

# Dramatic

Bright with epigrammatic dialogue, strong in original conception and clever of interpretation is "The Mummy and the Humming Bird," which handsome and polished Paul Gilmore and supporting cast gave to Salt Lake Theatre patrons last night. Gilmore was last seen here a year ago in "The Tyranny of Tears," and the impression he left at that time was every way worthy the reception accorded him on his return. Henceforth his calling and election will be sure among local theatergoers, as it is elsewhere throughout the country. So far as the society comedy-drama is concerned, his will be a name to conjure with, particularly with the fair sex to whom he must ever be a matinee idol.

The part of Lord "Jack" Lumley that he essayed last night was almost ideal in the ease and naturalness of the portrayal. It rested as gracefully upon his manly shoulders as the old working jacket he wore in his laboratory while pursuing with unrelenting zeal the study of mysterious chemical compounds to the exclusion and expense of domestic duty and happiness. The "Mummy" is a role that actors must admire. Certainly it draws the applause of the spectators and breathes the countenance of business managers with smiles. And what more is there to be desired? It is worthy of note that the three principal exponents of modern English comedy are Charles Wyndham, John Drew and Paul Gilmore. Then it is a peculiar coincidence that each of these three should have achieved his greatest success, first in "The Tyranny of Tears," and then in "The Mummy and the Humming Bird." Wyndham created the chief role in each, only to be followed by Drew, who in turn was succeeded by Gilmore. And who shall say that the last is least? Scarcely. There is a more beautiful piece of character work presented than that Gilmore entertained us with last night. As the scientific "Mummy" he interested, edified, lifted up. Even out of the neglect of "Mildred" shone a strong and many character whose bright and wholesome lines were pregnant with beneficent meaning, and good intention. In the first act there were "talky" evidences that were dangerously near the line of weariness. Deftly, imperceptibly, however, even here a necessary foundation was being laid upon which to build the drama; and the part that the "talk" period played in the subsequent acts was pleasingly transparent. For instance, arising from the pantomime scene with John Martin as Gilmore, the avenging vendetta husband there was a clever unfolding of events as skillfully manipulated as the best work of William Gillette in "Sherlock Holmes."

And by the way, Martin's impersonation of Gilmore was excellently done. As to G. Arthur Yelding's delineation of Signor D'Orelli, of "My dear, dear Italy" protestation, it was first class from the standpoint of action but unfinished and faulty as to accent. Try as he would, he could not master that. In other roles he may be thoroughly capable, but in this he is not equal to the unusual requirement. Of the lady members of the cast it must be said they were above the average. While it would probably be an overstatement of the facts to say that they were strikingly beautiful of face they surely were of form and pander to the eye. They were decidedly stunning, and dressers of first class taste. The truth is, Lady Lumley's words were most charmingly though occasionally spasmodically true. Margaret Drew, while Adele Lahm, and Mrs. Ruth Thornton was a genuinely good relative and friend of "cousin Jack." Altogether the production was clean, moral and beneficial. It was witnessed by a brilliant audience of large proportions and is going again to a good house this afternoon. The engagement closes tonight.

"With a beauty that perishes not and with more ability than their critics have given her the credit of possessing, comes Lily Langtry, (spell the floral part of her patronymic with two "l's," adds Mr. Alvord, her business manager) and next week. It has been a long time since she was here—1887 or '8. As in a "Looking Glass" was the production in which she appeared at that time. She spent several days here then and was shown about the city. She liked it and sold so. Of course, Zion had hunting real estate agents then, and now, and one of them saw Mrs. Langtry. The result was she did business, he as a seller and she as a purchaser. The property that passed to her name, and that is still owned by her is situated on the banks of your slow and historic Jordan which flows off a corner of it in the western part of town. It is a acreage and will not, I am told, bring more than \$1,000 a front foot under forced sale. Mrs. Langtry, by the way, has a regular penchant for buying real estate. Some times her investments have been profitable, some times they have not. You know she has got an orange grove in California, all lands in Texas where a town was named after her, a ranch in Colorado, alkali acreage in Salt Lake and—but I am here to talk slow business and not real estate."

