

# Dramatic

THE eighth and final performance of Florence Roberts will be given at the Theater tonight with her very successful play entitled "Martha of the Lowlands." Melbourne McDowell appearing in part originally assumed here by Robert Horwath, and Mr. Henderson filling his old role.

While the week has been one of fair success, the box office will hardly tell the bursting story to which Miss Roberts and her manager had grown accustomed on their Salt Lake visits. This reason is a full week just ahead of the holidays is too long an engagement for Salt Lake to stand up under, and that there has been altogether too much in the amusement line crowded into a short space of time for the last several weeks. Such strong events as the Sousa concert, the Gaudin concert, and several late theatrical attractions all experienced the result of jamming so many events close together. It is a pity that among the other functions performed by the big syndicate in the east that tends us our amusements, there could not be a department opened for the proper regulation of their visits. If a suitable interim were allowed to occur between the attractions with which we are now flooded, all might make money, whereas some of them go away in mourning; if a change could be made the Theater management, which has to bear all the local expenses, would have a very different financial tale to tell at the end of the season.

Thomas Jefferson, in his delightful portrayal of "Rip Van Winkle," will be at the Salt Lake Theater next Tuesday evening. Thomas, long ago proved himself worthy of the great name he bears, Jefferson, a name which, for five generations, has stood for all that is best in dramatic art. He comes and ought to be received, though, with open arms, not simply because he is the son of a great father, but because he has made himself a genuine favorite with theatergoers everywhere, and we will see him for himself alone. Thomas imitates his father simply because he cannot help it. He is a chip of the old block, and resembles the elder so closely, both in looks and action, that one can hardly tell them apart, either on or off the stage.

"The Runaways," another big musical extravaganza, comes to the Theater Friday and Saturday next. This company is headed by Arthur Dunn, includes three prima donnas, Helen Carr, Sallie Randall, and Blanche Wayne.



MISS HELEN CARR, in "The Runaways."

and has one of the biggest choruses traveling. The production comes from the New York Casino, which is sufficient to say that it will include everything up-to-date in the musical comedy and costume line. A special feature that the management announces, is a chorus in which ten girls take part, all of whom are dressed in gowns of white not, and with silver. They present an effect under the calcium said to be decidedly bewildering.

At the Grand tonight, Mr. Jeffries deals his farewell blow at "Daisy Crockett." The management announces another full week opening next Monday with "Fritz and Sinta," and running the first half of the week. This offering is one of the light musical order, filled with specialty work, a chorus of 30, and the usual comedians.

Thursday we are to have a visit from "Nettie, the Newgirl," managed by Messrs. Gould & Freed, who promise a play of exceptional strength, mounted with special scenery and accessories.

Everyone who remembers Wm. Morris in such plays as "The Lost Paradise" and "Men and Women" will rejoice to learn that he is to visit us once more, next Thursday night. With the lapse of years he has given up the heroic role he used to play, and is now doing straight comedy work. His part in "Who's Brown" being said to be as clever a creation in the purely humorous line as anything the lighter stage of the day affords. Mr. Morris for the past several years has been filling the role of manager, and has only recently returned to the stage. His wife, Etta Hawkins, who is well remembered for her part of Cinderella in "The Lost Paradise," is not playing, but Mr. Morris will be surrounded by a strong New York organization. Unfortunately his

visit falls into such a crowded week that he is limited to only one night.

The Utah theater, which is now ensconced in the old St. James hotel, and can take care of 1,400 patrons comfortably, has several times played to the capacity of the house since the reopening. Next week's vaudeville bill is an attractive one.

## THEATRE GOSSIP.

Maude Adams returns to the Illinois theater in Chicago Monday evening, Dec. 5, for an engagement of one week only. She has revived "The Little Minister" this season, and this will probably be her farewell appearance in her greatest character creation, Lady Babbie, one of the famous roles of current dramatic history. Shortly after the new year Miss Adams is to appear in a new play in New York City, the title of which has not yet been announced. Frohman is sending Miss Adams to



SCENE FROM RIP VAN WINKLE.

Chicago, supported by practically the same company that was associated with her for almost three years. It includes Arthur Byron, Eugene Jesson, Joseph Francœur, Charles Walcott, Mrs. W. Q. Jones, Miss Margaret Gordon, Miss Violet Rand and Miss May Galyer.

