

GIFTED YOUNG ACTRESSES WHO ARE COMING TO THE FORE.

Dramatic

TO what does the best opinion in theatrical circles, attribute the paralysis which has overtaken business during the past season?

This was the query propounded to Mr. Harold Russell the other day. Mr. Russell, still showing in his features some traces of the physical ordeal through which he has passed, arrived home on Wednesday, and lost no time in settling himself under his own vine and fig tree on North Temple street. As readers of the "News" are aware, he passed through a severe attack of illness in New York a few weeks ago, and his case was pronounced hopeless by his physicians. His rugged constitution, however, pulled him through, and as soon as he could arrange his affairs, he took train for the west, glad to leave the pneumonia laden air of New York behind him.

Mr. Russell formulated a moment before making an answer. Then he said: "Your question is one that I have had put to me by half the people I have met, especially managers. George Feyer was the last, but I can only say to you as I did to him, that the theatrical slump is a good deal of a puzzle. The only thing I know is that it struck the country all of a sudden from east to west. No section was free from it. It could not be hard times, for there is no lack of money in New York, where the fall-down is the greatest. Indeed the people have remained away from theaters during the past season in a more wholesale fashion than they ever did in war time, or in panic days. Those best informed, think that the greatest trouble is that there has been an enormous over-production in everything in the amusement line. If one feeds on sweets too long, one grows surfeited, and the public simply seems to have had too much theatricals."

"Everything has suffered, but the more legitimate enterprises most of all. The high-class productions of a more serious nature, no matter how well they have been brought out, or how eminent the people who have been engaged, have suffered most. The frivolous class of entertainments have suffered least, that is, in New York, where the audiences like that sort of thing best. There is no denying that there has been a great deal of distress among the rank and file of the profession, for as a general thing the followers of Thespis do not know how to save money, and when reverses come, they are simply landed on their backs. Mr. Russell will remain here till the fall. His wife, Ada Dwyer Russell, remains with Eleanor Robson, whose season in "Merely Mary Ann," ends in New York tonight. She may then play in England with Miss Tolson on July 25. They rehearse a full month in London before opening in September in "Merely Mary Ann."

There was all the crush and brilliancy of an opera night at the theater last evening. Anna Held is so noted, not only for her imitable Frenchness of style, but for the gorgeousness with which she produces her plays, that she never fails to draw heavily here as elsewhere. In her new skit-it cannot be called either an opera or a play-"Mlle. Napoleon," she has a vehicle which affords her "chances" every possible opportunity, and gives her the usual chance to present an array of girls garbed in a fashion that might make an imperial court costume catch his breath. As a story "Mlle. Napoleon" is disappointing. As a stage production and an instance of the scene-painter and costumer's art, it is everything that could be desired, and strung through it is any amount of bright and catchy music, some of it thoroughly charming, written in Mr. Napoleon's most captivating vein. The plot disappears after the second act, engulfed in the sumptuousness of the staging and in the specialties introduced. Of these there were several specially clever, and the usual introduction of a cabaret showing Miss Held and a number of girls as Marionettes. This was encoined again and again. The skit had another novelty in the introduction of such familiar historical characters as Napoleon, the Marshal Ney, the emperors of Austria and Russia, Fouche, Mme. Recamier, Talma, the actor, and others who were made to do duty as actors or lay figures. The part of Napoleon was well rendered by Mr. Lawrence, while Mr. Rushworth, the tenor, made a manly lover, and did some charming singing. Mr. Ebert, the diminutive comedian, was as laughable as usual, though he hardly had the same chances as before. The "Little Egypt" suggestion in the dance of the girl in red, might as well be omitted. The whole production is of the sort that is sure to attract heavy business as long as it remains. The first performance will be given this afternoon and evening.

Richard Mansfield, accompanied by his entire company of 130 players, will arrive by special train of 11 cars in Salt Lake City at 9:30 a. m. on Saturday next, and that evening he will produce his latest triumph, "Ivan the Terrible," by Count Alexis Tolstoy, leaving again by special train three hours after the performance for San Francisco, where he presents the same play on the Monday following.

The details for the Salt Lake appearance of Mansfield were completed this week by Paul Wiltach, Mansfield's business manager, who stopped off for a few hours on his way to San Francisco.

Said Mr. Wiltach to the "News": "Mr. Mansfield left New York City two weeks ago marked not alone by prosperity and popularity, but after presenting a play and a character new to the English language, though a masterpiece of the Russian stage. It is seldom that a truly great new role is discovered, a prominent character, and a probably permanent role for great actors. The actresses have a repertoire ready for them in and out of Shakespeare, but there are no really great trade roles as yet."

Phoebe Davis has closed her sixth season as the principal player in "Way Down East" No. 1 company, and will

Booth did not succeed in forming a repertoire outside of Shakespeare. Irving did, however. So has Mansfield. But their triumphs will die with them.

