

Dramatic

Next week will have crowded into it from Monday to Saturday, more in the amusement line than we have had for a long time past. In fact, our entertainment purveyors are looking forward to it with rapturous contentment, and with a feeling of exasperation that the powers that be in New York should not allow a decent interval between the attractions, instead of crowding them all upon each other's heels. By Saturday night next, we shall be able to know how many of the bunch were of the sort that could stand the squeeze.

The list is: At the Tabernacle Monday night, Miss Clark's concert; Tuesday afternoon and evening at the Theater "Cinderella"; Wednesday afternoon and evening, Herrman, the magician, and Friday and Saturday evenings, with the usual matinee, Jefferson DeAngelis in "The Toreador." At the Grand

Wilson; Julia Dean, who is with Vesta Tilley this season, and Lottie Levy. Of the fifty young women who take part in "Cinderella," some are not strangers to the stage, having gained enviable reputations in opera or the drama, but few have been seen in Salt Lake.

The opera itself is a charming work, especially with the many substitutions and interpolations which have been made. "Dream On Sweetly," "Cinderella," composed by Prof. Harry Sylvester Krouse, now of New York, especially for this opera, is declared by all who have heard it to be a remarkably pretty thing. There are a number of catchy songs, which will be there introduced in Salt Lake. Prof. Robert Harry Loiseille has invented some effective dances, while the lines bristle with satire on the follies and fads of prominent Salt Lake people and with other local "takeoffs." The outlook is for big and representative houses, judging from the way the sale of seats has started out.

Those who take part are Lillian Schaefferberger, Madge W. Lanier,

of the latest sensations of London and Paris, which he now introduces for the first time to our public. Among the new illustrations which we are to see, are "The Bride Elect," "The Queen of Flame," "The Princess Mahomeda," and "The Toreador," which is the feature of the Herrman entertainment is his musical specialty given by the Laszky, which is said to be one of the strong successes of the day.

The last time he sang here, Jefferson DeAngelis made a hit in the opera of "A Royal Rogue," which is still talked about in musical circles. His new opera "The Toreador," is one of the big London Gaiety theater successes, and is the work in which Francis Wilson appeared for two seasons. Jennie Hawley, of this city, also had a prominent part in it. DeAngelis himself fills the role of Gigg, an English footman or "tiger" as he is sometimes called. A very laughable story is contained in the opera, built around the blunder of Gigg, who sees an advertisement in a newspaper, placed there by Pettifer, an animal dealer, for a tiger. Gigg, on

tion. They have surrounded themselves with an attractive chorus of "show girls," who, it is said, can both sing and dance, and the most prominent part is played by Beatrice McKenzie, soprano.

The engagement lasts three nights with the usual Wednesday matinee.

"Uncle Josh Spruceby" is the name of the attraction which comes to the Grand the latter half of the week, opening Thursday. This is the play in which the saw mill episode raises the hair of the spectator, and in which an Uncle Josh orchestra is made a special feature. The company is fresh from Detroit, where it has had a successful season, and obtained favorable press reports. The engagement at the Grand lasts from Thursday till Saturday with the usual Saturday matinee.

THEATRE GOSSIP.

J. H. Stoddard and his grand production of "The Bonnie Brier Bush" are in Kansas City all this week. They play all next week in Denver, and all the following week in Salt Lake. This is the third year of Mr. Stoddard's superb portrayal of the stern old Scotchman, Lachlan Campbell, and critics all over the country agree that in all his honorable career he has never done better work. He is still ably seconded by Reuben Pax in the character of "Popsy," and needless to say, our own Bob Easton leads the singing strength.

Manager Pyper is talking of arranging excursions from Ogden, Logan and Provo to allow theater goers of these cities an opportunity to see "The Bonnie Brier Bush." The tour will not include either city, and the fame of the play and the players would draw heavily from all if suitable railway arrangements can be made.

Frank M. Eldredge sends us the account of Mr. James A. McKnight's new play, entitled "The Southern Cross." Mr. McKnight, who was formerly a Salt Lake Journalist, wrote the book, and it was dramatized by Miss Ruth Eldredge of this city. She is to be featured in the leading role.

