

Dramatic



Where are you going my pretty maid? Why to see "Mother Goose," she said. Why not go with me, my pretty maid? I will, if you give me the price, she said.

And judging from the enormous advance sale—a sale that practically smashes all similar previous before-hand figures, and sends, with a single exception, the records to the repair shop for revision, a majority of the young men seem to have found the price. For if there is a youthful gallant within a radius of a hundred miles who has not signified his intention of taking the saccharine subject of his adoration to see the great Drury Lane spectacle, then the returns, as the politicians say, have not yet come in from his county.

But the epidemic is not confined to the young alone. Whole families, including heads of households, are down with it, while the madly has broken out in clubs, colleges and schools. Even Dr. Beatty, appointed health commissioner to succeed himself, has displayed symptoms of wanting to see the allegorical mater of his nursery rhyme days. No one seems to be immune. As for Manager Pyper of the Salt Lake Theater, "Mother Goose" has been shaking her downy pillow over his bed for the last two weeks. And yet with all that he has no time for rest. "Why," said he to the Desert News, "it is the biggest contract I ever undertook."

At that moment there was vigorous rapping at the door leading from the interior of the Theater to his private office. He went to see what was the trouble, only to be saluted with the question, "Please, sir, shall we rent the telephone building on the north for dressing rooms?" The perspiring manager simply waved them back as he pushed his fingers through his luxuriant locks and said, "I'll see you in a minute, boys." Then he went back to his desk and tried to lift a great stack of letters that had come in from over the state with money orders, checks, bills, etc., in payment for the "best seats in the house." As he perplexedly eyed them Treasurer Derr and the postman appeared with as many more, and he simply sank into his chair and proceeded to prove that he had received some nursery rhyme education himself in his boyhood days by improvising in a tone of half despair:

"Goosey, goosey gander, whether shall I wander?
Up street and down street and back to my own chamber.
There to meet a thousand men who look at me with stares
Till I fall the way by the left leg and throw them down the stairs."

What critic will dare, after that, to even intimate that Mr. Pyper's juvenile fancy was not turned in the right direction?

But seriously, Mr. Pyper has done and is doing wonders to accommodate this gigantic extravaganza. It will arrive here on Monday and will open on Tuesday for seven performances, in which will be embraced the Wednesday and Saturday matinees. There is small likelihood of disappointment anywhere. It is believed that everyone who wants to see "Mother Goose" will have the privilege some night of the engagement. Speaking of the show, its immensity and requirements, Manager Pyper said to the "News":

"The most difficult problem with which I have to contend is in providing adequate dressing rooms. These we must have for upwards of 300 people. Add to this a number who are employed as carpenters, electricians, stage hands, scene shifters, overseers and what not, and you will get an idea of the discipline and intelligence that must obtain in the many persons cared for on the stage, and without getting them into a hopeless jumble. But we are going to do it. We have cleared up the entire west side of the basement and there will be room for 100 members of the company. New electric lights and chairs have been installed for their benefit and comfort. The new dressing rooms on the third floor and the women's room will accommodate another hundred. The third hundred must be cared for in the regular dressing rooms, new and old. The routine will have to be taken into the first floor gallery. You know special provision must be made for the company, which is comprised principally of the fair sex, and referring to that fact, it is probably worthy of mention that the dangers for fire are great, but are not entirely removed. If they were men, it is almost certain that among that number some fellow would try to smoke a cigar in the wings."

"To this mighty host of stage people comes another augmentation of 50 Salt Lake children, who appear in some of the big climaxes. There must be room to dress, undress and prepare these little folks for the part they are to play."

"It would be useless and perhaps not the best taste to attempt a detailed advance description of the scenery and spectacular "Mother Goose" production. Certain it is that it is a gorgeous dream of color, costumes and extravaganza, in which beautiful women, clever comedians, pantomimists and balletists, both surface and aerial, play their parts. Perhaps the most striking feature of this aggregation of striking features is the "Irish jig dance," which is executed in mid-air between the second gallery and the top of the proscenium, during which the dancers scatter flowers with lavish hands over the audience below."