"It is a question, however, whether the role of the Tzar Ivan will ever die. The experts declare it will always remain a ready and thorough test of the genius of an artist, ready in the sense that there will always be an audience eager for so great a role whenever there appears an actor equal to it. Ivan will be the measure of genius, as are Hamlet, Lear and Shylock for men, and Camille, Margot, Lady Macbeth and Juliet for women. Such a character is epoch-making. After the first night in New York a London correspondent cabled to his paper: 'There have been only two things on the New York stage this winter, "Parafal" and "Ivan the Terrible."'

"Yes, indeed it is a wonderfully expensive production. During a long association with Mr. Mansfield, I have not before known him to do anything

resume the part next fall. Only time can tell how long she will continue the role as the play bids fair to be indefinitely successful."

Tonight the Elford company will put on their former great success, "Kidnapped," for one performance only, with Jessie Norton in her original role of Mrs. McMooney.

W. A. Brady's all star production of "Uncle Tom's Cabin" made a great hit last week in Philadelphia. John E. Kellard played Uncle Tom and Jeff DeAngelis made a wonderful success as "Tommie," the lawyer.

And they say the old plays were no good and are dead! Besides the Camilles, Julia Marlowe, is bringing out "Lear," "The Merchant of Venice" and "The Taming of the Shrew" as New York novelties, and "Robin Hood" and "The Siren" are the repertoire there of the Bostonians.



HAROLD RUSSELL.

The well known actor, who is home on a vacation, after a desperate siege of illness. His description of his experience in the New York hospital is that he was several times on terms of intimacy with St. Peter.

so elaborate, so expensive or so superb, nor to pour his heart and soul into the work of his creation. He was two years preparing "Ivan the Terrible."

"Twice he sent agents to Russia to secure furniture, properties, costumes, consult authorities and historical localities for information in preparing the seven elaborate scenes of medieval imperial Russia."

The farewell engagement of the popular Elford company at the Grand will commence Monday night, the last week engaged for one production, "Shenandoah," which will run the entire week, with matinees Wednesday and Saturday.

In reserving this famous military drama for the final week, the Elford company are no doubt going to give the patrons of the Grand the best play in their entire repertoire for their closing engagement. In presenting "Shenandoah" they have certainly selected a play that need no introduction to Salt Lake; the wonderful success achieved by this popular war drama is known throughout the land.

Miss Ida Due, a popular young actress of this city, has been conspicuously engaged for one of the principal roles. The National Guard of Utah will also participate, making this production complete in every detail.

No war drama of modern times has enjoyed the vogue that has been accorded this masterpiece from the pen of Bronson Howard. The climaxes are strong and exciting, while the story is one that appeals to all classes of theatergoers.

After presenting "Shenandoah," the Elford company will say good bye to Salt Lake for this season. They have made many friends while playing here, who will always be glad to give them a hearty welcome on their return.

THEATRE GOSSIP.

Alberta Gallatin is on her way east by the "Globe," which has recently been starting with great success.

Monday, May 30, Decoration day, will be filled at the Grand by the Edwin Blumhail company, in the famous old Irish drama, "Shamus O'Brien."

Bijou Fernandez is going to marry W. L. Abington, lately Amelia Bingham's leading man. The first Mrs. Abington was Rachel de Solia, an English actress.

"Camille" is becoming very popular. Those now using it are Henry Miller and Margaret Anglin, Virginia Hamel, Eugene Blair, Nance O'Neill, Edna Reed Payton and Grace Reals.

Mildred Morris, daughter of the late Felix Morris, and Lennie Dorman are to play the leading parts in "The Two Little Sailor Boys," a melodrama which has been exceedingly popular in England.

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Maurice Campbell has arranged to open George C. Hazelton's new play, "The Raven," on Sept. 13th next. "The Raven" is a play of Edgar Allan Poe, and the leading part will be played by Frederick Lewis.

Grace George's new play, which is being written for her by Channing Pollock, is a three-act comedy of life in Washington. The heroine of the romance is the daughter of a western congressman and the hero an attaché of the Spanish legation.

Next fall Miss Loretta Jefferson, the 18-year-old daughter of Thomas Jefferson and a grandchild of Joseph Jefferson, makes her debut on the professional stage, taking the role of Marie in "Up Van Wyck" as a member of her father's family.

E. S. Willard, the English actor, will not make an American tour next season, but will set in the English provinces and London until December, when he will take a holiday until the season opens. He may then be seen in this country in one of the two new plays he has by Alfred Cadys.

The coming performance of E. H. Sothern in "The Proud Prince," will probably mark that actor's last appearance here as an individual star. He will spend the summer months in the Yellowstone and will then go to New York to commence rehearsals for his Shakespearean tour with Miss Julia Marlowe.

