from the stage. His company will be disbanded tonight and the members will be sent home at his expense. The reason given for this is that McKee Rankin's father, who is dying in a hospital at Windsor, Ont., has turned over all his property, worth $200,000, to his son, who will hereafter look after it to the exclusion of his theatrical business. It was stated on reliable authority that Rankin has been losing money all season. Opie Davies will present The New South at the Columbia theater, in Harlem, next week.

Charles Windham will not bring his company to America until a year from now, according to a cablegram received here last evening.

There is a story afloat to the effect that when The Passing Show leaves New York J. M. Hill will travel ahead of the company and be his own advance agent.

Drury Lane is playing bigger attractions than ever before in its history, and yet it is said that when Sir Augustus Harris leaves Lane's next year it will probably be torn down to make room for improvements in Covent Garden Market.

Lillian Russell has just received a letter from London affirming the truth of the story concerning the reunion of Gilbert and Sullivan. She says that they are even now at work upon an opera, and that she knows because Mr. Gilbert has offered her an option upon the American rights.

Thomas W. Keene, who is not only actor just now appearing in Shakespeare's tragedies, will begin an engagement in the Union Square theater March 6, playing Richard III, Othello, Merchant of Venice and Richelieu, with special scenery and costumes. Frederick Paulding, who used to be a star himself, is Mr. Keene's leading man.

Walden Ramsay assumed the role of Lord Windermere in Lady Windermere's Fan at Palmer's theater last night in the place of Edward Bell, who created the role. Mr. Bell appeared on the stage on Saturday night in a condition that made matters extremely embarrassing for the rest of the company, and his services have been dispensed with for the present by Manager A. M. Palmer.—*Recorder.*

Although Daniel Frohman has decided to give a new production at the Lyceum some time during March, this decision has not been arrived at by any falling off in the attendance of Americans Abroad. That play is still drawing immense audiences. Mr. Frohman merely wishes to have the company familiar with some play other than Americans Abroad, in case he should need it during his coming World's Fair engagement.

The Mountebanks, now running at the Garden theater, New York, will be revived Thursday next by Giraffe-Giraffa. Manager F. Henry French promises a magnificent production of this opera, which, with the possible exception of The Chimes of Normandy, is the most melodic of all the standard opera comiques. Lillian Russell will be Giraffe, W. T. Carleton the Monkey, Lizzie Harrison the Bolero, and Hayden Coffin the Marasquin.

Few people are aware of the fact that Miss Hattie Russell, Comedian Wm. H. Crane's leading lady, is a sister of Miss Ada Rehan, whom she resembles very much in feature and in style of work. Another sister is Mrs. Lale Byron, the wife of Oliver Doud Byron, and all three are leading ladies and excellent actresses. Mr. Arthur Rehan, who for a number of seasons has managed Mr. Augustin Daly's attractions upon the road, is a brother of the actresses.

A queer sort of play has just been produced in Dublin, a combined melodrama and burlesque, by J. W. Whitebread, entitled, Species of the Past. It moves along like an ordinary melodrama, abounding in harrowing incidents, when suddenly it changes into burlesque pantomime, though later coming back to melodrama, the intermediate being explained as a dream of the persecuted heroine. The notion is barely stranger than is the announcement that it has been particularly well received by the Dublin public.

Influential citizens of New York are making strenuous efforts to insure the German cavalry and infantry bands, which are coming directly from Berlin to play at the Chicago World's Fair, to stop over in this city to give a week's performance at the Madison Square Garden. The concerts that it is proposed to give here will be solely for charitable purposes. The bands number over one hundred musicians, and if the efforts of those who have the matter in charge are successful music lovers have a rare treat in store for them.—N. Y. Herald.

Perhaps the most remarkable success of any American girl in Paris, at least for many years past, belongs to Lole Fuller. The triumph of Miss Fuller and her serpentine dance seems to be complete and permanent. Two weeks ago her one hundredth performance was marked by a souvenir night with little fans ("la Lole") and such hysterical applause as now and then greets a favorite at the gay French capital. On that evening she signed a three-years' contract with the managers of the theater Marigny. This is not the Miss Fuller who gave the serpentine dance once to Salt Lake. That was Mollie Fuller, wife of Hallen, of Hallen and Hart.

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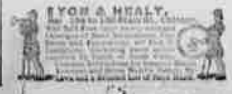

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