For several days the preliminary staff of mechanics have been in the city making preparations for the presentation of the production. In addition to the Salt Lake patronage that will be received on the opening night, a special excursion train will bring patrons from Payson and all intermediate points. On Wednesday night Ogden and Farmington and the intermediate towns will contribute to the personnel of the audience, and Provo will do likewise on Friday.

At the Salt Lake theater tonight Joseph Murphy will close his engagement of three performances of "Kerry Gough" and "Shawn Rhea." Mr. Murphy is a good actor, and he has a good repertoire. The fact that he came in just ahead of "Mother Goose" about which the town is wrought up in his misfortune. Many more persons might have witnessed his productions with profit. The criticism of his plays appears in the news section of this issue of the paper.

Manager Pyper of the Salt Lake theater is pleased to announce to the patrons of his house that during the week he signed a contract which will bring

Margaret Anglin and her company here on the 18th and 17th of the present month. The play is "The Red Cross," by Henry Miller, the well known actor, and Hartley Munroe. It is now in rehearsal and the leading part, which is taken by Miss Anglin, is that of an army nurse. Following this comes Lionel Barrymore, in "The Other Girl."

The attraction for conference week at the Salt Lake theater this season will be Grace Van Studdford in "The Red Feather." This production, it will be remembered, is by Zeigfeld, better known probably as the husband of Anna Held. It is a singular fact that the

The old time friends and admirers of Phil Margetts, the octogenarian veteran of the Utah stage, have started a movement which, it is expected, will culminate in a farewell testimonial to that still popular exponent of stage art and entertainment. Mr. Margetts was delighted audiences by his finished and inimitable comedy delineation when Salt Lake was little more than a village. And that, too, in a manner that won not only the plaudits of the people, but the commendation and praise of the best interpreters and judges of the profession. It is a little early yet to forecast just what will be done, or the play that will be selected, or the

George Edwardes said, on his return

husband's successes, notably in the famous production of "The Henrietta."

When "Leah Kleschna" is produced in London it is probable that the title part will be played by Lena Ashwell, who is accounted one of the strongest actresses of emotional parts in England. The principal male character, enacted here by John Mason, will be assumed, as already announced, by Sir Charles Wyndham.

The recent departure of Herbert Kelsey and Effie Shannon, the distinguished American players, from the legitimate ranks to the vaudeville stage, caused more than a passing comment among playgoers. With a one-act play, they have opened their vaudeville career on the Keith circuit and are achieving gratifying success.

The latest triumph of Sarah Bernhardt has been in Hugo's almost forgotten drama "Angelo," which she has just revived in Paris. She appears as Tebe, the part in which Rachel and Mile. Mars played long ago. The piece proved to be one of admirable theatrical and acting qualities, and afforded Madame Bernhardt opportunities of which she availed herself to the uttermost.

Eugene Tschickoff's play, "The Chosen People," which was produced a few days ago in London, was tolerated on the stage was interdicted. The piece deals with the present position of the Jews in Russia and the scene of action is one of the towns in the northwestern part of the empire, where the Jews are permitted to reside.

George Edwardes said, on his return



"THE ROSE OF THE RIVERA" IN "MOTHER GOOSE."

failure it met with upon the New York stage has been followed by the most pronounced success throughout the country, and it is now regarded as one of the best money-makers on the road.

One of the biggest and best attractions that will come to Salt Lake during the present season is Savages' famous opera company, which Manager Pyper has booked for three nights and a matinee, beginning March 27. It will be observed that this organization precedes just a few days the great grand opera aggregation under Coriel, which appears at the Tabernacle. The program of the "Savage people in Salt Lake" will include "Othello," "Lohengrin," "La Boheme," "Carmen," "Il Trovatore," and probably "Cavalleria Rusticana," and "Il Pagliaccio."