Sir Charles Wyndham, the English actor now appearing in New York, is an American by birth. He was a surgeon in the war of '61. He has brought a grown son over with him, and so has his leading woman, Mrs. James Albury, who is known as Mary Moore. Mrs. W. Q. Jones, and the young Spanish monarch of ancient times, who would not brook the supremacy of his suitors—no other than the Kaiser. Thus curiosity was more than usually rife in regard to forbidden fruits, which was increased when performances of the piece were forbidden by the censors. Hamburg had the honor of bringing the piece before the public, and some of the critics journeyed thither, hoping and expecting. The reception was frigid, verging on a frost; there was a little applause and a good deal of hissing.

At the meeting of the Theatrical Managers' association in New York a member complained of having seen in a Broadway window a lithograph of a play which closed in glory at the Metropolitan theater. Now lithographs have been officially and irrevocably abolished by the association, which uses the newspapers only, thereby being effecting a great saving in free tickets, and the complaining member was disposed to make a fuss. "I suggest," said Manager Gilmore, of the Academy of Music, that the lithograph be allowed to remain as a horrible example. The complaint was promptly withdrawn.

Talma, a light of the French stage, who died Oct. 17, 1835, is to have a monument at Paris. The town where he spent his early life. Besides being the first player of his nation to perform Shakespeare, he revolutionized the ideas prevalent there about stage costumes. Previous to his time all actors, no matter what their character, dressed in the court garments of the Louis XIV period. Thus Caesar appeared on the stage arrayed in the white satin of a gallant, with hair tied up with bows of ribbon.

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make it sure that the entire engagement will be highly successful.

The grand opera this season is an enormous volume and the great Metropolitan auditorium is fully sold out for the entire series of representations. This is a condition never before established and the details of it show that the appetite extends to all parts of the country. It is a fact that many of the most distant cities in America are represented upon the subscription list for the season at the Metropolitan. Men and women in some instances coming all the way to New York expressly for the purpose of attending the various performances in Italian, French and German.

"Puffing" is not by any means the fact it was last season when it was a matter of very great difficulty to secure tickets at any price. There is plenty of room to take in the audience when the Wagner drama is given and the speculators who purchased blocks of seats in anticipation of a repetition of the former rush have been very glad indeed to unload at half-price or even less. This, however, is the one weak feature of the musical year. On the opening night of the season there were no seats to be found for the representatives of the German opera who had been sent to America for the unveiling of the statue of Frederick the Great. Manager Coward advertised for tickets for the purpose, but offering \$35 apiece with the understanding that the seats would be sold at half-price if not taken by the time the Kaiser's ambassadors stood up among the crowd downstairs while Mr. Conried lolled luxuriously in his own private box, showing that his desire for the seat was not so great as didn't extend to the point of self-sacrifice.

If the new entertainment in the equally new Lew Fields theater isn't successful, it will not be on account of any lack of trouble in its preparation. There have been riotous times all along the line from the beginning of rehearsals down to the hour of the first night in New York. First the libretto had to be rewritten. Then Marie Cahill had a song she wished to interpolate, but Victor Herbert, it was found, had a contract with the management expressly providing that no interpolation should be made in the score. That was fixed up by purchasing the song outright and giving it to Herbert for the composition of a new melody which is strangely like the original although the new melody is a masterpiece of the kind. After that Miss Cahill and Mr. Fields fell into a series of altercations, as is very apt to be the case when one star is called upon to share the center of the stage with another. Of course these difficulties might have been avoided if the contracts between the managers and the various persons in interest had been drawn with any sense of caution or upon any other theory than the purely commercial one of making every promise that is exacted and taking the chance that everything will come out right in the end. The new theater built by Oscar Hammerstein for the purpose of playing the list of musical plays and a credit to its distinguished builder.

The Messrs. Shubert seem to have difficulty in finding attractions suitable for the new theater. The first choice, Robert B. Mantell in "Richard III," is advertised for next week and it is not in detriment to this excellent actor to say he cannot possibly succeed in the new theater. He has a tiny auditorium with one of the very smallest stages in the city. One might as well try to adequately produce "The Black Crook" in a hall bedroom.

