

Dramatic



FROM "Ghosts" to "The Mummy and the Humming Bird" is a big jump, and the leap will doubtless be a pleasant one for Salt Lake theater patrons who are still plunged in the gloomy philosophy of Ibsenism which had such splendid exposition here this week. Great, was it? Yes, it was GREAT. But truth compels the statement that it is too deep, too strong, for the ordinary theater audience. It is a sort of literary-dramatic laboratory creation, the mystery of whose compounds the layman cannot comprehend. Even students, pedagogues, and careful readers and thinkers do not appreciate it for any beauty that it possesses. Strength is its main feature, and that stands out as clearly as a silhouette of the Wasatch mountains on a typical Utah summer's eve. Nevertheless it does not please in the larger sense of the term and will not until there is a change of sentiment on the part of theater-goers. What they want is recreation, and that cannot be found in any Ibsen drama produced here. Why, many of those who saw "Ghosts" have almost literally been wearing crepe even now. The recollection of the play still haunts them and will do so for many days to come. Let the "Humming Bird" hum. His tuneful notes are needed to drive away the gloom that Ibsen has left behind.

Richard Lambert, the advance agent of Paul Gilmore, has been spending the week in Salt Lake in the interest of the next attraction at the theater. It is the New York and London success, "The Mummy and the Humming Bird." Mr. Gilmore, it will be remembered, gave us "The Tyranny of Tears" a year ago, and a most finished production it was. That his reception will be hearty everyone believes even in these days of dramatic depression and disillusion. The story of "The Mummy and the Humming Bird" is founded on actual occurrences. Isaac Henderson, the author, wrote it about the experiences of a married couple of his acquaintance in London. It is a bundle of bright lines, animated situations, and has been rightly termed "a comedy of temperance." Mr. Gilmore won his greatest stage success in "The Three Musketeers" and in the role of Gil de Berault in "Under the Red Robe," but the past two seasons the adventurous roles have been discarded for work in the higher modern comedies.

Mr. Gilmore and company will be seen at the Salt Lake theater next Friday and Saturday evening with Saturday matinee.

Miss Gallatin has done with Ibsen. That is, she will part company with the productions of the great Norwegian dramatist, at the end of this season. In doing so she says it will be like a separation from very dear friends, for she has learned to love the plays of the noted dramatist. But she is in the business for the money that is to be made, and some how or other, powerful as are the stage creations of Ibsen, they do not "take" commercially, except here and there. Speaking of her work next year Miss Gallatin said to a representative of the "News" to whom she had sent an invitation to visit her behind the scenes between the second and third acts of "Ghosts": "I am yet undecided as to what I shall do; in fact I cannot tell until I see my manager about it. He may have plans to offer that will be acceptable."

During the interview of the "News" man, with Miss Gallatin she stated that she was an ardent admirer of Salt Lake and her people, having received no little attention and consideration at their hands in the past. She related how she came to this city as leading lady for Thomas W. Keene eight years ago and how she was very ill at the time. En route to the west she was stricken with typhoid pneumonia and was taken to a Salt Lake hotel, where she lay for weeks battling for life. Convalescence came at the time Utah was celebrating her admission to the Union. It was a theme that was on every tongue; her doctor talked it; her nurse could think of nothing else; the guests were delirious with joy. Finally the day of change arrived; the streets were filled with people and the air with music. The patient had a front room and her

bed was rolled up to the window where she watched the jubilant pageant as it wound its way up the street to the big Tabernacle. A national air salute her ears and tears welled in her eyes while patriotism thrilled her very soul as she thought of the solemnity of the birth of a new and fair state. She had read the story of the "Mormon" pioneers and had heard of the heroism and sufferings of that dauntless band and

the building, and taking in the second balcony also. Edith will be cut through from each of these balconies to reach the stairs, which will be from seven to ten feet wide, capable of emptying the upper floors in a very short time, even without the aid of the old circular stairs. Architect Don Charles Young drew up plans for the staircase of iron, and they have been accepted. The diagram is now in the hands of the Silver



PAUL GILMORE, The Famous Young Actor Who Will Be Seen at the Theater in "The Mummy and the Humming Bird."

from her sick room thought it all over and tried to picture to herself the exercises that were taking place at the Tabernacle. "No, I will never forget that experience," she concluded with much feeling. "I had been very sick; I was still very weak; and then, everybody was so good to me."