Harry Corson Clarke will alternate next week between the Grand in Salt Lake and the Opera House in Ogden. That he will play in the capital the first half of the week and during the latter he will do his best to amuse his Junction City audiences. That means that he should succeed admirably; for when Clarke does his best no one can help feeling that he has had his money's worth. His card for Salt Lake will be the great laughing success, "His Absent Boy," which comes as near being a cure for the blues as any amusement prescription for melancholy can be had. The story of this comedy is built largely upon the domestic troubles of one Parris, outwardly over-riden by the strong will of his wife, in reality a cunning and crafty diplomatist of the most pronounced type. The fun begins when the chief of his deceptions—the invention of a son by a former marriage in order to increase the allowance she makes him—seems doomed to be discovered. Local admirers of Mr. Clarke know that he is supreme in the role of the hen-pecked husband, and that in the process of laughter manufacture he is a past master.

"From Rags to Riches" is a high color drama that comes to the Grand on Thursday next to close on the week at that house. It is described as a thriller that is minus the blood and thenceforth the business as any amusement company productions that fall under this classification. In fact it is said to contain nothing whatever that will offend either eye or ear, and that it appeals particularly to the family man and the members of his household. The plot is laid in New York City, and the usual characters that figure in the plays of the metropolitan are introduced in it. Two children are prominent in the good old mother, the loving son, Ned Nimble, the newsboy, and his sister, Flossie, two typical characters of the east side. The central figure of the story is Ned, whose sense of humor or pathos never forsakes him, and his quips and witticisms are reported as very bright. He is ever encouraged by the hope that he may one day affect a reconciliation between his parents, an effort which he finally accomplishes.

who will give it. However, the indications are that the Salt Lake Theater will be given there some time before the close of the present season.

THEATRE GOSSIP

Lou Wheeler Wilson's play, "Mizpah," now running at the Majestic in San Francisco, is to be produced in London next season by Sir Henry Irving.

Maxine Elliott will play a Boston engagement in "Her Own Way" in the near future and then will sail for England shortly afterward so as to give the Clyde Fitch drama in London.

It seems like a very curious working of fate that almost on the day that Ada Rehan appeared as Lady Teazle, Lillian Russell should be forced by fate (or fire) to cease her appearance in the same role.

Joseph Sturge will take his leave of the Boston stage in Easter week. He will not act, but will deliver a little address between the acts of "Tip Van Winkle," which is to be presented by his two sons, Thomas and Joseph.

Sir Henry Irving has accepted the invitation of F. R. Benson and the Shakespeare Memorial committee that he and his company should play "The Merchant of Venice" at the Stratford-on-Avon festival, on Monday evening, April 3.

Eleanor Robson's present tour began in St. Louis in December, immediately after her return from England, but it will close soon after the Boston engagement in order that she may prepare for the all-star production of "She Stoops to Conquer."

Miss Maude Adams will begin a two weeks' engagement at the Hollis Street theater, Boston, Monday evening, March 27, in "The Little Minister." Mr. Arden Byron is Miss Adams' leading man. Nearly all of her original company in this play are again associated with her.

Mr. James Brown Potter and Gilbert Hare decided to throw over David Belasco when they present "Du Barry" in London, but they are now having their troubles as they have been unused to the bright lights of a stage and a good adaptation of the piece from the French.

Mrs. Stuart Robson, widow of the late comedian shortly to enter vaudeville in a sketch called "A Trading Stamp Fiasco," written for her by Charles Horwitz. In this sketch she will be assisted by William Friend and Miss Juliette Farish. Playgoers will recall Mrs. Robson under her maiden name of May Waldron, in many of her

17. He was a graduate of Brown university with the class of '95 and was a member of the Delta Kappa Epsilon fraternity. He had a decided literary talent and had written considerable for college publications. He had been suffering from locomotor ataxia for a long time, and his death was unexpected. His sister and mother were with him at his death. He leaves two children.

"At Old Point Comfort" is the title of a new comedy drama by Daniel L. Hart, the author of several successful plays. It will be produced early in the season by an unusually strong cast of New York actors and with an elaborate equipment of scenery and accessories. Last week the drama was read to several prominent managers, and they without exception declared it the best that this prolific author had ever turned out. Mr. Ben. Stern is engaging the company and will direct the tour.

