Dramatic and Lyric.

James O'Neill's Two Plays—Kelly Next—Rose A. Vokes's Death.—Wilson Coming West.—Russell and Her Newest Husband.

The appearance of James O'Neill has always been an event with Salt Lake theater goers, and the sale yesterday morning evinced that his name is as strong as ever with our theater-goers. For the last few years a glamour has been going up from all the great dramatic writers, admonishing Mr. O'Neill to resort Monte Cristo and appear exclusively in a classical repertoire, lest comes the never dying success of Dumas' stirring melo-drama, it was considered unwise to shelve it altogether. But at the same time Mr. O'Neill decided to produce Richelieu and Virginius. During his engagement here he will appear in James Sheridan Knowles' powerful tragedy for the first time in this city. Earlier theater goers will remember Mr. O'Neill's artistic performances as leading man in the Mary Anderson company and the chief support of Modjeska, Forrest and Adelaide Neilson. The present public knows the full scope of Mr. O'Neill's ability to well, that the mere announcement of his appearance as Virginius means that it will be a performance that will absorb the attention of every art loving theater goer.

When James Sheridan Knowles wrote Virginius, he created for him self a name that will linger as long as tragedy is played on the stage. The heroic Roman father is one of the strongest characters ever drawn by the pen of a dramatist. To do full justice to the part it required an actor whose looks are not only appropriate, but whose ability is such as to invest the character with all the dignity, power and fascination that the author intended. Such an actor is Mr. O'Neill. Before he became so closely associated with the part of Edmond Dantes in Monte Cristo, he had already achieved a reputation of being our only stock actor who, in an erratic and worthy manner, could impersonate a role from the classical repertoire. His leather-lunged elocutionary power, firm bearing and intellectual grasp that are absolutely necessary to play Virginius. The people selected to support him are all chosen with the consideration of each person's ability. Mr. O'Neill plays Monte Cristo Monday and Wednesday and Virginius Tuesday evening.

The following dispatch from Mr. O'Neill's manager reached the NEWS this morning:

LOUISVILLE, Col., Feb. 2, 1894.

Louisville is all right, James O'Neill presented his famous Monte Cristo here tonight to standing room. House sold out two days in advance.

A letter from charming Lois Gleason to the photographer, Charles E. Johnson, conveys the intelligence, which is all news to the theater, that Francis Wilson will come West again next season. Miss Gleason says that Eunice is a big hit, and she is immensely pleased with her part in *Javotte*.

John Kelly, in McFee of Dublin, is the attraction that follows O'Neill at the Theater. Kelly made a reputation here as a delineator of Irish roles with Gus Williams, and he is still popularly remembered by lovers of that sort of stage character. His dates are the 9th and 10th.

We notice with surprise a statement in the New York *Sun* that William Morris will go starring next season in tragedy. Mr. Morris made one mistake when he left Frohman's Stock company. We hope he isn't about to make another.

Another Salt Laker has branched out as a dramatist in the person of Ed. H. Fell, now playing at Morosco's theater in San Francisco. Ed's friends in this city are receiving epistles from him written on highly illuminated letter heads reading as follows: "Mr. Sam. Morris, in his great characterization of Moses Levi, in Old Money Bags, a comedy drama in four acts, by E. H. Fell." Morris, a clever delineator of Jew parts, is going out starring in Mr. Fell's play, which he has already rendered with success in the Northwest. Ed. is full of hope regarding the venture and his friends believe that he will not be disappointed. Speaking of his own work as an actor, the San Francisco *Music and Drama* says: Ed. H. Fell, as Gustave Alphonsay, the bank clerk in The Vendetta, is winning the appreciation of the audience at Morosco's through his capable interpretation of the role.

Patti, says the New York *Recorder*, is doing tremendous business out West. Eight and eleven thousand dollar houses in Kansas City and Chicago. For this I am glad. Patti will, as usual, round up the season triumphantly. Her Chicago farewell was so successful that she tried it again by coming back to the auditorium in the week following that in which she "waved her last adieu." The papers ridiculed her, but the public jammed the houses.