It begins to look as though Margaret

Anglin had broken out of the Frohman traces. The Mirror says: Margaret Anglin has purchased Hubert Henry Davies' play, "Cynthia," from Elsie De Wolf, and will produce it herself.

Howard Kyle's starring tour in "Rosemary" under the direction of George H. Brennan opened successfully in Elizabeth, N. J., last Tuesday evening. There were several distinguished people in the large audience including Gov. Murphy of New Jersey and Mayor-elect George B. McClellan of New York City, who is a warm personal friend and college classmate of Mr. Kyle. Mr. Kyle's hit in the leading role of "Rosemary" was so pronounced that arrangements are now in progress for his appearance in New York City before the season closes.

An amusing complication in stage management occurred recently when Mrs. Leslie Carter, who was about to revive "Zaza" in Philadelphia discovered that she had forgotten the French song, which she sings in the first act, and her no copy of it. She wired to the Alcazar in San Francisco, where Florence Roberts gave the play last summer, but Miss Roberts had gone to Los Angeles. The request was forwarded to her and the telephone cords straightened out in this roundabout fashion just in the nick of time.

Florence Roberts is a stickler for artistic detail in her productions. She has just discarded \$1,000 worth of scenery prepared for "The Frisky Mrs. Johnson," and ordered it repainted because the color scheme did not appeal to her. David Belasco changed the costly hangings in his New York theater three times before he was satisfied. Some people may regard these extravaganzas as purely eccentric, but they are usually justified when final results are attained.

Charles Frohman is having trouble with Weber & Fields. He wants to restrain them from presenting the play "The Sign of the Four," in which Walter Edwards appears in the character of Sherlock Holmes. Frohman asserts that the play is an infringement of William Gillette's "Sherlock Holmes," to which he has the exclusive right.

Leander Richardson's Letter

Patti's Manager in Trouble—He Will Keep Away From Boston—Broadway Discovers a New Theatrical Beauty—"The Pit" Seems an Undoubted Hit.

Special Correspondence.
New York, Nov. 23.—It isn't entirely a rose bower that Robert Grau finds himself in as manager of the American

tour of Adeline Patti. For while the world famous singer is drawing immense audiences and making a whole lot of money for herself and Mr. Grau,

that director's old creditors have rounded themselves up, mixed their war medicine for him and taken to the trail in his pursuit. Before Grau signed his contract with Mme. Patti, his career had been checked although never dull, as the street boys say. Upon some occasions he had rolled up profits with various schemes, but at other times he had been plunged deeply in losses, and the financial balance was very much against him. He foresaw that everybody to whom he was indebted would probably take advantage of his new status to force payment, and that he couldn't possibly square accounts all at once. So Grau formed the Patti enterprise into a corporation as the first measure of self-protection, and since then, instead of accompanying his star upon her tour, he has remained in New York, defending lawsuits. He had two of them on Monday of this week, one in the morning and the other in the afternoon. Over in Boston, where a man may be arrested for debt, there's a horde of lawyers waiting for Grau, but they won't get him if he knows it. This is one side of the managerial picture. The other presents the fact that in addition to the profits Grau will derive from the Patti concerts he is to receive the gross takings of a magnificent concert at the Metropolitan Opera house at the finish of the season, when Mme. Patti and her full company will sing for him without compensation. For this enormous fee the highest price will be two dollars and the lowest fifty cents, assuring one of the very largest audiences ever gathered in this structure. Under these circumstances, Mr. Grau is rather inclined to tranquility of soul, no matter what troubles betide.

New York has had three productions this week, all of them more than commonly successful, and it is probable that there may be a turn in the tide of bad business that has been sweeping over the country. "The County Chairman" at Wallack's; William Frawsham at the Criterion and Charles Richman at the Manhattan, make up the bill of present novelties. The first mentioned piece is George Ade's initiatory venture in embellishment, and it has made an unquestioned and sweeping success. Very big hits have been recorded in it by Willis P. Eastman as a shiftless "nigger" with a vote for sale; Macklyn Arbuckle as a country politician; potential in his district; Edward Chapman as a heroine; Anna Buckley as the village orphan, and several other members of Mr. Frawsham's carefully selected company. A feature of this production not often seen in connection with comedy works is a force of fully 150 supernumeraries who give great animation to the stump-speaking scene as well as the election night episode where the returns come in.

