Dramatic and Lyric.

Alvin Joslin Here Again—Little Puck Once More—The Success of Friends—Death of Mrs. Rice—The Children's Contest on Thanksgiving Night.

After a week given over almost entirely to music, the Theater will resume Monday night with the renowned diamond merchant actor, Alvin Joslin Davis. Any introduction of this character would be worse than throw away, and in spite of all the words newspapers can utter, his comments, his ions and his grinning always fill his house. What or they will be proof against hard times and election excitement remains to be seen. Mr. Davis has been before the public now with one play sixteen years. This is said to be his last season out. So it is Paris's.

That lilly, jovial joker, Frank Daniels, and the largest comedy company that travels, numbering in all twenty-five people, will fill their annual engagement at the Theater Wednesday and Thursday evenings next. Mr. Daniels will present to the laughter loving people of Salt Lake a spectacular version of that fun on force, Little Puck, which is conceded to be one of the best of late comedies produced in recent years. The comedian has secured for his supporting company on the present tour some of the best talents on the stage. Among the best are noted that charming little soubrette, Rosie Sauvain, Adele Farrington Dunn, a phenomenal contralto singer, Louie Aubrey, Rose Mitchell, Julia Lee, Lillie B. A. Violet Carneley, Frank Girard, Tony Williams, Daniel Baker, John Caufield, Thomas Nelson, Oliver Howe, James Grant, Walter Long, Thos. Kiernan, Chas. Zimmerman, K. Gerbler, Wallace Dunn, J. L. Moore and others. The spectacular effects in the scene in Little Puck are said to be of a startling nature. The scenery, all of which is brand new, comprises three full stage settings and was painted by that celebrated New York artist, Joseph Cleary; new music, new selections, original and funny lines, and a host of novelties have been introduced into the comedy and as a trailer of last Little Puck as it will be seen here, is almost a new play, seats for Mr. Daniels engagement will be on sale at the box office Monday.

Of Mr. Hoyle's play of Friends, to be done here on the 20th, the San Francisco Music and Drama says: "The complimentary notices published by the press along the line of the Northern Pacific route excited pleasurable anticipations which have been more than realized by large and enthusiastic audiences at the California this week. Aside from the relaxation experienced in seeing something of merit as an American drama in contrast to a professional stage of melodramatic productions of more or less mediocrity the patrons of the home are enjoying the silver work of an unusually good company in a play wherein everybody is not only required to act, but is given opportunities for good acting. It is something in the way of a departure from traditional methods that Mr. Hoyle has given us in the original and interesting comedy in which he plays the leading role, John Paddon, Jr., commonly called Jack, in a breezy and amusing manner, with just enough pathos and sentiment judiciously interpolated to bring tears to sympathetic eyes. In Francis Mr. Hoyle is justly entitled to serious consideration as an exceptionally bright playwright as well as an excellent light comedian. He is well supported, and his clever model is fairly illustrated in the impersonation of Adrian Keyle by Lucius Henderson, who not only scores the fun of the snobbish, though less self-assertive, friend admirably, but makes his performance still more effective by his artistic piano playing. The character work of E. D. Lyons, as Hans Otto, the old German instrument and opera tuner, is one most artistic exhibition in that line that has been seen here for many a day and is deserving of unqualified praise. Henry Bergman is also responsible for no usually good and effective heavy work as Harris Hunting, and that is almost unnecessary to state is the part of John Paddon, Sr., the crusty and eccentric old merchant prince, is charmingly played by that versatile and sterling favorite, Harry Allen. Bessie Potter-Hoyle is as well and favorably known to the American stage in connection with first-class companies as leading lady, that it is but natural to expect from her the finished and satisfactory impersonation she provide of Marguerite Otley, the opera singer. Carrie Berg, a vivacious and loving at young actress, is effectively cast in Jennie Merryweather, and the other subordinate parts are well played by Louise Wakeley and Nellie Rowe. Mr. Henderson's piano recital is an interesting feature of the play, which is all made from first to last, the settings being fully in the standard of excellence set by the principals.