Augustus Thomas has reached the point where he must be considered among the prolific playwrights. His plays produced are "Editha's Burglar," in which Della Fox made her debut; "Alabama," "Arizona," "Colorado," "The Jickling," "The Girl," "The Meddler," "In Mizkouri," "The Earl of Pawtucket," "The Other Girl," "Mrs. Leffingwell's Boots," "On the Quai," and "The Education of Mr. Pipp." Two other comedies, "The Lion's Sin" and an unnamed piece for Lawrence D'Orsay, are to be seen early next season.

The young son of the late Stuart Robson, the great Boston comedian, Hamerstein and the youngest son of Lew Fields all attend the same private school in Harlem. The other afternoon they got into a discussion as to their claims for greatness. "My father was a famous comedian," said young Robson, proudly. "My father is a manager and my grandfather has built a lot of theaters," said young Hamerstein. "My father is an actor and a manager, and I've got two dogs and an Angora cat," said young Fields. This ended the discussion.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, March 1.—Extreme attenuation marks the production aspect of the current week in metropolitan amusements. Probably, indeed, there will not be another extensive series of new stage representations in any one week between now and the end of Lent. Managers naturally fight shy of making investments at a time of year bordering upon the penitential period when amusements are at their lowest ebb. Those plays which have gone over the better part of the season remain upon the shelf until Easter. The only novelties facing us at the moment are a new play by Julie Herne, titled "The Lion's Sin," and a specially organized company at the Berkeley Lyceum, and the revival of "Boccaccio" by Fritz Scheff as a mid-week diversion at the Broadway—a not over stimulating card, it will be perceived. Miss Herne's drama is a family tale produced by her mother and played in by her and her sister, Crystal Herne. It is called "Richer's Wife," and contains but slight characters, none of them new to the stage. The story is rather thin and the dialogue is what might be expected from an immature girl with a desire for authorship rather than a fully developed capacity to write. It must not be inferred from this comment that Miss Herne is necessarily without a future in the field she has chosen to invade, for she undoubtedly possesses a certain talent which will bring forth desirable fruit with experience and application. It would indeed have been surprising if her first effort had accomplished a larger measure of success, for playwrighting, like any other literary pursuit, Americans like to see done by one of their own. "Richer's Wife," therefore, may be but a stepping stone for Miss Herne's shapely feet, and as such it is not to be roughly shied aside.

Mr. Keenan's debut as a New York manager at the Berkeley Lyceum seems at first sight to be in the nature of a foregone defeat for the account. It is a wee bit of a playhouse in a side street, remote from the surging thoroughfares of the city, and a great deal of money first and last has been sunk in efforts to make it pay. This is what Mrs. Osborn's playhouse scheme went down to inevitable collapse, and it is where a lot of managers have been nipped by the frost of financial reverse. Still, on the other hand, it was at the Berkeley Lyceum that Arnold Daly last season made "Candida" familiar to this community and incidentally laid the foundation of his rise to stardom. He firmly fixed in the popular mind the slogan "You Never Can Tell" at the Garrick theater, where his run will eventually swell the balm of late springtime sweetens the atmosphere. So far, if Mr. Keenan delivers the goods, there is a chance that he, too, may gain what he is seeking, even under the unfavorable conditions of his environment. The initial program includes "At the Threshold," which shows how a professional burglar finds himself in a situation where he is enabled to protect a woman and preserve the honor of a man. In this piece there is a very strong climax in which Mr. Keenan, as a professional burglar, gives us an exhibition of rare power. The second playlet is called "Strolling Players" and is an adaptation of the story of "Pagliaccio," the well known operatic work. The final item on the bill is the grotesque comedy adapted from Edgar Allen Poe's "Dr. Tarr and Professor Fether" and called, in its present guise, "The System of Dr. Tarr." Mr. Keenan has surrounded himself with a very capable ensemble including Grace Felt, Edith Adams, and others of established repute.

