

DRAMATIC LIRIC

THE new season has opened spasmodically, and no one can tell as yet whether it is to be an improvement on last year or not. Miss Barrymore had a royal house, Mr. Bellows did fair business, but Henry Miller's patronage was lamentable. "The Wizard of Oz" took a big upward bound, and "By Night of Sword" lumbled just as far the other way. With cooler weather in sight, managerial hopes are rising and with Frank Daniels just ahead, and with Isabel Roberts and fair and conference week to follow, there is good reason to expect those hopes may materialize.

The Theater gives eight performances next week from Monday to Saturday with two matinees. "The Tenderfoot," a new musical comedy just out from New York, will be seen Monday and Tuesday nights. It deals with the down southwest and its chorus is made up of rangers, cowboys, and a group of eastern college girls supposed to be traveling in that section. "The Tenderfoot" of the piece is the down east school teacher who has the college girls in charge, and as the character will be in the hands of the well known comedian, Phil Ryley, the entertainment ought to be productive of a good deal of fun. The story is said to be embellished with a good musical score. "The Tenderfoot" had a run of 100 nights at the New York theater, and this is its first trip to the west.

As regular as "Uncle Tom's Cabin" or "In Old Kentucky" come Harry Emery and his profitable piece of property entitled "A Texas Steer." The whirligig of time brings it to us again next week, and two circumstances are notable; first, the fact that Emery himself appears in the part of Maverick Brander, of which Murphy was the famous original, and second, the reappearance of Will H. Hays in the role of the Minister to Dahomey, the part which he created, in the original production; the "Boss" this year is May Stockton. She is said to be one of the best delineators the role has had. The story of "The Texas Steer" will be limited to two performances Wednesday night and a Wednesday bargain matinee at 3 o'clock.

We have been waiting a long time for Frank Daniels and it is good to know that he stands almost upon our threshold. Next Thursday night the inimitable comedian in his new musical comedy, "The Office Boy," will open a Salt Lake engagement which will last three nights and a matinee, and then will probably be found to have been two short. Daniels is one of the few stars who could be guaranteed a certainty by any Salt Lake manager with no possible risk of loss. He never knew what it was to play to poor business in Salt Lake and probably never will. In the coming visit, in addition to presenting a new work, he brings with him a popular Salt Lake singer, one who has climbed to the place of leading lady in the company, Miss Sallie Fisher. She has a big number of musical chances and those who know her do not need assuring that she makes most of them. Daniels himself occupies the center of the stage almost from the going up of the curtain to the final fall thereof, and no one would have it otherwise. He has a number of successful songs, the musical hit of the play being a comic ditty entitled "I'm on the Water Wagon Now," which is said to teach a moral to those inclined to a too intimate acquaintance with the cup that not only cheers but inebriates.

Daniels' usual big assortment of chorus girls accompanies him and the presentation is exactly the same as that which was produced in New York.

New York papers, London papers and private letters from Mrs. Ada Dwyer Russell confirm the first reports of the overwhelming success of Eleanor Robson in London. Mrs. Russell says they have been fated and died to the exhaustion limit, Mrs. James Brown Potter among others, having entertained them at her home on the Thames. Miss Robson in "Merely Mary Ann," seems

to have set all London talking. The critic of the Topical Times says: "The evening was a triumph for Miss Robson. She flamed the trustfulness, the pathetic grateful acceptance of her lot, the loveliness and the goodness of the character with admirable fidelity. Her shrinking gesture, her timidly, her gentle voice, her low voice—too low sometimes to reach the remotest parts of a by no means small house—all combined to make up a performance whose freshness, delicacy, and charm was indescribably grateful. And, on the whole, Mr. Zangwill was equally well served by the other performers, although he had not given them any great opportunity for distinction. Conspicuously meritorious was the Mrs. Leadbetter of Miss Ada Dwyer. Where did she spot this genuine type of the London landlady whom—save as to accent—she has so faithfully reproduced?"

It is somewhat surprising to note that the first mention for the men is given Mr. DuMaurier and that the leading man, Mr. Henry Ainley (Maude

of Wickham" in New York. It is a lively musical absurdity written by Edward E. Rice, and Clark has the title role.

The Grand patrons will be put on three nights being occupied. The attraction from Monday to Wednesday matinee will be "The Convent's Daughter," a thrilling melodrama introducing the sensational escape of a convict who leaps from the prison walls to a freight train going at full (gallop) speed. A liberal amount of comedy is interspersed, and we are promised that the company will be up to the traveling average.

The next attraction at the Grand after that will be "Arizona" which comes during conference week.

THEATRE GOSSIP.

Mrs. Langtry has written a comedy in three acts, which she expects to present in London before long. The scenes, it



FRANK DANIELS.
In The Office Boy, at the Theater Next Week.

