Dramatic and Lyric.

The Fast Mail.—The Kendalls Are Coming.—Charley' Aunt at Hand.—Our New York Letter, Etc., Etc.

The Fast Mail, which thrilled the galleries and entertained the parquette last night, is a play in which the stage carpenter and scenic artist are the stars, and all the men and women in it merely subordinates. They have their entrances and their exits, and each of them plays many parts, but from first to last the main interest attaches to the mechanical effects, such as the moving trains, and the scenic depictions, such as the view at Niagara Falls. All these are ingenious and striking, and well deserve the applause showered upon them. As for the play and players, as before intimated, they are both secondary and do not call for any extended mention. This much can be said, that the play is manufactured rot, and the players rank down from the merely mediocre to the very bad. Shootings, explosions, beatings with axes, hangings over bridges, knock downs at the end of every scene, this idea it all. The small boy was delighted, the tax office man was happy. What more could be asked for?

Lincoln J. Carter, the proprietor, deserves a good deal of credit for his ingenuity—not much for his boy-writing ability. He is a son of Carter Carter Coggeswell, well known in this city, and a brother of W. C. Lyne, the Salt Lake merchant.

The biggest event in the near future, not excepting even Charley's Aunt, is the coming of Mr. and Mrs. Kendall, the British colonists. They will be the comedy of whom we have heard for years, but never seen, except at the dance of society amateurs. The Scrap of Paper, the wittiest debated play of dramatic morals The Second Mrs. Tanqueray and the well known drama of The Iron Master, a version of which was recently done here by Potter and Bellew. It is unlikely for anyone who has come under the spell of Mrs. Kendall's acting—and this means everyone who has ever seen her on the stage—to doubt for one moment that our theater-goers will accord her a great welcome. She is easily England's most fascinating and delightful lady, and in New York and Boston she has built up a large constituency. Mr. Kendal is an experienced and effective actor and has been considered for years one of the most delightful and accomplished comedians that ever graced the London stage.

We observe that the universal verdict in America on Tanqueray has not been accorded in San Francisco. A dispatch to the New York Herald from that city says: Mr. and Mrs. Kendal, who are playing in the Baldwin Theater, have announced that they would never return to the city. Their displeasure arose from the chilly reception accorded to The Second Mrs. Tanqueray.

"What the people here want," said Mr. Kendal last night, "is farce. I should do this thing what would have been the fate of one of Shakespeare's plays if it had had its first production here."

"I don't care expense for the papers," added Mrs. Kendal. "They can't injure me and I never care to them. I am independent and I stand alone on the bridge."

The actress also declared that the American verdict on the Second Mrs. Tanqueray was worthless. France, Russia and Germany had liked it, and that was enough.

Charley's Aunt is at hand, and it remains to be seen whether all the money spent by Mr. Frohman in attempting to stop the pirated production at the Lyceum, was thrown away. Our own opinion is that it was excessively expensive as advertising, and we question whether, if Charley's Aunt had been seen in Salt Lake, it would have been expended at all.

The fact that the play, after a long and successful season in New York, was taken to Hooley's theater in Chicago and there enjoyed another remarkable run, speaks volumes in its support outside of the unanimous praise it has received from the press of both cities. Indeed, its record in this country, as well as in England, has been most remarkable. For two years in London it has held the stage, and now it looks as if it might, like "The Brook" run on forever. In Boston the people enjoyed it for months, and was still laughing at its absurdly amusing situations, and its translation into German has been equally well received in Berlin. Africa, Australia, Sweden and Italy have found in it the same enjoyable humor, and Paris, time for the last to apply for its imaging privileges, will soon be given a French version of the most successful farce comedy of the day. Sir Joe Thomas, the actor-author, will be transferred with pleasure as a member of the Boston Museum company on the occasion of her first presentation of the "Parisienne Bohemian" in this country. Mr. Thomas has cleverly interwoven half a dozen pretty love stories in the development of the fun, which begins at the rise of the curtain.

New York, Oct. 29, 1894.

(Special Correspondence.)

Things theatrical are on the boom just now, and every week sees two or three new bows. Mansfield's production of Napoleon has been interesting as a study in the delineation of the wonderful character, of the manners and customs of a hundred years ago, but it has not made a considerable hit as a drama. Crane's revival of the old play of the Overland Route, with the scene on the bank of the Pacific Mail, seems to be a huge success.

Hoey-Kendall, who retired from business for a little five years ago, is now in Chicago in charge of Manager Charles Frohman, is now on the Academy of Music stage in synthetic form and is more than repeating his great triumphs of the past. Hibbon Howard has let his love story, Lost and Won, be a meaningless jumble. Lost and Won has not the magnificent war environment and such fascinating scenes were never before shown on any stage and will suffer by comparison. Fifty mounted troops and fifty soldiers are utilized in the long drawn out scene, which brings an General Sherman at the head of his army, celebrated ride from Winchester "twenty miles away" and which ends with the rally of his troops and a great cheer for Sheridan. This is the famous Cedar Creek fight which occurred on the Shenandoah Valley October 19th, 1864. The stage scenery of it is bold in detail and finished and rule the audience wild with enthusiasm. Meanwhile, it seems good for the entire season at the Academy. Its receipts have averaged $3,000 or $17,000 a week. On Labor Day the performances drew over $3,000. It and Joe's success, which is 17.