"Miss Elizabeth's Prisoner," the new Frawsham play, is by R. N. Stephens, the novelist, and E. Lyall Sweet, whose name is new to this community. The large audience that gathered to greet the former leading man of the Empire theater was keenly delighted with the play and players, and manifested this sentiment with the greatest of earnestness. Associated with Frawsham with prominence in the cast is Hilda Spong, and her reception when she first entered upon the scene was pretty nearly as enthusiastic as that extended to the star. The play will run past the holidays when Mr. Frohman is to make an entirely new production at the Criterion to take up the time made vacant by Juliette Browne's decision to retire from the public view pending the opening of her professional association with E. H. Sothern next year.

In "Captain Barrington," a hitherto insoluble problem has been mastered by Charles Richman and his associate players. In the past it has been impossible to make a play acceptable with George Washington as one of the important characters. Either because the actor assuming the role hasn't come up to the public idea regarding the original or for some other reason, the Fawcett of His Country has been conquering a force upon the stage as he was upon the bitter and bloody battlefields of the Revolution. But there's a George Washington in "Captain Barrington" who seems to fill the bill quite satisfactorily. He is portrayed by Joseph Kilgour, who has a physical make-up closely realizing preconceived notions of the illustrious hero. In this play Mr. Richman assumes what is known as a dual role and reveals gifts of acting of a much higher quality than he had been credited with. He is supported by a large and entirely capable company of principals, and several of the scenes are rendered pictorially impressive by the employment of crowds of supernumeraries in the martial accoutrements of Colonial times.

Miss Ethel Matthews, now appearing with Kyle Belieu in Liebler & Co.'s production of "Raffles" at the Princess Theater, is the reigning beauty of the hour on Broadway. Miss Matthews, who is still in the very early twenties, is a tall blonde with a

complexion like a bluish rose, and the superb teeth and hair that are the hallmarks of the typical English beauty. Besides extraordinary good looks, she possesses much talent as an actress and verses which appear from time to time in prominent magazines. She is the daughter of Col. Garfield Matthews, a well known officer in the British army, and her career of six years on the London stage in the support of Sir Charles Wyndham and Mr. Hawtreys, has been uniformly and progressively successful.

It seems likely that David Belasco has a big surprise in store for New York when he brings "Sweet Kitty Bellairs" to town next week. It has been commonly accepted that this dramatization of the Bath Comedy was what managers described as a "little show." As a matter of fact, the transportation of the company with its scenery and baggage from New York to Washington last Saturday required all the storage capacity of a special train of twelve cars. Mr. Belasco's manager, in speaking of this matter to me privately, remarked that the production was even bigger than that of "Du Barry," which involved an outlay of \$80,000, and was considered quite the most elaborate presentation in the dramatic line ever seen here. Little or nothing has been foretold of the expense of "Sweet Kitty Bellairs," and its first night audience may give them something totally unsuspected.

Charles Frohman is getting ready a new play for Fay Davis, Guy Standing and the other members of the Empire Theater company, now at the Garrick in "Lady Rose's Daughter." This will serve to strengthen the repertoire of the company in its visits to other cities.

Vesta Tilley will travel for the remainder of the season as an added feature of "There and Back," with Charles E. Evans and Charles H. Hopper. Miss Tilley is to receive a percentage of the gross takings with the guarantee that her share shall amount to a sum equaling the enormous salary paid her by Liebler & Co., with whom the "There and Back" folks dealt for her valuable services.

"The Pit," with Wilton Lackaye in the star part, is to come into the Lyric theater, following the run of "The Red Feather," in New York. Mr. Brady's production of the dramatization of the novel of the Chicago wheat pit has apparently made a rousing hit wherever it has been shown so far.

Mrs. Carter is having a really wonderful engagement at the Belasco theater, alternating "Zaza" and "Du Barry." The house is jammed to its utmost at every performance with audiences often moved to hysteria by the remarkable power of Mrs. Carter's impersonation. It is no infrequent occurrence that women, weeping and moaning, are carried to the retiring rooms of the theater for restoration after the most stirring scenes of these plays.