Adams' Little Minister is dismissed thus: "Mr. Henry Ainley has not the experience, the requisite command of technique to grapple with the difficulties of so unpleasant a character as Lancelot."

Spring revivals of old plays with all-star casts promise to be one of the fads from now on. Last year New York had "The Two Orphans" and after the present season it is likely that "The Banker's Daughter" will be re-staged with a big cast. The projects are "Kluge" and "Erlanger," and among other strong names suggested are those of Nat Goodwin, Wm. H. Crane, and Mrs. LeMayne. Nat Goodwin in the role of George Washington Phillips would alone be worth a good many prices of admission.

Harry Corson Clarke, after experimenting with stock companies all over Texas, has gone into musical extravaganzas and is now playing in "Mr. Wix

is said, are all supposed to occur on board ship.

New York has seen a double resurrection this week. Nellie McHenry in the old play of "M'liss."

It is reported that the Seils Brothers circus will be sold at the end of the season, owing to the ill-health of Peter Seils.

Three of Henry W. Savage's companies, the English Grand Opera company, "The County Chairman," and the "Sultan of Sulu," will come to the Pacific coast this season.

Milton Nobles, the old time author of "The Phoenix" and other plays, has taken to vaudeville with his wife, Dolly Nobles. He has written an original one act comedy "In the Days of '49."

Ada Rehan will return to New York in October and will begin her season in New Haven. The plays announced are "The School for Scandal," "The Country Girl" and "The Taming of the Shrew."

"Frou Frou," one of the best known melodramas in the dramatic library, will be given a revival at the One Hundred and Twenty-fifth Street theater, New York, next week. Miss Jessie Teitz will assume the chief role.

Oliver Doud Byron, he of 22 years ago, and "Across the Continent" fame, will be a member of his sister-in-law, Ada Rehan's, company this season. His son, Arthur Byron, has just been engaged as leading man to Maude Adams.

Richard Harding Davis has not seen "Ransom's Polly," played since the opening of its run in New York, as he had to start almost immediately for Japan to carry on his duties as war correspondent throughout the war with Russia.

Mr. and Mrs. Kendal seem to experience as much difficulty as other stars in their search for new plays. Their present repertory consists of "A Scrap of Paper," "The Elder Miss Bessie," "Dick Hope" and "Still Waters Run Deep."

Madge Carr Cooke, who played the title role, made an ideal Mrs. Wiggs. Her was a case of fine art superior to great acting. She was the optimist as the book made her, and when we close our eyes to the comedy situations, we see in her a fine character actress.—Dramatic News.

Eleanor Robson and Ada Dwyer will probably occupy the pretty little house of Miss Constance Fletcher, the author, during their stay in London. It is located in Kensington, a charming, quaint little place. Mrs. Patrick Campbell's home is in the neighborhood.—Chronicle.

John Drew's new play, by Captain Marshall, "The Duke of Killarney," has made a brilliant hit in New York. John Drew has quite restored his old prestige; everybody in the piece is complimented, and Margaret Dale has awakened the critics to a realization that she can act, which San Francisco recognized a few years ago.

Miss Nance O'Neil received a request on Friday last from the world's fair directors at St. Louis, asking her to participate in a series of revivals of Greek tragedies to be presented in the Hall of Art, on the exposition grounds in October. Miss O'Neil's duties here in connection with her own company

preclude the possibility of her acceptance.

Lillian Russell has returned to her home from Saratoga, and is said to be full of enthusiasm in reading "Lady Teazle," the opera made to order for her use from Sheridan's "School for Scandal." Four managers are said to be bidding for the privilege of directing her affairs, but thus far Miss Russell has refused to consider any offers, and is obstinately "resting."

A new story about J. M. Barrie is being told. When the leading man in a certain theatrical company was obliged through illness to give up, for a night or two, the part he was playing in one of the successful comedies of the season, his understudy was so delighted at his opportunity to distinguish himself, and so sure that his friends would want to witness his triumph, that he telegraphed to authors and managers all over London, saying: "I shall play A's part tonight." No one took any notice of the dispatch save Mr. Barrie, who telegraphed back: "Thanks for the warning."

Robert Edson is soon to be presented by his manager, Henry B. Harris, in a new play of American life, as yet unnamed, in which he will originate the role of a college-bred Indian. Two years ago Mr. Harris commissioned William C. De Mille to construct a play with an Indian as the central figure, and the result is a four-act comedy, with its scenes laid at Columbia university. Mr. Edson's fourth season as a star begins at the Colonial theater in Boston on Sept. 19. He will continue to present "Ransom's Polly" until Jan. 1, when he returns to New York to prepare for the production of the De Mille play, which is scheduled for Jan. 30, at the Hudson theater.