Last season Charles Frohman had the 1-to greatest theatrical successes in the metropolis all in his own house and all running abreast of each other to immensely profitable business for many months. They were Sowing the Wind at the Empire theater, which is the home of Mr. Frohman's stock company, the phenomenal success of Jack Chorey's Aunt, John Drew in The Butterflies and The Girl I Left Behind Me to a great scale in spectacular scope at the big Academy of Music. One of Charley's Aunt alone he clared $80,000 and he profited on the other plays were equally large. He was really the only New York manager, with the exception of the brother Daniel, who produced The Sanctuary at the Lyceum late in the season and made it a big winner, who was possessed of a theatrical success during the entire year. This season Charles Frohman has started in early with his string of attractions. He has already had three running in this city for over three months, all to crowded houses, and all still in the south of public favor. John Drew in The Double Shop at the Empire theater is the fashionable rage of the town. The New Boy at the Garrick, another large London hit, the Charley's Aunt is forcing New Yorkers their movement to large steady and enjoyable gross. Wilton Brothers Howard's famous war play Shenandoah, which has been selected to magnificent proportions and whose military and battle features receive the spectacular illustration, 50 horses are used, 25 being employed in some of the scenes, has created a popular furore and is every night packing the Academy of Music, which is three times the size of any of the other city theaters. Besides these social and achieved triumphs Mr. Frohman has Henry Arthur Jones' play, The Masqueraders, which his stock company will appear in during December and which has created such a furore in London that any play produced there in the past decade. He has a dozen other of the choicest of foreign works, all tried and proven worthy, and in fact holds such a vantage on the play market that local managers who find themselves high and dry have to come hating to him for attractions. The other day he filled out the manager fields of an hour with a play and company for his star and booked a whole season's hold for him.

The Double Shop, in which John Drew is making such a fashionable triumph at the Empire, where the crowds have been increasing since August 27 last, is a fascinating drama by Henry Arthur Jones, author of The Dancing Girl, The Middleman and other well known plays. It presents Mr. Drew in the serious character of Lord Chevenhook, leader of the British House of Commons, who, seriously entertaining the pretty daughter of a lay designer, first makes no love to him but, being allowed of his wrecked purpose by the girl's purity and innocence, falls in love with her. A political enemy finds a trap for the lady lover with the girl at a late hour and succeeds him in wrong doing. The scandalous made to be published and social ruin has to marries the girl and all ends well for his home and domestic. Mr. Drew's work is now difficult, this has added a great deal to his reputation as an actor. He is not only polished and accomplished in the higher scenes but positively wonderful in the dramatic expression that he gives to the serious situations. Nearly all through his career Drew known as a light comedian his power and serious appeal passion in the critical scenes were positive revelations even to his warmest admirers. Mr. Drew has made a great personal triumph in The Double Shop and in playing the greatest engagement he has played in New York stock he became a star. Miss Maude Adams, as the sympathetic and innocent and sympathetic factory girl, shares the honors with Mr. Drew, and has established herself as a great metropolitan favorite. Mr. Frohman has provided Mr. Drew with an excellent company and a finer performance than that at the Double Shop was never given anywhere.

The New Boy is a worthy successor to Charley's Aunt. It is on a higher plane than the Paderewski and yet it teems with laugh lines and has the whole town laughing. It ably for nearly three months. The comic reminded irrelevant, with a grin all over his reminded face, whose pun is the trademark of the comedy. It is an hundred of the rollicking and delicious that the New York Herald and the Evening Telegram have applied it to political various purposes. Comedian James L. Powers plays the boy and gets a wagon load of fun out of it. The Standard Theater, where the piece is playing, is always crowded and there is no doubt that The New Boy will play there all the season, as Charley's Aunt remained there all of last season. The "boy" is really a married man, but his wife, in order that she may not lose a legacy promised her by an old admirer who thinks she is a widow, poses him off for her son. The old admirer is a schoolmaster and the pseudo son is entered in his school. As The New Boy of the institution, the other boys, particularly the big fellows, some how take all kinds of successful situations, and thereby hangs the whirl of fun that fills the play. Just as Holmes Major, the big boy of the school, says when the little fellow pleases against being forced to join an orchestra "What are new boys for anyhow, if not to have fun with?"

H.

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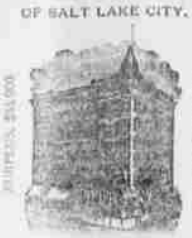

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