Poor Rose's Velvet Paw people supposed—when a few weeks ago her company ventured in Salt Lake without her, and so emphatically tried to convince the fact that they were the remnant of her once noted troupe—that the trifling star was so near receiving the dead summons. When she broke down in San Francisco, she went almost directly home to London, quietly ignoring an appearance in Chicago and one or two other places, and thus making a bad failure of it. Rose Vokes was born in London, England, in 1844, and before she left her native land made her debut on the stage. She was a member of the famous family whose name she bore. Her children of Frederick, Mortimer, Jessie, Fawdon, Victoria and Rose Victoria is the only one of the six now living. The family broke the smelling salts in England in 1877, and in the following year came to America and made a successful tour of the country in The Belle of the Kitchen. Other years, after the family was broken up by death, Rose stayed in America only, converting it to her native land. Her manager has been, in late years, her husband, Cecil Clay, the playwright. She lived one-act plays, and at the many she presented times w is vividly remembered: A Confederate Widower, My Mother-in-Law, Bill, The Lawyer's Pet, Puzzel, Dream Faces, Chevalier Tears, Maid Marian, and A Crime Blotted. In "All War Time is Fair," the song she sang in My Mother's Bible was a decided hit, and will be an adjunct to her repertoire. Rose Vokes was accompanied by her husband as Albert in William Tell.

Her husband's father, Frederick Clay, a pupil of Henry Gern, composed half of the English parliament for thirty-six years, a fact of which Miss Vokes was exceedingly proud. She leaves a son and daughter who are now in school at Tonquay, Devonshire, England, with the sad news. As they never visited America they never saw their mother on the stage.

Some months ago when the town was in the throes of the Second Mrs. Tanqueray, Miss Georgia Cayvan was reputed to have decided, in a moment of professional enthusiasm, that she would like to be "real swellish, like Mrs. Kendal." Miss Cayvan's wish is coming true. Mr. Daly, who gave Mrs. Kendal her opportunity, has come to the aid of Miss Cayvan. He is coaching for Miss Cayvan, who is to be part one of the Lyceum. In the play Miss Cayvan will appear in rich brocades. The production of this play is timely. Now that both England and America are leaving it, we may be treated to a Bohemian spectacle.—N. Y. Sun.

Last week the NEWS, in considering an Indian Princess newest lecture, remarked that he was known on this way for his ability to sing off the key. We are substantiated by the following humorous paragraph in a New York paper:

Mr. Harry Lee married. It was a Jersey wedding and the sun did not shine, but that doesn't matter. Lillian has been married in Jersey in all kinds of weather before one. Moreover, nobody gave the bride away—not even Harry Lee.

And now while the honeymoon is still mellow it behooves Mr. Pengilly to look to his regimen. For a long time he has been singing flat. As far as he is concerned it doesn't matter. Pengilly is hard of hearing. But Mrs. Pengilly is not. Her ears may be filled, but her accoutrements are in good working order. It would never do for one of Pengilly's high notes to prove the first rift in the matrimonial lute. Yesterday, in speaking of Pengilly's immoderate tendency to wander from the key, an old admirer of Lillian's remarked:

"Far be it from me to say that Mrs. Pengilly should ever again hanker after a divorce. But if that unfortunate contingency should ever occur, I'll bet $2 to 1 that one of Pengilly's high C's, sharps as a curse, opened."

When Charles Coghlan was created the stars of distinctly low magnitude rose very low. Not content with leaving his name to the lamb as the eve of a new production, he immediately proceeds to run it in, pleasantly remains a New York critic. On Monday night Coghlan had the effrontery to occupy a box at the Fifth avenue with Miss Bevedge, in order to see how not a mean John Ballfriend would make of his role in Forget Me Not. This brotherly action, of course, made failings much easier for both Miss Coghlan and Mr. Sullivan. How long this quartet will last time alone can tell. Coghlan's name has been erased from all the playbills. Among actors this is equivalent to turning his face toward the wall.