In addition to being an actress of remarkable strength Miss Gallatin (who is Miss Child in every day life) is also a playwright and dramatist of increasing renown. And a coincidence of which she is proud is the fact that she is the author of "Ghosts," the version played at the Grand theater in this city some years ago with Victory Batesman in the title role. It was the first production of the play which has since then produced in almost every part of the country. Recently Miss Gallatin has completed a problem play called "Unto the Third and Fourth Generation." Some eminent critics who have seen the manuscript speak very highly of it. As the title indicates it, too, deals with heredity and the awful consequences of parental sin being visited upon the heads of innocent children. It is possible that Miss Gallatin will include the play in her repertoire next year.

Manager Pyppe has about completed arrangements for the most extensive improvements made around the old theater in many years—all of them with a view to safety in case of fire or panic. The most important feature of the changes will be the construction of an iron staircase leading from third circle down to the ground on the east side of

Bros. Iron Works company, who will in all probability secure the contract. The cost will be several thousands of dollars.

"We are surely going to have an asbestos curtain," said Manager Pyppe this morning, "but it takes time to make a selection. We are moving slowly but surely, for we have so many different samples and contradictory claims made for them that it is no slight task to find out just what we want. We will have the curtain, however; I judge that it will cost about \$500."

"Another improvement of considerable advantage, I believe, will be a five-foot shaft in the roof, immediately over the center of the stage. Had a similar provision existed, or at least, had the provision been taken advantage of in the Ibsenites, there might have been a different story. With such a shaft as I intend to install, we can turn most any blaze out of the house, or at least keep it from the audience."

During the past two weeks the wiring under the stage of the theater has been entirely done over, decreasing the danger from that source immensely. In addition to all these and many minor improvements, Mr. Pyppe says fire escapes are to be built from all dressing rooms, thereby protecting the players as well as the audience.

Meanwhile, at the Grand theater, Managers Jones and Hammer are overhauling everything and have added to the security of the premises. Said Mr. Hammer: "We want to get an asbestos curtain, and we have received bids, samples and prices from 30 or 40 different firms, each of whom knocks off the others. So it is something of a problem what to do. One fellow says the others are reliable, and the next one says the other man's best is like much-weed. In telling tales on a competitor one firm pointed to the Grand Avenue theater fire in Philadelphia, when the asbestos curtain burned and fell all to pieces after withstanding the flames for 25 minutes. A thousand theories are advanced as to the best grades and all these firms offer to subject their goods to tests. We'll get a curtain as soon as we can determine what will be best for us to get."

One week from tonight, at the Grand theater, a performance of a well-known farce comedy will be given for the benefit of the widows and orphans of Gleason and Brighton, the murdered street-car men, by members of the "Hello Bill" company, assisted by some of Salt Lake's leading talent.

There is every excuse for hoping that the performance—made the second night—will be largely attended, for in addition to the good cause represented, the young men of the company which closed so unexpectedly are a gentlemanly lot who have made many friends here, and some appreciation should be shown of their action in coming to the front for the stricken Salt Laker. Everything is given free of charge for this occasion. Manager Campbell donating even the power for lighting the house. The following well known Salt Lakers will appear in the cast: Miss Renne Pederson, Miss Madge Lantila, Mrs. Marion P. Gill, Miss Christine Johnson, Danna T. Smith, James C. Leary and Walter Little. The professionals are John Daly Murphy, Frank Keating, Kelly, Eoblin P. Gayer and Kathleen Clifford.