"Mrs. Deering's Divorce," a society comedy of the French school, written by Percy Fendall, and Englishman, whose professional life has been largely spent in Paris, has been chosen for the first three performances, Monday, Tuesday and Wednesday matinee, the engagement closing on Wednesday night with "The Degenerates." The first named play has no moral appearance on any stage at Providence, Rhode Island, in April last. It was put on as an emergency proposition with small hopes of making a hit. But it did "hit," and like the Mergolman play, the popular hit it has been "bitting" ever since. As first produced, there were crudities that had to be eliminated. These were cut out by the author who came to Chicago for that purpose, and with the result that the production is said to have been greatly strengthened and improved. It appears to have been a money maker and most of the critics write strongly concerning it. "The Degenerates" is a modern society play by Sydney Dwyer and has had a big run in this country as well as in England where it held the boards for 500 consecutive nights in London and the provinces. The supporting cast in both plays is with the exception of the leading man, almost perfect.

The last half of the week, beginning Thursday night, will witness once again at the Salt Lake theatre, Manager Brady's "Way Down East" that comes



LILLY LANGTRY.

As She Will Appear in "Mrs. Deering's Divorce" at the Salt Lake Theatre Next Week.

to us confident and strong as regularly as spring time and autumn, and with almost as much of nature as the season themselves hold. It has always done a business that has kept the men in the box office going at a get-there-gait from early morn until late at night. In the matter of record breaking it has ridden over all sorts of obstacles and gone on and on as it promises to do to the end that is too far in the distance to be seen by ordinary eyes.

In a personal letter to the dramatic editor of the Deseret News, Harry Carson Clarke writes from Houston, Texas, as follows under date of the 26th inst.: "We opened here on the night of Monday, of our first of the largest houses known in the annals of Houston theatrics, and business has been on the boom ever since. We have found Houston to be one of the best show places in the south and the Empire one of the enterprising stock theaters in the country. We are gratified beyond measure at the enthusiasm displayed by the people here. They seem to appreciate the fact that we have established a home institution, and it looks as if we're here to stay. We opened with 'What Happened to Jones,' and played eight performances to S. E. O. The second week we gave them 'Why Smith Left Home' to carry over. This week the bill is 'His Absent Boy,' and everything good is gone in advance. The company numbers twenty-one people, and is the strongest ever gotten together in my experience. Everything we can do for the comfort and convenience of our patrons has been done. The whole front of the theater is practically made up of doors, affording excellent exits in case of fire. We are mounting our production in a fashion seldom seen in stock houses, making several sets of scenery for each. Our reception matinees have proved an innovation in theatrical circles here, and have been forced to add an extra performance Thursday afternoon to accommodate the people."

Out of the night between the trust and anti-trust theatrical syndicates come unusual and unexpected happenings, and as one house or combination suffers in consequence, so is another bettered thereby. That is plainly seen in the booking this week by Messrs. Jones and Hammer of the Grand, of Blanche Bates, who is to appear here in "The Darling of the Gods," one of the few great successes of the year. The exact date is not fixed, but it will be early next season. The announcement is also made that Henrietta Crossman will in all probability be an attraction in her latest success, "Sweet Kitty Bellairs." Meanwhile Grand patrons are looking forward with much interest to the coming of Mrs. Blake, who is scheduled to play here March 6 and 7 in "Mabel in Madras." Isabelle Irving in "The Cruise," and James K. Hackett in a new play, are likewise stars of more brilliant stature, who are sent to the Grand by the strained relations of the trust and anti-trust people.

Appropos of this announcement is another, also of importance. It is that the North-Morocco stock company will play an eight weeks' engagement at the Grand, beginning April 4, presenting such plays as, "In the Palace of the King," "Julius Caesar," "Jim Riddle," "Heart's Alliance," "Mrs. Dane's Defense," "The Girl I Left Behind Me," "A Contented Woman," "A Gilded Fool," "What Happened to Jones," "Gloriana" and "Jane."

"For Mother's Sake" with Marie Heath in the leading role, will be the attraction at the Grand in the dates from and including Monday and Wednesday nights of next week. The last half of the week will be dark and "Two Married Women" will be the bill for three days, beginning Feb. 8, while Thomas J. Smith, the young musical comedian, will come to the house on the 11th, with "The Game Keeper."

