



That delightful organization, "The Bonnie Brier Bush" company, closed its season last night before a good house, and after the performance the company left for San Francisco, where it opens at the Columbia Monday evening. Mrs. R. C. Easton left with the company, and will spend the holidays with her husband, going from San Francisco to Portland, thence to Butte, then returning home, where she will spend the spring and summer. "The Bonnie Brier Bush" season ends in Nova Scotia in May, and at its close Mr. Easton will return to Salt Lake to rest here during the summer.

Mr. Stoddard has just enjoyed his visit to this city, and both he and his daughter, who travels with him, say there is no place that seems more like home, next to their own domicile in New Jersey. Off the stage, Mr. Stoddard is one of the most delightful and comfortable of men. He loves to speak of his dramatic experiences, and especially to dwell on his charming book, "Recollections of a Player," printed for him by the Century company. In this book he has recorded the impressions and experiences of a lifetime on the stage, and few things afford more delightful reading. Mr. Stoddard began coming to Salt Lake in 1870, and old timers will never forget his strong work in such plays as "Daniel Roach," "The Lights of London," "The Rancors," "The Banker's Daughter," and others presented by the great companies that vanished with the old days. He played with all the dramatic notables in New York from 1874 up to 20 years later, and no figure was more familiar than his in the off-changing bills at Wallack's and the Union Square. He heard Mario, the famous tenor, and Grief, when they were at the height of their fame, and he dwells enthusiastically on Mario's wonderful tones. Nothing that he has ever heard since in the singing line, he says, in any way equals it.

Mr. Stoddard's engagement with Kierke La Shelle ends with the present season, but "The Bonnie Brier Bush" continues to draw so well everywhere—in all the Canadian towns they go half mad over it—that it is likely he will be re-engaged for another season or more. He says he asks nothing better than to round off his career in the part of Lachlan Campbell, and when the run of "The Bonnie Brier Bush" ends, he will settle down at his little farm in Seawarren, N. J., and indulge his taste for light family comedies.

Speaking of the wave of depression which has extended over the country in the theatrical business, Mr. Stoddard was glad to say that they had experienced none of it, and that business was quite bad. In the east their receipts had been as good as last year, if not better. In Salt Lake there has been a slight falling off from last year, but not enough to prevent them from being in the approach of Christmas trade, and the length of the engagement. The average for the week, however, was more fair, and some of the nights had been quite large. If "The Bonnie Brier Bush" visits Salt Lake again it will doubtless be at next October conference, as Mr. Pyper is endeavoring to arrange a return for that date.

"The Bonnie Brier Bush" people are feeling somewhat nervous over their engagement in Oregon owing to the passage of the new child labor law. Without the two children it would be very difficult to render "The Bonnie Brier Bush." It is understood that the Pollard Juvenile Opera company will have to cancel its dates. A Portland letter says that the attention of local managers was attracted by the law when they received notice to discharge their program boys and the boys who distribute water. This was completely contrary to the managers of the Marquand Grand, the Baker, Empire and Corday's theaters. But the commissioners did not stop at that. When "Bon Hur" arrived the commission ordered the discharge of the young men who were assisting in making a stage picture. The next step was the removal of juvenile performers from the vaudeville houses.

What the next move will be remains a matter for speculation, and the managers would like an explanation. It will affect a number of shows coming into Portland and throughout the state for that matter, if the commissioners are correct in their stand and refuse to make concessions.

The panic in the theatrical business in the east continues, and attractions are closing right and left. The Denver Post says: "Commercially the drama has fallen upon evil days. Not in ten years has there been such widespread disaster in the theatrical world."

A New York dispatch of yesterday says there is almost a panic in the theatrical attractions there and on the road. Over a hundred and fifty shows, good, bad and indifferent, during the last month disbanded in the territory east of the Mississippi. Hundreds of actors are walking the Rio to hunting engagements, and good and bad attractions have suffered alike.

Think for instance of Julia Marlowe having to give up her tour on account of bad business. Faversham failing, and Mrs. Leslie Carter—whom last year one had to pay a premium to get inside the theater where she was playing "Du Barry"—now doing the finest work of her life before audiences that are described as "rotten."