Ethel Barrymore quits us with "Count Kate" at the end of the week, to make way for the fascinating Marie Tempest in "The Marriage of Kitty" at the Hudson theater.

There's to be a fire spectacle at Luna park next season that will probably attract great interest. An entire block of buildings lining a paved street 300 feet long, will burst into flames at every performance, calling out four fire engines, a water tower and two hook and ladder companies, and employing the services of more than 1,000 persons. Many startling rescues from the fire will be shown. Some of the buildings will actually be no less than tight stories in height.

Eleanor Robson, with her highly successful production of Zangwill's "Molly Mary Ann," won't reach New York until the end of the year. Meanwhile, in order to protect an expiring option upon Agatha, purchased from Mrs. Humphrey Ward and Louis N. Parker under an advance payment of \$2,000, this play will be presented before the actress reaches the Garden theater and it may be seen here also during her run.

W. H. Gillette in "The Admirable Crichton," at the Lyceum theater, is sharing with Mary Adams at the Empire in "The Pretty Sister of Jose," the distinction of drawing the largest audiences of the moment in New York. Both stars are meeting with a success all the more phenomenal by reason of the hard times and the consequent slackening of interest in the luxury of stage amusements.

LEANDER RICHARDSON.

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A GROUP OF "CINDERELLA" GIRLS WHO WILL BE SEEN AT THE THEATRE TUESDAY.

also, there will be the usual eight performances, opening with Mason & Mason, Monday, and "Uncle Josh Spruceby" on Thursday.

Utah people are no longer surprised to find really excellent artists developing at home, and there is considerable interest to see what new stars may be discovered when "Cinderella" or "A Dress Rehearsal" is produced next Tuesday at the Salt Lake Theater, matinee and evening. The production is under the direction of Mrs. Martha Royle King. When Mrs. King's previous discoveries of great talent that had hitherto never been exploited, are remembered, added curiosity is attached to the forthcoming production. A few years ago she selected and trained the cast in an opera in which were four young women who had never before stepped on the stage, but who have since gained enviable reputations in opera. These are Sallie Fisher, now in "The Billionaire," Jennie Hawley, formerly with Francis

Bjorg Pedersen, Bonnie Pedersen, Marian Poynt Gill, Odessa L. Benedict, Ethel Bauer, Mamie Ross, Edna Dwyer, Nellie Pinkerton, Mrs. John Reed, Martha Royle King, Edith Godbe, Vera Lynn, Christine Johnson, Clara White, Sophie Brodbeck, Katherine Adams, Norrine Thompson, Helen Reddell, Leiland Clayton, Carrie Boyd, Edna Costas, Vivian Drew, Florence Foster, Nettie Raleigh, Margaret Harley, Anna Luft, Emily Hull, Olivia Brodbeck, Hallie Foster, Mabel Geary, Emily Geary, Meta Boitchev, Eleanor Cannon, Marion Oberdorfer, Elsa Bamberger, Dorothy Bamberger, Margaret Walker, Sybil Geary, Frances Cunningham and Naida Edwards.

The company will play the Grand Opera house, Ogden, next Friday, Dec. 4, changing the lines to fit the Junction city.

Everyone knows Herrman and the sort of entertainment he presents. He is just over from Europe, where he went for the purpose of securing some

answering it, finds that a real tiger is wanted. This incident involves him in a series of comical complications, which take him to Spain, where he is mistaken for the champion bull fighter advertised to meet six bulls in the arena, and chosen to lead a Carlist revolution. He has any amount of funny business to do, and is aided by Margaret McKinney, who makes a very attractive "boy." Other well known names seen in the cast, are those of Edward Metcalfe, Bertha Ricci, and William Blaisdell. Mr. DeAngelis brings a big chorus, and the theater has enlarged the orchestra for his engagement.

"Rudolph and Adolph," the well known farce comedy in which three well-known Teutonic actors, Mason and Mason, open at the Grand, Monday, is by the author of "Mr. Jolly of Joliet." The two Masons in the part of the German horse doctor, and the German ladies' tailor are too well remembered to need many words of introduction.

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