AMUSEMENTS.

"Gloriana" Last Night.—Next Week's Attractions at the Theatre.

"GLORIANA."

"Gloriana" had its initial performance last evening, and the efforts of housing attractiveness were plainly evident. When the fair lady parlors upon a coat and gets it, there is neither back of passenger nor apparent. The comedy is of the importable Frenchy order, and in some passages and acts even approaches vulgarity, but it was hard effectively done. It illustrates the Freeman idea perfectly that a piece shall not fail, if the initial presentation can carry it, and this is what "Gloriana" most certainly has. Mr. E. J. Henly, who was to have played the part of Jack Pardon in Mr. Royle's new play, is the bright particular star of the organization, and an excellent actor he is too. His impersonation of the jealous and irascible Russian Count was a clever piece of work. The "Gloriana" of Miss Crosman, was rich and voluptuous. Mr. Bond's valet is clean cut and decidedly English. The Fitz Joscelyn of Mr. Wells, and Chadwick of Mr. Woe were well done, as was also the Miss Chadwick of Miss Robinson. As the housemaid Miss May Robson does her work, and of a small part washes one of the features of the piece.

The evening was opened by a sketch "The Major's Appointment," and certainly if anything could induce the enjoyment of the comedy "Gloriana," the "Major's Appointment" is the very thing to accomplish that mission.

There is a matinee this afternoon, and another performance this evening, at which no doubt there will be a large attendance.

"ALABAMA."

For three nights, commencing on Monday next, Mr. A. M. Palmer's New York stock company will present, at the Salt Lake Theatre, Mr. Thomas' great American play "Alabama."

The scenes of this play are laid near an isolated community called Talladega, and it is a story of the South. It is domestic in its character and so true to nature that it almost seems as if the author had carved out a slice of Alabama and put it on the stage. It is a large story, with some of its incidents dating back to the rebellion. The scenes is laid in those parts of our country around which hovers an atmosphere of poetry, and the various pictures in the play harmonize with the spirit of its theme.

"THE JUNIOR PARTNER."

"The Junior Partner" is the latest comedy success presented by Manager Charles Frohman, and will be seen in Salt Lake for the first time Thursday evening, Sept. 8th, at the Salt Lake Theatre, commencing an engagement of three nights and Saturday matinee. The company is one of the best ever organized for the presentation of light comedy, including such eminent artists as Mr. Henry Miller, Miss May Irwin, Miss Emily Rancker, Mrs. McKee Rankin, Mr. Hugo Toland and others of like caliber. Such names at the head of the cast, in conjunction with that of Manager Charles Frohman, should be a guarantee of unqualified excellence.

In conjunction with "The Junior Partner" will be presented as a curtain raiser Clyde Fitch's exquisite one act play "Frederic Lemaitre, with Mr. Henry Miller in the title role.

MANSFIELD'S OPINION OF CRITICS AND AUDIENCES.

In the course of an article called "A Plain Talk on the Drama" in the September number of the *North American Review*, Richard Mansfield thus gives vent to his opinions concerning the critics and their audiences:

The critics have been the same to all times; they have always found fault, it's their privilege and their business. Read the reviews of Kean's Richard III and see how hardly they treated him; and to any man great will be hated or as good, or as bad as dead! But the people in the olden time came—the people; they crowded the house and they crowded the stage, and the men who suffered them and thrilled them was a hero. Today he is a monster to be avoided, and the penny shows hold all his former enthusiastic patrons. Today, as we approach the serious portion of a play, when the tears are likely to flow and the heart to beat a little faster, when there may be a touch of horror or a gasp of agony, we turn far from our seats and go complaining to our clubs. And, therefore, what is the actor to act, and who is the actor who preeminently is likely to succeed financially? The man at whom we can laugh, or scoff, or who has small, so economic and so petty in his efforts that he never sets, and thinks "clever" when he should be great. And what great and successful examples are held up to young actors to follow? What does he see succeed and what will he see fail? Is he wrong right? That which every man, with eyes in his head, knows to be wrong. And no reliance at home upon ourselves, but a great snobbish homage to everything from abroad.

Your American critic will tenderly you steadily with his pen, but he won't sell you for a dollar, and cannot be bought, and veritably I believe he'll defend the very one he chastises, if another attack him. This is no longer a colony, but a great land, where our art shall be so fine that those who come to us may learn and bow and copy, and not go on the road any longer, and stay armed and patronized, and sigh great at, as of happy emblematic when the time comes for importers with pocket full of our gold. And wherefore do you pay thirty thousand dollars for a week from wields to hear their when upon them of your own country, who bring you as much and more, you will follow with reverence only half that gracious saint? Pay tell me this!

GILMORE FESTIVAL.

With the usual hue and hoot a Gilmore festival has been given at Manhattan Beach, attracting great crowds of delighted music lovers. Fine were used, an increased orchestra lent its attractions, and such favorite vocalists as Klein, Clarke, and Tagliapiera, with others of more recent date, sang their favorite songs by the sea waves, which, in this home of jollity, can not be called out. The fireworks production showed several novelties, but without novelty it is usually the old favorite national pieces which are demanded, and the delighted satisfaction with which Gilmore complies with these demands is one of the pleasantest episodes of a week's "festival."—*Post Music and Drama.*

BEHIND THE FLAT.