The extraordinary has caused the syndicate to make quick and sudden moves on the booking chess board, and this it comes to pass that many chances are made in the list of attractions for Western houses.

The Eastern panic has not yet gone west of the Missouri and the syndicate thinks Colorado and the coast look just now like "ready money." So they kill off many of their minor shows and send out their bigger and more expensive ones to catch in the harvest. Their costlier organizations must be kept together and they must go where business is the best.

Here then we have an exemplification of the dictum that it's no good to have, during the next three months, the very best the syndicate has in its shop.

Melville, in the part of "Sis," has made a distinct success throughout the East, and good business is looked for in this city.

The attraction next week at the Theater in addition to "A Trip to Chinatown," will be the widely advertised "Richard Carvel," taken from Churchill's famous book. It is to be presented here by Mr. Andrew Robson, who has been playing the part for two seasons past.

It requires two carloads of scenery, and 26 acting people, besides the working staff of stage carpenters, property men, electricians and wardrobe women to produce "Richard Carvel" correctly, and when one considers the hardships entailed by the theatrical companies who must pay an exorbitant rate for the transportation of these effects so necessary for a proper production of great dramatic works, one cannot help but admire Andrew Robson, who insists that his stage presentation of this charming romance of Winston Churchill's, shall receive even in the smaller cities, the same perfection of elaborate environment which was observed by him in the original performances of its long run at the Empire theater in New York.

Mr. Ireland, the Scotch piper of "The Bonnie Brier Bush" company, was given the surprise of his life during his stay in this city. His father came to Salt Lake years ago and died here, and Mr. Ireland, in seeking to locate his father, found in the course of his inquiries, that his father had married here and had left a daughter, a Miss Ireland. Brother and sister were brought together and it may be imagined that their meeting was a joyous one.

Manager Pyper was somewhat surprised during the engagement of Joe DeAngella to observe that comedian one day on the street in front of the house taking a careful picture of the old structure. On being asked his reason, DeAngella said: "I want to give the picture of the Salt Lake theater a prominent place in my scrapbook, for it has a very prominent place already in my recollections. In 1878, 25 years ago, my father and I were in a traveling troupe that stranded in Ogden. We got down to Salt Lake, heaven knows how, and looking about, found that Charles Vivian, the founder of the Elks, was playing at the Salt Lake theater. I happened to know him, and we rushed to the house. The place was packed, and we could not get near Vivian, either through the front or the back of the house. There was nothing to do, therefore, but to sit down on the steps and wait until the theater was out. This we did, and Vivian kindly loaned us a \$5 bill with which to get away from town. We took the Utah Central for Ogden, but as the fare was then \$1, the half way up the line, and we had to tramp into Ogden on foot. We finally got back east, but I assure you we never forgot that Salt Lake experience."

The patrons of the Salt Lake Theater will be given a musical treat on Monday evening, when Hoyt's "A Trip to Chinatown" will be the attraction. Hoyt's plays had a national reputation for their excellence, and his "A Trip to Chinatown" and "A Texas Steer" were considered his masterpieces. Certain it is, that enough wit, satire and humor have been congested into these plays to stock half a dozen of the comedies since written.

The musical numbers in the "Trip" are bright and catchy, and the solo specialties are the latest. The management claim to have engaged a superior company, actors of ability in every sense. This costume, scenery and the entire company is one of the best dressed on the road. New scenery and stage settings have been built this summer, and a first class production is promised. Jack Campbell, the well known comedian, heads the cast.

Commencing Thursday night, the Grand will introduce the up-to-date face comedy "Mickey Finn," with a cast headed by Rube Welch and Kitty Francis. Another member of the cast who has won considerable favor is Oscar Lewis, an impersonator of Scandinavian characters. The company boasts the usual big chorus, with bewildering changes of pretty gowns.