Following the performance by the "Hello Bill" artists and a number of local amusement-makers at the Grand next Saturday night will be the presentation of "The Mummy and the Humming Bird" for the first half of the week commencing February 1. The leading lady is Marie Heath and the play is of the rural kind with Maine and Colorado as the scenes of the plot.

THEATRE GOSSIP.

Lilly Langtry, the "real Jersey Lilly," is booked for Salt Lake. She will be here during the second week in February and Manager Pyppe expects she will do big business.

Florence Roberts, over a favorite in Salt Lake, will be here in a few weeks. It is worthy of note that as Miss Gallatin is about to abandon Ibsen plays, Miss Roberts announces that she will take them up.

Robert Edison, the well known actor, is busy in New York forming an athletic club, the membership of which will be drawn principally from the dramatic profession.

The appearance of E. H. Southern in London has been postponed until autumn, as he will make a spring and summer tour in "The Proud Prince" through the West to California.

Rudyard Kipling says that he is here, after going to be his own dramatist. He thinks that it is as easy to write plays as it is to write stories.

Mary Anderson recently sang three songs and read the balcony scene from "Romeo and Juliet" and the sleep walking scene from "Macbeth" in London, to one of the largest audiences ever gathered in the people's palace.

The wisecracks of New York say that it is a foregone conclusion that Maude Adams will open her next season in that city with M. Victorien Sardou's latest play, "The Sorcerer." It is a drama in five acts, and Sarah Bernhardt has already appeared in it in Paris.

Robert Fitzsimmons' bout with the drama has resulted in a knockout for the esteemed Australian. He now proposes entering vaudeville.

Nat C. Goodwin has produced a play in one act, by Lee Arthur, called "The Man Who Makes You Laugh," as a curtain-raiser.

Mary Anderson de Navarro drew crowded houses in London on the occasion of her appearance for the cause of charity. She recited and sang and it said her audiences were delighted.

A letter from Miss Blanche Walsh says: "It has finally been decided by my managers, Wagenhals & Kemper, to continue me in 'Resurrection' for the remainder of the season. My business in the Tolstoy drama is so surprisingly good every where that no change of play is necessary before next fall, when I expect to appear in an emotional drama which has been very successful elsewhere."

The funniest thing in "The Virginian," according to the matinee girl, is the man with the bare hip, who says with untold struggles: "Mrs. Down's down sick."

Can you imagine?

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this instance is not the thing, and Miss Bingham, in her sumptuous personality doesn't quite suggest the fashionable actress of the period of "Olympia." She is supported by a fine company, including Henry Woodruff, W. L. Abinodon, J. H. Gilmore, Edgar Davenport, Bijou Fernandez, Louise Galloway and Dorothy Russell. Miss Russell, the much talked of daughter of Lillian Russell, may develop into an actress one of these days if it miraculously comes into being. I grieve at the necessity of being so ungallant as to say that at present Dorothy isn't much.

The Messrs. Weber & Fields' production of "An English Daisy," at the Casino, promises to enjoy considerable popularity for some time to come. It is a timely and lively and the book, which has been decorated with skill by Edgar Smith, the official librettist of this firm, is full of smart lines and brisk situations. The company is about the best engaged force lately seen in entertainments of this character, and includes Charles A. Bigelow, Charlie Macdonald, Truly Shattuck, Clara Belle Jerome, Fred. Lonnex, George A. Boone, Temple Saxe, Louis Wesley, and a large number of other individuals, many of them genuinely clever. "An English Daisy" is noteworthy not alone for its merit but as being the first of Weber & Fields' outside ventures to prove solidly successful. It will probably make money enough to reimburse its owners for a considerable part of their losses elsewhere.

The character of the audience drawn to the Belasco theater by "Sweet Kitty Bellairs" is indicated by the fact that at 11 o'clock every night there is a string of private equities beginning at the theater portals and not ending until the corner of Eighth avenue is reached—a distance covering almost the whole of a long avenue block. In this timely Mr. Belasco has an attraction that will certainly run through the season, and may be continued for the summer, unless Miss Croaman finds the burden of acting in hot weather quite insupportable.

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