Marshall Wilder has some amusing anecdotes of his recent experiences in London. Some friends of his living at Kensington bought a theatre ticket for their grocer's servant girl, who had never been to the play. Her mistress, surprised to know that the woman had come back so early, called her into the parlor and said:

"Why, Bridget, what brought you back so soon? Didn't you go to the theatre?"

"Truth, I did that, mum," replied the girl, "an' it was naughty bad indeed."

"But why did you not wait to see the play out?" asked the lady mistress.

"Indeed, an' I did that same, mum," said Bridget calmly. "There was gran' ladies in the boxes an' illegant gentlemen frequented me, an' I had a lovely seat an' enjoyed meself lovin' at the splendid pictures as much as anybody. Just after a while they took the picture up an' I found meself lookin' into a gentleman's house, an' then some ladies came to an' began discussin' family matters. Then I came away. Sure it wasn't for the ladies o' me to be sittin' listenin' to family secrets at all, sez all. I knows the place belongs to them."

THE DRAMATIST "LIVE A HARD ONE."

According to Sardou, the dramatist's life is a hard one. "Dickens could never write a play; Balzac could never write a play; novelists cannot write plays. If you could, you would not need to come to me to help you. Writers will not understand the terrible mechanical apprenticeship necessary to turn even the greatest dramatic instinct to seconds. The latter must be overcoming, the effort amazing, the self-security impossible, then, if you are not in the end show genius, you at least show training; your play will be well put together; and we all know that the genius of modern drama is its construction, and without that you might as well expect to write a good piece as to build a fine house without any foundation stones."

LIST OF LETTERS

Remaining unclaimed in the Post Office at Salt Lake City, Utah, on Sept. 3rd, 1892. In calling for any of these letters please say they are advertised under "Advertised Letters," and give the date of the list. If not called for within two weeks they will be sent to the Dead Letter Office at Washington, D. C.

LADIES' LIST.

Anderson Alma	Elder Sophia
Anderson Ella	Ellis Mrs R K
Anderson Hilda	Larkin Alice
Anderson Martha	Lane Mrs P A
Bass Annie	Lister Mrs L
Bass Rita A	Martin Ellen
Beard Mrs Hosea	Mayne Jane
Bine Mrs Joe J	Miller Minnie
Burton Mary	Morgan Celia
Jones Mrs A P	McClure Helen
Jones Annie	McKay Mrs D S
Keate Alpha	Mikel Emma L
Harris Mrs M O	Nye Emma
Hoover Ella	Olsen Mrs
Cates Emma	Parker Mrs G W
Cooney Maud	Parson Mrs J M
Cutler Mrs Orson	Pepper Ella
Calender Mrs Homer	Pugh H
Clark Ella	Parkinson Lena
Davis Mrs Jesse	Perry Rose
Douglas Anna	Quebbel Louise
Eccles Ella	Rees Mrs A A
Fisher Ida	Ray Jessie
Fulmer Mrs R P	Sadler Lillian
Gadd Anna	Smith Mary
Gibbs Mary Ann	Robinson Daisy
Gilmore Ada	Smith Mrs H J
Howell Lucy	Smith Jenny
Hatch Mrs	Smith Mar Lone
Hardy Hulda	Schow Mrs Frank
Hockey Maria	Shelton Lizzie
Hayes Jane	Snyder Jane S
Hudson Annie	Stevens Alice
Hamilton Jenny	Tate Ruth
Jones Ella	Thorell Mrs S
Jones Lizzie	Stark Mary
Jones Tony	Vernon Lucie
Jones Lizzie	Wilcox Ada
Jones Zenia	Warren Orion
Jones Ella	Wilson Mrs
Jones Lizzie	Wilson Emma
Kirk Mary	Wilson Jessie J
Lewis Mrs Joseph	Young Mrs H

GENTLEMEN'S LIST.

Anderson Rio	Dea W O J
Anderson Jos	Dea Joel H
Adams A P	Dee J Q
Allred Lund	Dunbar Jas
Ashton Jas	Erickson Nat
Aird A	Edwards Jos
Allen Tony	Eldredge J M
Jones G M	Fisher F J
Johnson Jos	Fisher C C
Anderson Jos	Fisher J C
Anderson Jos	Fisher J
Adams J S	Gee G
Anderson N C	Gardner Hill
Bell	Gillespie
Bates Tom	Gillespie
Bennion M M	Garrard J
Beard Jos	Harbner G W
Brown J K	Horton Jos
Bullock T	Hill
Bishop E L	Hendricks
Bennett	Hill
Bailey	Hill
Bennion Jas	Hoagland
Bates	Hoagland
Kay Emmet	Hunter Geo
Bright John	Hunter Jas
Bennion Jos	Howard Frank
Bennion Jos	Howard Frank
Bennion Jos	Howard Frank