"The Adventures of Bill" is the announced

ing cila podrida that is being put on at the Grand this afternoon as a dual benefit, for the stricken families of the murdered street car men and for the stranded "Hello Bill" thespians who are waiting for something to turn up in the way of a professional engagement. The entertainment goes again tonight.

## THEATRE GOSSIP.

Maxine Elliott may appear in "Her Own Way" next spring in London.

McIntyre and Heath hold the record. It is said they have appeared in "The Georgia Minstrel" over 2,000 times. And from present indications they could keep on in this character sketch for the rest of their lives.

Sir Henry Irving surprised the natives of Buffalo last week by cutting fancy figures on skates on Front lake, Seneca park. He was as graceful and active as a youth.

Frederick Warde and Louis James are working up the coast with their new historical drama, "Alexander the Great." The play is said to be more melodramatic than classical.

Timothy Daniel Frawley and his dramatic company are touring South Africa and making money. Of all the plays in the Frawley repertoire "Arizona" finds most favor in the Boer country, probably because its characters are more intelligible to the people than any of the others portrayed.

Miss Margaret Anglin is said to have signed a contract for an American tour under the management of Frank Fay next season.

John J. McNally has written another play for the Rogers Brothers. It is called "The Rogers Brothers in Paris" and will be produced in September.

Among the well-known actors who are out of employment this season may be mentioned Amelia Bingham, Henry Miller, W. J. Ferguson, Mrs. Le Moyne, Margaret Anglin, Henry Woodruff, Francis Charles, White Whittles, Joseph Holland, Anselme Beasley, Joseph Willard, J. H. Gilmore, Horace Lewis, William Collins, Hilda Spang, Bonnie Macdonald, Mrs. Thompson and Thomas Q. Seabrook.

"Way Down East," which is approaching its seven hundredth performance at the Academy of Music, New York, continues to play to crowded houses. The play has established a new record for popularity in American theatrics, having been acted a greater number of times by the three companies presenting it than either "The Old Homestead" or "Diana Greig."

A northwestern critic—a lady—pronounced Florence Roberts' leading man, Lucius Hederson, to be "handsomer than P. T. Barnum, more picturesque than Henry Miller, with the same fine glance that causes Otis Skinner and the same easy delicacy of the younger Salvini." While she was about it she might have mentioned that he sings like Valenti de Roze and plays the piano with a plant and facile touch suggesting Paderewski. Always give a man his due.

Melbourne McDowell is experimenting in a new play written by W. D. Eaton, called "A Captain of Navarre." The scenes are laid in France during the time of Henry of Navarre, with McDowell in the role of a cavalier who is always looking for trouble and gets it.

Blanche Walsh in "Resurrection" continues to do a phenomenal business. She has recently, in Dallas, Tex., her receipts for two performances were \$2,800. In all probability this broke all the records for that city.

Fishes Robertson is rehearsing "Hamlet." His brother Ian is now on the way from London with the original

scenery and settings used by Mr. Robertson at the London Lyceum.

The dramatization of Westcott's "David Harum," which is soon to be seen in Salt Lake, is now in its third year, and it gives every promise of outliving all of the loquacious plays that the stage has known in the last decade. Its success has been extraordinary and the demand for the comedy throughout the country remains unabated.

Justin Huntly McCarthy is dramatizing Longfellow's "Hiawatha," which possibly will be produced by Southern at some future time.

It is estimated that the loss to the theatrical profession as a result of the fire in Chicago reaches in round figures nearly \$7,000,000.

Says the New York Herald of Jan. 22: Charles Frohman returned from New Haven yesterday, where he went to arrange for the first production of a new play in which he is to star Henry Miller. The play was written by a young Englishman, Ernest Deany. It is a comedy in three acts, entitled "Man Proposes." The first performance will be given at the Hyperion theater, in New Haven, on Monday, Feb. 2, when Mr. Miller will begin his starring tour. "I am very favorably impressed with the play," said Mr. Frohman, "and think it admirably adapted to Mr. Miller's abilities. A copyright performance of it will be given in London next Monday at the Duke of York's theater. The English rights to 'Man Proposes' are held by Charles Hawtrey. If the play proves to be a success Mr. Hawtrey will produce it in London next June, when he ends his present American tour."