#### THEATRE GOSSIP.

Nat Goodwin is in Boston with "A Midsummer Night's Dream." "The Silver Slipper" has made a big hit in Philadelphia. E. H. Sothern and "The Great Prince" are in Baltimore. Dean Thompson is playing a special Boston engagement. Mrs. Lanry appears at Cincinnati this week. William Gillette and "The Admirable Crichton" are in New York. Louis Jans and Frederick Warde are playing through the South. David Warfield is in Brooklyn this week. Maxine Elliott still enters New York in "Her Only Way." "The Billionaire" is at Philadelphia.

Evidently McKee Rankin has been cutting up in Chicago. The Herald publishes this: "W. S. Cleveland writes as follows: Now that the time has come when I feel as though I can speak without being done further injury, I wish to state that McKee Rankin's trade against dramatic editors and the press in general of Chicago—in fact, of this whole country—on the stage of the theater the opening night, was made without my knowledge. Mr. Rankin simply took possession of the stage and began and finished his abuse before I knew anything about it. I wish to say that I have arranged matters so that there will be no more speaking-making on the stage of the Cleveland theater."

Another Barrymore is to make a debut on the New York stage. Jack Barrymore, son of Maurice Barrymore and a brother of Ethel Barrymore, has been engaged by Charles Frohman to appear in the new Clyde Fitch play, "Glad of It." Mr. Barrymore has had some stage experience outside of New York. More recently he has been engaged in making sketches for newspapers. He returned from school two years ago after three years' work there with an English artist in "Glad of It." Mr. Barrymore will appear as a press agent for a serio-comic artist.

Mme. Fanny Jannussek, the grand old woman of tragedy, has come near the end of her career. She came to America 35 years ago, and her last part was in a melodrama of the "Hippolyte" sort, called "The Great Diamond Robbery." Of that final venture the late Nym Crinkle wrote: "It was the illusion of a confident and artistic woman who can sweep you away with her emotions, but who cannot comprehend the march of events. Some half-hearted efforts were made to come abreast of what the managers told her was the market, but for the most part she minded one of Brunhilde herself taking to the push-cart."

The Christmas attraction at the Theater will be Clara Bloodgood in Clyde Fitch's play, "The Girl with the Green Eyes." This has been one of the big New York successes and a heavy run is looked for here.

Harry Corson Clarke has put a permanent stock company in San Antonio, Texas. He had an auspicious opening last week, and will remain indefinitely, presenting thirty or forty standard plays. "What Happened to Jones" was the opening bill.

The "News" last week stated that Maude Adams made her last appearance in this city in 1892 in the play of "The Lost Paradise." This was an error, the information having been obtained from the Theater books. A later search made by Manager Pyper, develops the fact that Miss Adams' last appearance here was in August, 1894, when she appeared with John Drew in "Butterflies" and "The Mask Ball."

## Leander Richardson's Letter

Mr. Conreid's Position Not a Bed of Roses—Mrs. Carter the First Real Money Success of the Season—Other Metropolitan Events.

#### Special Correspondence.

New York, Dec. 7.—Leander Richardson is beginning to find that the couch of Italian opera management is not entirely stuffed with elder down, and that it is not so easy a matter to handle a lot of erratic singers as he might have thought before entering upon his present employment. The other night when one of his prima donnas failed to put on an appearance, Mr. Conreid was as nonplussed as though he had never contemplated such a contingency as being at all possible. There were great scurrings for a substitute, and a member of the Conreid staff, writing in German to a friend describing the occasion said: "We are in chaos around here and our director is 'fericht'—the last word being translated, being the equivalent to crazy. Upon another occasion in the same week there was a between-the-acts wait of a full half hour, to the great impatience of the audience and agony of the directors, who foresee that a repetition of such indications of incapacity may have a disastrous effect upon the opera season as its perplexities increase. Another cause of dissatisfaction is the relegation by Conreid of Max Hirsch, chief of staff at the Metropolitan opera house and enjoys the personal acquaintance and esteem of nine of every ten patrons of the establishment. Heretofore he has been registered in the entrance to the Metropolitan, taking general charge of what is technically known as the front of the house, and his disappearance from this post to the much more obscure one he now occupies, has been the topic of considerable comment which Mr. Conreid would hardly care to hear. The productions of this season have been more pretentious than those of other years in the matter of scenery, costumes and stage effects, but up to this time not a single sensational success, collective or individual, has been registered, and the outlook is not as encouraging as it was when Conreid was telling what he was going to do, by way of making himself and slurring his predecessor.

