Dramatic and Lyric.

Success of The Girl I Left Behind Me—New York Reigning Favorites—Romany Rye—James Adversaries His Sins

The Girl I Left Behind Me has stormed and captured the town. The audience that saw the second presentation last evening was nearly any smaller, and certainly to will less enthusiastic than that which attended on the opening night, and tonight a third heavy audience is assured. The strong points in the admirable presentation were immensely applauded, especially the great effect of the Indian war drama and chants in the distance as the daughter is pleading with her father to let her die by his hand rather than allow her to fall into the hands of the savages. This is the best acting done by Mrs. Gilbe anywhere in the play, and throughout the naturalness and womanliness of her delineation mark the artist. The fresh sweetness of Miss Everett forms a charming companion piece of action to Mrs. Gilbe, and Mr. Russell's delineation of the hero, the old major, little Fawn and Willie's Aun remain the other best features of the individual acting.

There was considerable comment today over the manner in which the two morning papers spoke of this magnificent promotion; one was slighting, and the other, while praising the play, (in its reference to the leading role, was positively bruisy; it was so unlike as it was unkind. The manner in which the newspapers hold up shows that the public now not share the views of these writers.

Al Hayman, well known in Salt Lake as advance agent of the most successful plays we have enjoyed in past months, sends the following letter to the dramatic editor of the News, regarding the latest successes of the New York stage:

NEW YORK, Oct. 15, 1893.—"Charley's Aunt," the farce comedy revival at the Standard theatre, New York, under the direction of Charles Frohman, is a pronounced success. It is such impressionable that it will make a record surpassing any other humorous stage production that the United States has yet been acquainted with. It abounds in delicious surprises, quaint sayings and all the elements which are requisite to a laughable play, but this is not all. If it were, "Charley's Aunt" would not be entitled to a longer stay on the stage or more success (so-called) than any other farce or comedy. The secret of its extraordinary success, though, and the reason for producing such a long and merry life for it, is the combination of its comical qualities it has a charming love story so deftly interwoven with the humor of the piece that one does not know which to admire most, the funny people of the play or the sentimental people. They are real human lovers too, and the closeness of the comedy elements to ordinary human nature is another reason for the popularity of the play. It contains too, the first character novelty introduced into a comedy in seven years, or since the production of "The Private Secretary." "Charley's Aunt" is now in its second year in London, with prospects of a very long stay and it is being played in Germany too.

To select any one of its numerous funny features and write about it would be to do the British Grenadier (or that Hercules from scum, who carried around a crack as a sample of the house he had to rate. The comedy is made up of incident after incident and saying after saying, each one novelty and the surprising suddenness of absurdity that it evokes one long laughter. From first to last there is no let up in the rollicking merriment of the piece. But there is nonsense at the very opening of the comedy that will interest young women and young men too, for they all have been there themselves many a time. Two college chums have each been trying to write a love letter to a sweetheart. One of them, Jack, is shown in the agonizing throes of composing a heart-touching epistle to his darling. He begins with "Dear Amy" and tears it up; then he writes "Dearest Amy" and tears that up, and so he goes on "Darling" and "Sweetheart," but getting no farther until he is fairly wild with distraction. At a critical moment he chum comes on with a brain teaser and racked by attempts to write to his darling. They discuss the appalling difficulties and wind up by agreeing to collaborate and write each other letters. Everybody knows that it is terribly difficult to write a satisfactory love letter; those young gentlemen illustrate the difficulties, and if every young man who sees it should slap his thigh and say "That's just like me," and if every young woman is not tickled to death over the trouble she has given to her own Jack and Charley in that same way, then somebody who knows this is greatly mistaken.

Charles Frohman's comedians, now in their fourth year and with Joseph Holland as leading man and Henrietta Crosman as leading woman, have just finished a splendid and successful engagement in New York. They are now making a tour of the principal cities. This organization has been kept together since Mr. Willimoph Wilson's was playing. During the present season the comedians are playing the new comedy which has had such a long run in Paris and which is to be Americanized into is known as "The Other Man." It was announced a great laughing success in New York and was a genuine triumph.

At the Empire theatre a comedy directly the opposite of "The Other Man and Charley's Aunt is enjoying a long and prosperous run. It is Liberty Hall and now in its third month and will soon have to take permanence at this house. Liberty Hall is a delicate, quiet comedy with some of love interest in it that usually abounds with the class of plays, and the humor is of the refined quality that is appreciated by the better class of theatre goers. New Yorkers returning to the city from the summer resorts have found the place to their fancy and the result is that the Empire theatre is crowded at every performance with the most fashionable people of the metropolis. The great success of this quaint comedy makes it necessary that Charles Frohman's Stock company shall remain away from the Empire theatre longer than was at first expected.