## RECIPE FOR MELODRAMA.

Unknown Rhymester Outlines Plot of Thriller With All the Essentials.

The curtain rises on a scene in which is shown a dark ravine. With shady elm trees scattered round and withered leaves strewn over the ground.

The hero comes, a mountaineer. Young, handsome, with no thought of fear.

His only mode of doing ill is running an illicit still.

(Which in the mountains, is not thought of.)

Despicable unless you're caught. Emerging from behind a clump of pines, he perches on a stump.

And, in a moment indiscreet, He drops his rifle at his feet.

Enter the villain, with a pack of Of hired scoundrels at his back.

And just as fiercely as he can, He follows, "Take him—there's your man!"

They mix—it is a thrilling sight, And though it is a one-sided fight.

The hero lands a few right swings And with an uppercut he brings

The villain crashing to the floor— He fights till he can fight no more.

They lock him in a mountain cave And then all make their exit save

The villain—when they're out of sight He takes a lot of dynamite.

Ten sticks, perhaps, or maybe more, And plants it near the prison door.

Exclaiming, "I'll follow my vow, Curse him! he'll not escape me now!"

Unless this fuse is dampened some I'll blow him clear to Kingdom Come!"

Then, with a few loud oaths and sneers He lights the fuse and disappears.

Enter the heroine (for you know) The melodramas built just so.

Something is lacking in the plot. When she's not found upon the spot.

Entering, she beholds the fuse And sees that there's no time to lose;

She gathers up the deadly load, Now almost ready to explode.

And with the strength of twenty men She hurries it for down the glen.

Where it explodes with awful force Near where the villain stands, of course.

Flung the air with stones and sand, And dandelion seed, and mud.

As luck will have it, breaking loose The door of the grim calaboose.

The hero then without delay Steps briskly forth and walks away.

His fair preserver by his side— He says, "I'll give you my bride."

"Yes, darling," she replies, "I will Provide!" you'll give up the still."

The orchestra begins to play Soft music, much just as they

Walk off the stage and close the door; The curtain drops—the play is o'er.

## Leander Richardson's Letter

Special Correspondence.

NEW YORK, Jan. 26.—It looks as though the tide has turned to some extent in the theatrical business of New York. Not alone have several of the new productions taken an apparently strong hold upon public favor, but the receipts of the older and established entertainments have been materially increasing for the past fortnight. This condition is due in some measure to relaxation of financial tension, but principally to the fact that the new crop of plays are better than those which went before them, and have "got the people going." Visiting the playhouses is largely a matter of habit, and when one is treated to three or four unsatisfactory performances in succession he is very apt to jump at the conclusion that there's nothing interesting on the stage, and turn his attention to other forms of amusement. On the other hand, a few thoroughly enjoyable evenings in the playhouse increases the desire of the spectator to go to the remains plays, and in this way success breeds success. Only four of the pieces produced in the early part of the season have "stuck" up to the present time without any sign of slackened receptivity. These are "The Admirable Crichton," with W. H. Gillette, at the New Lyceum theater; "Raffles, the Amateur Crackman," with Kyrie Bellew, at the Princess theater; "The Girl from Kaysa," with Sam Bernhardt, at the Herald Square theater; and "The House of the Four Courts," at Wallace's theater. The number of shows that have fallen by the wayside is comparatively very large, but there is at least room for encouragement regarding the remainder of the current theatrical term.

This hopeful view, however, doesn't apply to Amelia Bingham's production of "Olympia" at the Knickerbocker theater, where the failure is considerably more pronounced than was indicated in this correspondence a week ago. "Olympia" is indeed so completely shunned by the public that heavy losses are entailed, the more so as Miss Bingham's management guarantees the owners of the Knickerbocker that their weekly share of the receipts shall not fall below \$2,500, the contract covering an eight weeks' term. It is readily apparent that were the weeks of this period when the gross takings will fall below the amount of the guarantee, making it necessary to fall back upon the company funds to pay the big expenses.