Fritz Scheff's revival of "Boccaccio," postponed from Monday evening, gives us a warranted comment further than the commendation which must be bestowed upon the actress and singer for her charming individual work as the dashing young cavalier of the opera. The personation is most creditable from every viewpoint, and in fact better than any of its predecessors, in this country at least. The whole production has been made upon a most lavish scale, obviously very gratifying to the admirers of this type of entertainment, of whom there are a vast number, as shown by the remarkable success of the "Fantinista" revival at this theater.

When William A. Brady arranged to bring Wright Lorimer back to New York for a protracted run it was his intention to fairly outdo himself in the advertising field. He had arranged not alone for a vast display of printed matter on the bill boards, but laid out a campaign of full page advertisements in all the prominent newspapers, and when it came to putting his plan into execution Mr. Brady found himself face to face with the flat prohibition of the Theatrical Managers' association, which is made up of all the managers of first class theaters in New York, excepting David Belasco, who "goes it alone." When this combination was formed some months ago, it was decided to do away with window lithographs and billboard

William Winter never loses an opportunity to rap Ibsen. Some of his most diverting comments are found in the running theatrical announcements found in his column in the Tribune. Here is one:

Mr. Ibsen's fantastic composition, entitled "When We Dead Awaken"—a prolix ramble of crazy, grotesque material—will be inflicted on the local public at the Knickerbocker on Tuesday afternoon, March 6, by a company that has been organized for this deplorable purpose by Mr. Justice Campbell, Miss Florence Kahn, of course, emerges in this phalanx.

Mrs. Calvert is a noted actress of old women's parts in London, with a position on the English stage something like Mr. Jones' of Mme. Pomis' on ours. She is the widow of the actor-manager, Charles Calvert, who made his theater in Manchester, a quarter of a century ago, one of the most noted—and deservedly—in England. Since those days, when she played Shakespearean heroines, she has been in special demand for all the actor-managers of London. Of late she has been acting with Maude at the Haymarket, and her housekeeper, last summer, in Joseph Estlin's "Brighton Rich in Humor." She has, also, the old manner for old comedy.

You surely cannot benefit society in any better way than by coming to the metal you have in yourself, says Ibsen in the Critic. I have rarely never had any strong feeling of solidarity; in fact, I have only in a way accepted it as a traditional tenet of faith—and if one had the courage to leave it out of consideration altogether one would perhaps be rid of the worst ballast with which one's personality is burdened. At times one travels through the world with the whole history of the world appears to me like one great shipwreck. The important thing is to save oneself. I do not expect anything from special reforms. The danger is not in the reforms, that is the whole trouble. Or is there really anything lasting in the present situation?—this about unattainable ideals and the like!

Another Philadelphia success of large proportions has been registered by E. S. Willard, with his repertoire, "Lucky Durham," "The Middle Story," Mr. Willard's American tour promises to be even greater in its financial respect than any of its previous visits to this country.

On March 14 Francis Wilson will close his long sustained tenancy of the Criterion theater, taking his successor, "Cousin Billy," to several of the large theaters in Boston. He gives way to Mary McArthur in a new play, Miss Mamerling has been appearing before the public in several months, owing to a felicitous domestic event.

The tickets for next week at the Grand Opera House are practically sold out already in anticipation of the engagement of Lew Dockstader and his minstrel band. This organization is the largest of its kind in New York and when the occasional opportunity arises to see the show at prices shaded from those of Broadway there ensues a rush which keeps the box office man working with both hands.

Grace George in her new comedy drama called "Abigail," will doubtless remain at the Savoy theater till long past the time when the robins nest again. The piece has made an unmistakable hit and the actress has won remarkable approval in the sweet picture of girlish innocence provided for her by the dramatist.

This is the last week of the grand opera at the Metropolitan, closing a season that has been marvellously successful in every respect. Caruso has been the great sensation of the period, creating a furore even greater than that which followed the early appearance of Jean De Reszke in this country. He has undoubtedly made more than the amount of his large salary from the ranks of his compatriots alone, for on Caruso nights the standing room of the Metropolitan has been taxed to its capacity by an enthusiastic Italianan. Next year there will be no available seats for the public at the Metropolitan for the reason that the subscribers will clamor for more. LEANDER RICHARDSON.

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