Herbert Kelsey and Effie Shannon have just signed a contract which places them under the Shubert management for a number of years. They will be seen next season in a new play written by Hugh Merton, which was considered for production by Julia Marlowe before she so suddenly ended her tour last winter.

Daniel Frazer recently closed a season in South Africa which was chiefly notable for the good productions and bad patronage. Theatergoers only woke up to the fact that Americans could produce plays when Frazer produced "Sherlock Holmes." They could not without this, and the house was crammed the rest of the week. Among the plays produced by Mr. Frazer were "Brother Officers" and "Secret Service."

In dissolving their partnership Mr. Weber gave Mr. Fields his check for \$30,000 and took over the music hall at Twenty-ninth street and Broadway. Mr. Weber will run the music hall, probably as a combination of burlesque house—and Mr. Fields will form a partnership with Messrs. Mitchell and Harlan and will eventually appear in one of their productions at a theater to be erected for them in the neighborhood of Broadway and Forty-second street, by a Brooklyn syndicate.

Papers have been signed dissolving the theatrical partnership between Joseph Weber and Lewis Field. This brings to an end the stage association of the comedians which began twenty-five years ago. The firm name of Weber and Field is, by mutual agreement, never to be used by either of them. Weber has purchased his partner's interest in their theater at Twenty-ninth street and Broadway and will hereafter conduct it alone. Fields is understood



GRACE FIELD in "The Man From China" at the Majestic.

Both Miss Tyree and Miss Field are personally attractive young women with unusual histrionic ability and both have previously scored great dramatic successes. The engagement of Miss Tyree in "Tit for Tat" is already an assured success, while Miss Field was assured a successful engagement in the metropolis by the future she created in Baltimore and Philadelphia.

to have signed a contract for a term of years with another firm. In connection with this, plans are now being made for the construction of a new theater on Broadway, near Forty-second street, New York.

In response to the cries of "author" after the production of Mr. Brand's new play, "The Bridge of Sighs," the Grand theater, Islington, England, Geo. Davey, the proprietor of the theater, on the stage and said: "Ladies and gentlemen, here is Mr. Oswald Brand, the author. He wishes to know if the play is a success."

A voice from the gallery called out in a kindly irony: "Not half!" a verdict which was followed by general and enthusiastic applause.

Arthur Boucher, the English actor, once hired as a "dresser" a frequenter of the gallery at the theater. Mr. Boucher says: "One night a new play was produced by Mr. Brand, and I came back to my dressing room from the stage I found the door locked. As time was pressing, I sent another man to search for my missing servant. He was caught red-handed in the gallery among his old associates loudly 'booming' his master. Arraigned before me, he maintained the firmest attitude possible, and asserted boldly, 'No, sir, I am your servant behind the scenes, but as an independent man and honest gallery boy, I am bound to express my unbiased opinion either for or against any play which I may happen to see at a first night.'"

Waghe and Kemper to write a play for Blanche Walsh. It is to be completed by October, and as soon as

Marie Tempest closed her first American engagement in straight comedy at Power's theater in Chicago a week ago tonight and this morning set sail for London, where she is soon to take over the management of the Avenue theater there and join the London ranks of prominent actor-managers. Miss Tempest had a successful fortnight of it in Chicago according to the reports she received here by Leonard Byrne, who took sick during the local engagement, and has since been compelled to sail for his home in England on account of his illness.

Miss Walsh finishes her bookings in "Discretion," about the first of next year, she will produce the new play.

The story is to be one of modern life in New York, but it is said it will be more on the order of a melodrama, with an intense character for Miss Walsh, than upon the lines of Fitch's recent success. The author has been anxious to write a play for Miss Walsh ever since he witnessed her performance of "La Tosca," about four years ago, but has been unable to get time to give his subject the proper attention until now. The dramatist is now spending his time abroad, and word from there has it that he is also at work on the book of a musical comedy which Charles Frohman has ordered for the use of Hattie Williams and Sam Bernard.

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War is on again with renewed fervor between David Belasco and Klaw & Erlanger, in which two semi-religious dramas of ancient times in India are involved. The situation is quite similar to that which arose when Mr. Belasco produced his "Darling of the Gods" ahead of the Klaw & Erlanger representation of "A Japanese Nightingale" in the present instance Belasco has become possessed of Joseph Arthur's oriental drama called "Sereina," which was for a year or so in the possession of Klaw & Erlanger. These managers threaten to enjoin if possible. They have arranged for a dramatization of General Lew Wallace's "Prince of India," the theme and scene of which, naturally enough, bear a resemblance to these elements in the Indian work. Mr. Arthur alleges that while his manuscript was in the hands of Klaw & Erlanger they were negotiat-

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