For the last week of Weber & Fields in New York, Charles J. Ross and Marcel Fenton have rejoined the company to make ready for the road tour. This is to begin with a straight jump, three thousand miles, to the city of Chicago, and after the engagement in that city has been completed, the organization will work its way back to the east, playing in all the principal cities. Some of the former hits of Weber & Fields will be revived, notably the travesty upon Mrs. Carter's "Du Barry," in which Marcel Fenton is to impersonate Mrs. Carter, Miss Fenton, two or three weeks ago, traveled all the way to Indianapolis to secure a number of "Du Barry" representations to speak of refreshing her mimicry, so to speak. It is the bedroom scene of Mr. Belasco's



MARTHA PERKINS.

## AT THE Salt Lake Theatre

ON  
THURSDAY, FRIDAY &  
SATURDAY EVENINGS  
And Saturday Matinee,  
FEBRUARY 4--5--6.

Scenes and Characters in



KATE BREWSTER.

# "WAY DOWN EAST"



ANNA MOORE.



SQUIRE BARTLETT.

DAVID BARTLETT.

comment upon the art and skill with which this youngest of American stars has succeeded in moving them to alternate laughter and tears. Of the play itself it may be said, and has been said, by even those who have found the most fault with it, that it is a long step in the right direction, and that it points the way in which other dramatists, both English and American, ought to strive.

Annie Russell, in "The Younger Mrs. Parling," by Haddon Chambers, has cemented at the Garrick theater her already firm hold upon the affections of New York. The play is of excellent quality and Miss Russell's sweet and gentle personality shines through the principal character altogether delightfully. Mr. Chambers improves steadily in style and finish, and as he grows more serious with advancing years he will doubtless leave a lasting mark upon the stage literature of his time. A smart New York woman the other day in describing Chambers, naively said: "He's a small man completely surrounded by women."

Miss Beverly Sitgreaves has taken the place of Ethel Matthews in the cast of "Raffles, the Amateur Crackman," which is running along to crowded houses at the Princess, in the fourth month of its New York career. Miss Matthews was obliged to return to her home in England, much to the regret of her associates and numerous friends.

The engagement of Ada Rehan and Otis Skinner, in classic revivals, is quite the biggest thing in the history of the rosy Lyric theater. It is unfortunate for these stars and their management that the engagement cannot be extended for an indefinite term, but "The Pity" is booked for the Lyric and Miss Rehan and Mr. Skinner must move out on schedule time, no matter how great the public anxiety to see them.

Over in Philadelphia, Blanche Bates, in "The Darling of the Gods," has been drawing the largest houses of the season. This young actress, under the Belasco training, has become one of the very strongest of the stars now before the public.

The droll Ezra Kendall is to have a new play before the end of this season, to be tried before putting it on in earnest next Autumn. Mr. Kendall is having an exceptionally successful tour. Like the late Sol Smith Russell, he is always called before the curtain to make a speech, which is one of the most entertaining features of the evening.

If you see the shop windows adorned with cabbage heads, you'll know that "Mrs. Wiggs of the Cabbage Patch," is coming to town. Philadelphia is very much interested in this unique form of advertising just at present. "Mrs. Wiggs" is a very popular person, and is making a fortune for Leiber & Co.

The Messrs. Thompson & Dundy are in treaty with Santos Dumont and other airship experts, to give a series of tests at Luna Park during the coming summer. They have offered a prize of \$10,000 to the first aeronaut to set sail from the grounds, proceed up the bay around the statue of Liberty and back to the park without alighting on a ship.

LEANDER RICHARDSON.

**SALT LAKE THEATRE** GEO. D. PYPER, MANAGER. CURTAIN 8:15.  
Thursday, Friday and Saturday Next  
SATURDAY MATINEE.  
Wm. A. Brady's Magnificent Production  
**'WAY DOWN EAST'**  
As Played 100 Weeks in N. Y. City, 32 Weeks in Philadelphia.  
40 Weeks in Boston and 34 Weeks in Chicago.  
By LOTTIE BLAIR PARKER. Elaborated by J. R. GRISMER. Endorsed by Press, Public and Pulpit.  
A Play or Universal Sympathy, containing honest, homely, healthy humor, evoking alternate tears and laughter.  
PRICES—Night: 25c to \$1.50. Matinee: 25c to \$1.00.  
SEATS ON SALE TUESDAY.