Anna Held's production of "Mam'zelle Nitouche" at the Knickerbocker theater is magnificent in a pictorial sense, but lacking in fun and dash. The libretto by Jean Richepin is poetic and ingenious, but not particularly suited to the characteristics of the charming and clever girl, who is a comedienne pure and simple, and not gifted with dramatic force. "Mam'zelle Nitouche" will doubtless have a profitable run at the Knickerbocker, because Miss Held possesses a very large personal following, the supporting company is excellent, the feminine beauty show is bewildering, and the scenery and dresses have rarely if ever been matched in splendor and prodigality of expenditure. Manager Ziegfeld has certainly outdone himself in this instance, and when his comedians infuse a little more comeliness in the entertainment there will be no room for adverse comment.

Since bringing "Sweet Kitty Bellairs" to town from Washington and Baltimore, Mr. Belasco has been holding a series of full dress rehearsals of the play at his own theater, and a mere cursory inspection of one of these is enough for the basis of a prediction that it will prove quite as phenomenal and protected a success in New York as either "Dulcinea" or "The Making of the Gods." The production and stage effects are quite in keeping with this craftsman's great reputation as a stage director and originator of amazing fertility. The play itself is delightful, and Henrietta Crossman is afforded quite the best opportunity of her entire professional career. The company organized for this representation is uncommonly strong, including Edwin Stevens, John E. Kellard, Edith Grahn, Katharine Florence, Louise Moodie, Antoinette Walker and a large number of others. The "massed" scenes, where the stage is thronged with people, are wonderfully well handled, and all told there will be nothing but praise for Belasco's latest triumph.

Eleanor Robson's New York premiere in "Merely Mary Ann" will take place at the Garden theater a week earlier than at first contemplated. Through the withdrawal of "Three Little Maids" to fill important engagements in other large cities, Charles Frohman is enabled to make the opening date of "Merely Mary Ann" Dec. 28. Miss Robson's season thus far has been so very successful that but one of the three plays contracted for her use this year will be produced. "Merely Mary Ann," the first of the three to be tried out, has been found to meet every requirement, and if Miss Robson in this Ziegfeld piece doesn't score one of the successes of the winter in New York all advance indications will prove trustworthy.

Kyrle Bellow has placed in rehearsal the one act play, "The Sacrament of Judas," by Louis Tiercelin, which Forbes Robertson presented with sensational effect in London a year ago. The little drama will be employed either as a curtain raiser or an afterpiece with "Haffees the Amateur Crackman," now beginning its third highly profitable month at the Princess theater. The central figure of "The Sacrament of Judas" is a Benedictine monk who withdraws from the church during the Reformation period in France and espoused the cause of the Revolutionists. This same play is being illustrated on tour by James O'Neill in conjunction with "The Adventures of Gerard."

It is reported that Henry B. Harris intends to transfer his star, Alice Fisher, to the popular price houses after not a single sensational success, collective or individual, has been registered, and the outlook is not as encouraging as it was when Conreid was telling what he was going to do, by way of making himself and slurring his predecessor.

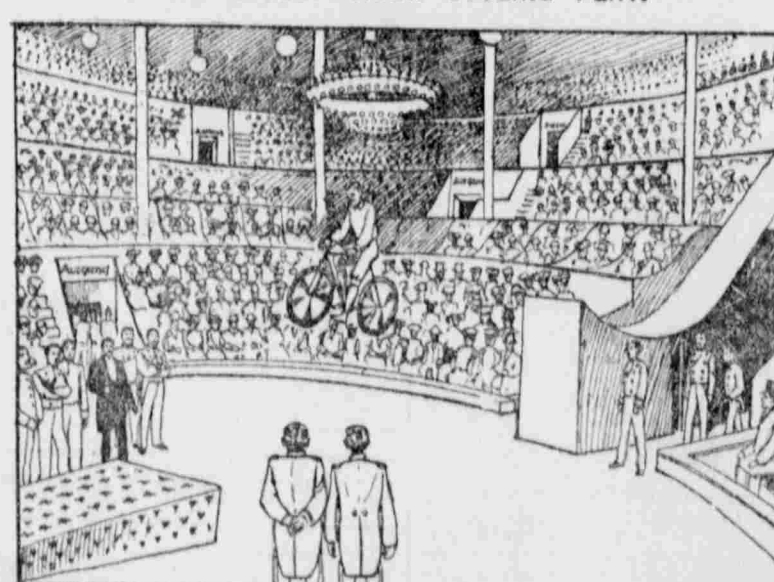
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#### THE LATEST TRICK CYCLING FEAT.