Mrs. Rejane has enormous audiences all last week with "Zaza" as the program. Her engagement comes to an end on Saturday night and she will proceed thence to Chicago where the company will serve as her means of introduction. During the first week "Rapha," "Camille" and "La Passerelle" ("The Marriage of Kitty") are to be played.

Mrs. Leslie Carter and the members of her company have been hard at it for the past few days upon the new play by David Belasco and John Luther Long, the scene of which is laid in the fifth century after Christ in an imaginary country. "Adre" is a very carefully guarded from public knowledge, is known to be a romantic drama with a deep current of tragic tone.

During Ezra Kendall's exceptionally prosperous engagement at the Grand Opera house, Chicago, Harry Askin, Brady is trying to get Zangwill to write a play for Wilton Lackaye. He has secured a name. He wants to call it "The Jew."

Ten pantomimes are being prepared for Christmas in London, which will be this form of entertainment inseparable from the season. They are all built on the four subjects, "Cinderella," "Robin Hood," "Aladdin" and "The Little Red Riding Hood."

England is something of an invader herself, so it cannot justly complain when it is treated the same way. A German company is getting ready for a season in London. A Swedish, Russian, and even Persian set of players may likewise follow.

Nat C. Goodwin has just closed a contract for a new play, which he will present next season, which was written by I. S. Morris, author of "The Unrper," which Mr. Goodwin is now presenting.

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acting manager of the theater, was struck by the idea of employing some little novelty in the "Standing Room Only" announcement and had a large sign made bearing the words "Very Sorry: House Full." Kendall, came along and surveyed the sign and observed, "Just because the house is full. Don't you get part of the money?"

Theater property is a mighty uncertain investment at best, although sometimes it turns out unexpectedly well. At the opening of the season Henry Sire, the owner of the Bijou theater, seemed to be the possessor of a particularly hopeless proposition, with absolutely no booking excepting for the engagement of May Irwin. The immense hit of David Warfield in "The Music Maker" made it practically essential that the actor should remain in New York for the whole winter term, yet it was necessary for him to leave the Belasco theater, and the Bijou was the only place for his occupancy. Thus Mr. Sire finds himself not alone completely at ease for the rest of the season, but reasonably certain of Belasco productions at the Bijou for an indefinite period thereafter.

Frederick Thompson and Elmer S. Dundy manage to keep a close personal watch upon their extensive building operations at Concord, Mass., and at New York. Each of the firm has a big imported automobile, and is enabled to divide his time between the two places without much difficulty or waste of energy. Mr. Thompson, who is a member of the New York Park before day light and comes back to New York at noon to relieve Mr. Dundy at the Hippodrome. Mr. Dundy spends his afternoons by the sea and wives of Company law and they are said to be in these tempestuous days. Altogether Thompson & Dundy have some 1,500 workmen employed just now upon amusement enterprises, which for magnitude and novelty are without parallel.

Last week Ethel Barrymore, in "Sunday," broke all records of receipts at the Hudson theater. Her success, indeed, is so great that there is likelihood of an extension of her New York engagement.

Madge Carr Cook, who, in addition to having made a very marked success in "Mrs. Wiggs of the Cabbage Patch," has seen the distinction of being the mother of the gifted and charming Eleanor Robson, is framing up a surprise for her daughter. When Miss Robson reaches New York fresh from her London triumph in "Merely Mary Ann," she will be welcomed into a home of her own, which Mrs. Cook is now fitting up in one of the handsome apartment houses here. It is true that Miss Robson won't see a great deal of this coming season, as she is being for the remainder of the season. But it is something to have a home even if one doesn't occupy it steadily.

Lew Dockstader has been obliged to decline what is probably the largest offer ever extended by a London music hall management to an American attraction. The negotiations were opened by Fred D. Mackay on behalf of the London manager, with instructions to "go as far as necessary" in the matter of terms. Dockstader, however, is not alone satisfied with his income in America but finds it advisable to stay here in order to be in touch with the building operations that are to be begun shortly upon Dockstader's opera house in New York.

Annie Russell and James K. Hackett will be the leading new attractions next week, the former at the Garrick Theater and the latter at the Lyric.