Mr. Frohman is now arranging for the winter engagement of John Drew in the city. Mr. Drew is at present playing The Masked Ball in the principal cities. This comedy is a great success that it is likely it will be seen again in New York, instead of having Mr. Drew try a new comedy as was the manager's intention.

Patti's last Farewell at Amsterdam to take place at Carnegie music hall, New York, on November 8th when she will appear in a production of the celebrated Gounod's Faust. During her tour, which will extend to San Francisco, she will produce a new one act English work, the music by Patti and the libretto by Chas. A. Byrne, the dramatic critic of the New York Morning Journal, and author of a Tale of Chateaux. Whether the song will include Sali Lotz in her tour, as she seems to know.

French & Shelly long monopoly of dramatic publications is broken at last. The dramatic Mirror receives so many applications for printed play books, photographs and popular songs that the publisher has started a supply department to fill orders for anything in the theatrical line. The Mirror may now be seen to be the headquarters for everything relating to the stage.

Maurice Barrymore has announced his intention of permanently retiring from the stage upon the conclusion of his engagement with A. M. Palmer, Jan. 1. He will devote his entire time to the breeding and raising of fancy dogs.

This is from the New York Mirror, but readers are that authority to be prepared to credit it. Mr. Barrymore is too much devoted to the stage to think of giving it up. He is probably worrying a bit at the blues just now, caused by the failing to get all along the line for his collaboration of Jefferson Brooks in Arrowsmith. But his good sense ought to have told him he deserved it. Let his experience another such adventure as Captain Swift or A Man of the World and prominent from the stage will be the thing farthest from his thoughts.

David James, the celebrated English actor, died in London on the second instant. He was known as the original of many famous parts but the most famous of his impersonations by all Perkyn Middlewick in Our Boys, when that play was first produced in 1875, at the newly built Vaudeville theatre. At that time he was partner with another famous humorist, Thomas Thorne, with whom he was associated Harry Montague. He was the only and original Perkyn, and though the part was an unusually clever one, most of the honors fell to James.

Louis James and Marie Wainwright are a delightful couple just now they are enlisted in a race to see which of the two can give the other the greatest amount of filling advertising up of column and next to reading matter. Just after they appeared here together the last time, everyone was shocked to learn that Wainwright had left her husband, and generally in the profession it was given out that the act of life she was what had led to the rupture. The same people who related this report also very seriously that Louis James was broken-hearted at his wife's desertion, but that he was too proud a man ever to allow his feelings to be known. After a decent interval, however, Mr. James surprised the world by taking to himself a new helpmate in the city of Philadelphia. Society had the profession good value for its spleen when Marie Wainwright set to work to get even by filing a bill for a divorce against Mr. James on this interesting event. Just a few days after the Philadelphia marriage, the feelings of the profession in general and of the new Mrs. James in particular, can be imagined. If he had never been divorced from Miss Wainwright, he dared be sued with a second marriage! But the cupidity of the chiefs has just been reached in the filing of Mr. James's answer to Wainwright's complaint. In it he avers that he is not to be divorced from Marie Wainwright for the reason that she was never married to her! Although she is the little honeymoon episode for the new Mrs. James.

The new stock company is at work on the Elkinny Rye, and unveils to give that well known play at Lyceum on November 16th. The management does not share the belief of the Tribune editor that there is not a demand here for a fairly good stock company, and that if it should come, it would make the success of the Two Orphans look insignificant with a play that is found to fit the talents of the company. Whether the management are right of wrong remains to be seen. It is said that they are so well satisfied that it is out of the question for the theater to play this company at so cheap a price as to keep the old rates in vogue for other attractions. If the company can afford to play for half rates and pay the theater rental, the theater can afford to let them, and to so accept a share of the profits of the venture. The public is assured that the house is a place of public amusement—that it is playing for its bread and butter—that for many miscellaneous purposes and reasons, high and low—even Junie Powers is allowed to rent it at times—and such attractions have to compete with it. It was announced a great laughing success in New York and was a genuine triumph.