To a German, Paul Munder, belongs the dubious honor of being the latest claimant to fame as a daredevil bicycle rider. Until recently Munder was an amateur bicyclist, but his bold spirit refused to be confined by the feasts performed by his brethren, and he has blossomed out as a circus performer with a height of fifty feet, and his breath away. Dashing down a steep incline from a height of fifty feet, he lands on a mattress. At present Mr. Munder is trying to amuse the people of Berlin with this exhibition of foolhardiness, and it is said that he will soon put himself on exhibition before American audiences.

Harry Woodruff will be leading man with Anella Bingham.

Francis Wilson has played Cadeaux in "Erminie" over 1,200 times.

Mrs. Le Moyne will close her season shortly and go to Europe for a rest.

When Mr. Nat Goodwin recently left New York, after his short season in "A Midsummer Night's Dream," says the Sun, he left a note pinned to the wall of his dressing room for his wife, who was to be the succeeding attraction. It ran: "Be good, dear, and save your money for me, for the most part you are the breadwinner now. Nat."

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The harpists had a week to spare on their way through London to Southampton, and took advantage of the occasion to put in a brief engagement at the Empire music hall. Their success was so immediate and pronounced that before leaving they made a new contract for a term of months, beginning next spring, at the end of their American tour. All this is, naturally enough, a cause of elation to Mr. Marks, who is looking for a repetition here of the London hit.

"Mother Goose" is accepted as quite the most stupendous stage spectacle ever shown in America. Oscar Hammerstein said to me a day or two ago: "I had a spectacular musical production all in hand and ready for the consumers, scenic artists and stage director. After I saw 'Mother Goose' at the New Amsterdam, I pitched my manuscript and score into a pigeon-hole, where I shall allow it to remain. It's useless to think of competing with immeasurable shows like this one."

"The County Chairman" is drawing more people than Wallack's theater can accommodate, and this is also true of Maude Adams at the Empire. But while there are several other highly successful attractions on Broadway at present, these are the only two which find their theaters too small.

LEANDER RICHARDSON.

#### THE WORLD'S SMALLEST GYM-NAST.

The diminutive gentleman shown in the accompanying illustration bears the euphonious name of Sman Sing Hipo and is famed as the smallest gymnast in the world. He is but two feet high



and is a native of British Burma, having been born at Mergin in 1882. Sman Sing, who is at present astonishing the people of Berlin with his acrobatic feats, is planning a visit to America in the near future.

#### The Christmas Dinner.

In spite of the fact that the word dyspepsia means literally bad cook, it will not be fair for many to lay the blame on the cook if they begin the Christmas dinner with little appetite and end it with distress or nausea. It may not be fair for any to do that—let us hope so for the sake of the cook! The disease dyspepsia indicates a bad stomach, that is a weak stomach, rather than a bad cook, and for a weak stomach there is nothing else equal to Hood's Sarsaparilla. It gives the stomach vigor and tone, cures dyspepsia, creates appetite, and makes eating the pleasure it should be.

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The offering at the Grand Opera House this week is a new melodrama called "The Queen of the White Slave," written by Arthur J. Lamb, who has hitherto not experienced in this field. The piece, which is designed for the consumption of popular price audiences, abounds in startling sensations and movie-like pictures, and it has been received with intense fervor by the Grand Opera house throngs. Mr. Lamb, up to this time, has been known chiefly as a writer of librettos and popular songs, but he is so encouraged with the reception of his first serious work that he will turn his attention in this direction hereafter.

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