That bright pair of humbugs, Donnelly and Girard have a new skit called "The Rainmakers." What story there is in the piece is over Messrs. Donnelly and Girard, who, as pretended rainmakers, being called upon to prove their claims, explode a bomb in the air. The sequel is the result of a new invention of stage mechanics. It is said that there occurs a deluge of real rain such as has never been seen upon a stage, and this is followed by a cyclone of such power that everything is blown off the stage, leaving it bare. An electrical display is employed in conjunction with this battle of the elements. The comedians have been using The Rainmakers for more than a season, and they declare it has proved a worthy successor to Natural Gas.

The New York *Mirror* is engaged in raising a fund for the benefit of unemployed actors; its main call is made on such of the profession as have engagements, and they are responding in a most noble manner. Two or three issues of the *Mirror* are taken up with lists of donors, and letters from those who send their contributions. In the list E. M. Boyle is represented by the following letter:

"The members of the Friends company have responded generously to the call for help, and I am confident with the widows his or her contribution and been more. And this makes me feel that our professional brothers and sisters in New York must not forget that those of us fortunate enough to be at work are not exempt from almost daily claims upon our sympathy and help from the stranded people along the road. In New York city where none is distinct circumstances may be made known. But I should like to call your attention to the values in the wilderness that you may not forget those isolated and helpless people in the distribution of your bounty. Now it is to be hoped I do not even suggest, but you will, I'm sure, find a way. We are all interested in all, from the track hustler to the twenty star, and even the "Human Snake"—somewhat to our amusement—and if his way lies our guest will last week in Detroit. We had to help him along to the sea town. I wish all success to the Benevolently you are undertaking."

The necessity pointed out in Mr. Boyle's letter is important and demands immediate attention. To the end the *Mirror* has appealed to letter to the heads of the Actors' Union committee to take such action as they may deem proper.

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STOCKHOLDERS' MEETING.

THE ANNUAL MEETING OF THE stockholders of the Salt Lake and Ogden Gas & Electric Light Company will be held at the office of the company, No. 8 West First south street, Salt Lake City, on Wednesday, February 14, 1894, at the hour of 2 o'clock p. m., for the election of a board of directors, and the transaction of such other business as may be necessary.

JAMES MOFFAT,
Assistant Secretary.

SALT LAKE CITY, UTAH, February 3rd, 1894.

NOTICE IS HEREBY GIVEN THAT the tax roll of Salt Lake City for the year 1893 is now in my hands for collection at the office of the City Treasurer, in Liberty Theater, and I will be there at the disposal of taxpayers, and will receive payment of taxes and other revenues of the city.

H. H. PETTIT,
Assistant.

NOTICE.

THE ANNUAL STOCKHOLDERS' MEETING of the Salt Lake Lumber Co. will be held at the office of the company, 23 West First south, on Wednesday, February 14, 1894, at 2 o'clock p. m., for the election of directors for the ensuing year, and such other business as may come before the meeting.

WILLIAM LAWRENCE,
President.

NOTICE.

NOTICE IS HEREBY GIVEN TO THE stockholders of the Deseret Stock Company that on a meeting of the undersigned held at the office of the company, Salt Lake City, Utah, on the 10th day of February, 1894, for the purpose of adjusting the affairs of said company, it was decided to change the name of said company to the Deseret Live Stock Company.

JOHN D. TWEEDY,
Secretary.

SUMMONS ON CROSS COMPLAINT.

In the District Court, in and for the Third Judicial District of Utah Territory, County of Salt Lake.

Mattie Sandberg, Plaintiff,

vs.

John A. Sandberg, Jan D. Greenwood, Thomas Greenwood, Elizabeth Greenwood, Thomas Greenwood, Jr., Mary Greenwood, Annie M. Greenwood, M. Greenwood, D. M. Greenwood, Sarah Greenwood, Rosa A. Greenwood, Mary E. Greenwood, Ellen Greenwood, Ann