The Anglo-Saxon stage in New York is on the wane, at least as far as theatricals are concerned—if one may judge by the reception accorded Mrs. Kendall in the much vaunted play The Second Mrs. Tanqueray. All the papers agreed her delineation of the part and the Recorder's critic, one of the about, said Mrs. Kendall was also well received by a audience that has a name or at good Wall Street in the city. But all was forgotten in strong sympathy in the strong scene of Mr. Pinero's play. Paula's proposal to elope, is complicated. It is offered the little one (an child, but I don't know whether) to live with were for reasons that prompted such a proposal, naturally, worries her. Just then out of a window Mr. Kendall is seen, a picture as fine for the mind Mrs. Tanqueray. Seeing Mr. Kendall alone Paula tell the story of the proposed elopement. Of course or perhaps laughter that we are inclined to consider pathetic, for we are not to have them. The play yesterday was almost impossible to be understood without Mrs. Kendall, and some of the criticisms must have proved very unpleasant reading to the lady, whose one marvelous effort thus far is the old Mrs. Kendall as the young Mrs. Tanqueray.

Among the many applications for permission to move were entitled at the coming Midwinter Fair in San Francisco is one by Edward H. Greene. It is a moment in order of justice. The Bank of justice is the last Angel. The Greene person of the name one is to be found is 35 feet long. Such work is not capable of having fifty people, who may be carried in a height of 218 feet. The whole arrangement is to be manipulated by the Beechbery plant from the rear of the stairs. There is telephonic communication between each car and the engine room and everything may be worked smoothly and quickly. The San Francisco Chronicle thinks there is no doubt that the Greene world make a unique Sunday and night periods show the towers with the electric tower.

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WHEREAS, ON THE 10th DAY OF [illegible]

W. A. HEATH,
Secretary.

ASSESSMENT NOTICE.

[illegible]

STOCKHOLDERS' MEETING.

NOTICE IS HEREBY GIVEN THAT [illegible]

R. P. CRITCHLOW,
Secretary.

LEGAL NOTICE.

In the Probate Court, in and for Salt Lake County, Territory of Utah.

In the matter of the estate of Amelia Gottlieb, deceased.

NOTICE IS HEREBY GIVEN THAT [illegible]

H. W. WILSON,
Clerk of the Probate Court.

TRUSTEE'S SALE

WHEREAS, ON THE 7th DAY OF [illegible]

ASSESSMENT NOTICE

[illegible]

NOTICE IS HEREBY GIVEN THAT [illegible]

ASSESSMENT NOTICE.

[illegible]

BY ORDER OF THE BOARD OF [illegible]

W. A. HEATH,
Secretary.

ASSESSMENT NOTICE.

[illegible]

NOTICE IS HEREBY GIVEN THAT [illegible]

ALBION A. GEIER,
Secretary.

SUMMONS.

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

[illegible]

NOTICE.

NOTICE IS HEREBY GIVEN THAT [illegible]

JOHN C. SHIPP,
Secretary.

NOTICE TO CREDITORS.

Estate of John F. Smith, deceased.

NOTICE IS HEREBY GIVEN TO THE [illegible]

ANNIE S. SMITH,
Administratrix of the estate of John F. Smith, deceased.

WILCOX, BOY AND ROGERS, Attorneys for Administratrix.

NOTICE TO CREDITORS.

Estate of Josephine M. Pratt, Deceased.

NOTICE IS HEREBY GIVEN BY THE [illegible]

WILLIAM H. MINER,
Executor of the estate of Josephine M. Pratt, deceased.

NOTICE TO CREDITORS.

[illegible]

NOTICE TO CREDITORS.

[illegible]

WILLIAM H. MINER,
Administrator of the estate of John Sullivan, deceased.

NOTICE TO CREDITORS.

In the Probate Court, in and for Salt Lake County, Territory of Utah.

In the matter of the estate of John Hoagland, deceased.

NOTICE IS HEREBY GIVEN TO THE [illegible]

CHARLES E. PRATT,
Executor of the estate of John Hoagland, deceased.

NOTICE OF SHERIFF'S SALE.

NOTICE IS HEREBY GIVEN THAT [illegible]

ANDREW CARRON,
Sheriff.

NOTICE OF STOCKHOLDERS' MEETING.

NOTICE IS HEREBY GIVEN THAT [illegible]

W. A. HEATH,
Secretary.

LEGAL NOTICE.

In the Probate Court, in and for Salt Lake County, Territory of Utah.

In the matter of the estate of Elizabeth Lacey, deceased.

[illegible]

H. W. WILSON,
Clerk of the Probate Court.

LEGAL NOTICE.

In the Probate Court, in and for Salt Lake County, Territory of Utah.

In the matter of the estate of Hans Christensen, deceased.

[illegible]

H. W. WILSON,
Clerk of the Probate Court.

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ANDREW CARRON,
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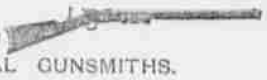

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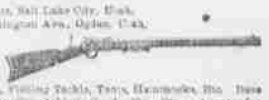

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