Joseph Weber is making a quite important factor in the real estate world in New York. Most of the money he has made has been invested in first mortgages and purchases outright, and he has shown the utmost shrewdness in all these operations with the result that he is at this writing one of the substantially wealthy men among our theater managers. Weber has recently turned down an almost fabulous offer for the lease of the ground on which the Weber Music hall stands. The syndicate that desired to acquire this large plot had in view the erection of a 15 story hotel. Weber, however, has the property in such shape that the rental of his music hall is free and he receives a substantial profit besides. Naturally enough under these circumstances he is difficult to convince that there is any advantage to be derived from the large cash bonus accompanied by LEANDER RICHARDSON.

## LONDON DRAMATIC GOSSIP.

Special Correspondence. LONDON, Nov. 29.—Olga Netherole really got outrageous treatment when she opened in "The Flute of Pan," the other night, but it was not because she was "boomed" that the actress burst into tears at the end of the third act. "Booms" there were in plenty and the hoodlums who made them at the expense of two women have been roasted with good reason in the newspapers—which are asking when this rowdism at first nights will be put an end to. It was, however, a series of loud and significant guffaws which told Miss Netherole that her careful and expensive production of Mrs. Craigie's latest play was not to be a success.

For these manifestations of amusement came in the midst of a superbly moving scene and showed, as it had been shown that afternoon in the case of the new play produced by Mrs. Brown-Potter that the audience was not impressed in the manner which the author had intended. The scene was that of a princess abdicating her right to the crown of an imaginary continental state in order that she might retire into private life with the man she loved.

It was a difficult performance for Miss Netherole, who played the princess and had to read three or four portentous proclamations with big red seals hanging to them, and it was characterized by a certain amount of guffawing and a good deal of shuffling with robes. But the fact remains that the gallery merely expressed what the whole house felt more or less almost from the beginning—rather boreu immensity—scene and showed, as it had been shown that afternoon in the case of the new play produced by Mrs. Brown-Potter that the audience was not impressed in the manner which the author had intended. The scene was that of a princess abdicating her right to the crown of an imaginary continental state in order that she might retire into private life with the man she loved.

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to Monday" and "The Garden of Love." Now he is going to revive "Lady Windermere's Fan" by Oscar Wilde, and it is to be hoped that he will this time put the author's name on the program, which out of excessive squeamishness he failed to do when he gave us "The Importance of Being Earnest" some time ago.

Lucky Marie Tempest! When she married Emma Gordon Lennox she got a good-looking husband who is rich and who comes of a family that insures social distinction in England and who has the knack of writing or adapting plays that fit to a T his wife's gifts for comedy. Although "The Marriage of Kitty" was by no means a dramatic masterpiece it succeeded mightily because of the opportunities it gave its leading lady to be saucy, piquant, capricious and fascinating. The new Lennox play, produced this week at the Criterion under the Frohman management, is much the same order of thing, resembling its predecessor even in the detail of having a particularly good first act and thereafter thinning out, but appreciably. But it gave Marie Tempest her chance, and she took it. Her quick wit, grasp of character, and remarkable command of facial expression made it a success a much less satisfactory comedy than "The Freedom of Suzanne." The plot, or part of it, was suggested by one of "Gypsy" neat, naughty stories, and deals with the experiment of a frisky young wife who got a divorce from her husband because he objected to her cooings-on. Of course when she got her freedom, she discovered that her husband was a better fellow than any of the rest of her admirers, and she wanted him back—and got him. Although the plot is so thin, the incidents, dialogue and action, are bright and sometimes daring; as for instance, in the last act, when Suzanne, in love again with her husband, appears unveiled in his bachelor flat. One of her slips is wet, and her husband is permitted to remove it, whereupon it is discovered that the dainty silk stocking also is wet, so that after due coyness, the audience is treated to the spectacle of a delighted young man tenderly fondling a pink little foot, and unbending himself of prose poems on the subject.

CURTIS BROWN.

"It was much afflicted with selatien," writes Ed C. Nod, Lowellville, Sedgewick Co., Kan., "going about on crutches and suffering a deal of pain. I was induced to try Ballard's Snow Liniment, which relieved me. I used only three 5c bottles. It is the greatest liniment I ever used; have recommended it to a number of persons; all express themselves as being benefited by it. I now walk without crutches, able to perform a great deal of light labor on the farm." 25c, 50c, \$1.00. Sold by Z. M. I. Drug Dept.

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