Friends will be on the stage a few other week days. Will probably 2 Saturday matinee.

Mrs. Fiske Rice, the writer, actress, well and favorably known in Salt Lake, whose the defend her some time, died on the 19th October, at the residence in Chicago, E. Farnsworth, in Wilbraham, Mass. Mr. and Mrs. Frank Rice made their first appearance in this town in 1879, and made many friends who remaining their acquaintance with the stock company there, playing in the Theater. Mr. Rice died some time ago.

We find the following in the New York Herald concerning the current burlesque of Miss Vokes company, which played here this week: Apropos of Rosina Vokes's recently announced decision to retire at once for the rest of the season, a prominent member of her company writes from San Francisco: "We shall close our engagement here on morning night, October 28. Miss Vokes will then leave us. She has really been far from well. Her health is shattered. She has to be very careful when she dances. After Miss Vokes's departure the rest of us will attempt to continue the tour on the southwestern part until we are due in Chicago, to stand a month. Miss Vokes will then return to N. Y. for a farewell. After that, who knows?"

Burton Holmes is singing in the Algerian, Dr. Keenan's new opera. The other night, Miss Rosina, one of the principals, while singing on the stage with Miss Bayne, suddenly blushed and fell on her face. Dr. Keenan, while speaking of the incidence said: "What surprised me was the supreme coolness of Bertha Bayne, who continued singing and remained for some time to take Miss Rosina off. Most singers would have rushed to their house, stopped singing and rushed to pick up the sick girl. Not so with Miss Bayne and her two companions, who held their own admirably."

We have always thought that David Belasco was more of a successes a collaborator than as an author. The fate of The Younger Son, just produced at the Empire theater in New York, seems to confirm that opinion. Even with Henry Miller, Viola Allen, Odette Tyler, Crompton, Lyle Hunt and the others of the clever Frohman stock company to interpret the play—only one run from Tuesday to Saturday night, and was then taken off. The failure must have been of the most ghastly sort. Mr. Belasco sadly misses De Mille, with whom he produced The Wife and Men and Women. Pyter, with whom he wrote The Girl I Left Behind Me, is now at work on two plays of his own.

Herbert Mansfield's long awaited, long awaited production of Hylan, has been given in New York, and has not set that city afire. To sum up all the criticisms we have read, we should say they form an instance of "the faint praise that damns;" the Recorder says:

Somehow or other the impression had gone abroad that Mr. Mansfield had a unique and original a-one this of Hylan and that in his performance emotion would be willingly violent; sole precedent set at naught. Like most rumors this one was entirely untrue, for Mr. Mansfield's conception was the traditional and his performance a conventional one. It was in no way a striking performance, but it was entirely adequate.

Of greatness, or even flashes of greatness, there was none, but it was the intelligent, sedulous, presenting which, in the old stock days, might be expected of the leading members of the company. A little too declamatory, too continually violent, Mr. Mansfield at times seemed melodramatic.

On the evening of Thanksgiving day a musical contest for children, the Blind over green boys, will be given in the large Tabernacle; prizes are offered as follows:

1—To the boy under 14 years of age who will render best the song, Hove Courage, My Boy, to My Son. Prize, $5.

2—To the girl under 12 years of age who will best render the song, Papa's Pet and Mamma's Joy. Prize, $5.

3—To the newsboy 14 years of age who will best render the duet, Wedgering Hope. Prize, $10.

4—To the chorus of children (under 14 years of age, members of one Sabbath school and a juvenile choir, the choir not to number less than thirty, nor more than fifty members), who will best render the chorus, Freedom Bells. Prize, $40 and handsome banner to contested. Five dollars and five years will be allowed to the three parts who any chorus comprise. Each contest being accompanied on a piano (their own choice.) The pieces are now training now in the choirs in charge by Prof. Stephens and this will render the labors the easier for contestants to consider. The

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