John W. Ransome, the leading comedian of Henry W. Savage's "Prince of Pilsen" company, now playing in London, declares his little son is the originator of the following story, which is now going the rounds of the newspapers: A little boy was overheard talking to his pet rabbit: "How much is seven times seven?" Of course, there was no answer from the rabbit. "How much is four times four?" Still there was no response. "Now I will give you an easy one. How much is two times two?" Still the rabbit refused to respond. "Well," said the little boy, "I knew father was fibbing when he said rabbits are the greatest multipliers in the world."

The will (dated June 29, 1902), with a codicil (of July 18, 1904), of Mr. William Barrett, the actor, who died on July 22, was proved on Aug. 24 by the Rev. Frank Heath, the brother-in-law, the value of the estate being \$20,82. The testator gives \$1,000 each to the Actors' Benevolent fund and the Actors' Orphan fund; \$10,000, in trust, for his daughter Edith Dorothea; \$1,000 each



MAY STOCKTON.
As "Bossy" in A Texas Steer.

to his sons Frank and Alfred; \$2,000 to his sister, Mary Heath; \$500 to his sister, Emily; \$500 each to his two nephews, Walter and Charles Barrett; \$200 each to his nieces, Caroline, Kathleen, and Monica; \$500 to his father, George Barrett; \$200 to Miss D. Bernstein; \$200 to his valet, Walter Mitchell; \$100 to Alfred Stevens, and \$100 for distribution among persons who have served him. The residue of his property he leaves to his daughter and to his sister, Mrs. Heath.

N. C. Goodwin sailed from England Sept. 7, and will begin rehearsals of his new comedy, "The Usurper," by I. N. Morris, at once. He will open his season at Powers' theater, Chicago, Monday, Oct. 2. His New York engagement will be played at the Knickerbocker theater, beginning Nov. 28. After his New York run he will tour the principal cities, playing the Pacific coast late in the spring, ending his season in the winter of 1905. His entire company has been engaged and will present a roster of very strong names. William H. Post has been re-engaged as his stage manager. Mr. Goodwin is very enthusiastic over his new play. The comedy is laid partly in America and partly in England. Maxine Elliott, his wife, after reading the manuscript, wrote him that had this piece fallen into their hands a year earlier, she would not have ventured on the principal male character. There are a good many things in it that are going to be exactly fitting each of them. The difficulty of securing plays with parts of equal importance was what caused their professional separation.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Sept. 19.—Nobody can complain that William H. Crane hasn't made a new departure this time. Heretofore Crane has been associated solely with comedy roles of the broadest type, but in "Business is Business" he goes to the other extreme, playing the part of an atrociously malignant old man whose idol is money. The play is a transposition from the French and in its native land it has had a long and successful career. The principal character is played by Crane. This personage rather prefers to acquire wealth by cruel and oppressive methods than otherwise, and when he has built his financial structure to its highest point he takes almost as much satisfaction in the knowledge that others have suffered loss as in the fact that he has made gains. In this position, when he is one of the great money kings of Paris, he develops an ambition to marry his daughter to the son of a certain aristocrat who is his rival power, but when that much difficulty everything has been arranged but the daughter's consent, she refuses point blank. "The avicious old man raves and storms, and when he learns of the sudden death of his evil-minded son whom he has adored, and he is himself stricken with apoplexy. Not a pleasant general sort of person this ancient grinder down of Paris. But in spite of the unenviable quality of the character the play itself is strong and moving, and Mr. Crane, as well as the other members of Mr. Frohman's company, finds ample room for the expression of his best gifts. The supporting organization includes Joseph Wheeler, Jr., Walter Hale, George Backus, Sheridan Black, Harry St. Maur, R. Payton Gibbs, Katherine Grey, Isabelle Garrison and numerous others. The Criterion theater will be well filled during the run of "Business is Business."

George Ade is not alone one of the very youngest of our writers for the stage, but enjoys the added distinction of unvarying and unbroken success. Mr. Ade's contributions to the literature of the theater include "The Sultan of Sulu," "Peggy from Paris," "The Sho-Gun," "The County Chairman," and finally "The College Widow," which has furnished the opening attraction for Henry W. Savage's term of tenancy at the Garden theater. It isn't often that an author, even with a thorough knowledge of the technique of dramatic writing, is enabled to make a showing like the one demonstrated by Ade. In fact, I don't know of another dramatist in this or any other country who has had such a run of hits as the one for which this author must be given full credit. "The College Widow" indeed almost surely outstrip its predecessor in the Ade catalogue and it will unquestionably enjoy a long and exceptionally prosperous run in its present surroundings. The piece is built around college life and the noble and strenuous career of a western millionaire is a noted half back, and his father intends him for a career in a certain institution of learning. But a rival college has a football team that was the young man's service, and the members of this team induce a fascinating young widow to exert her wiles upon the youthful half back with a view to winning him over. This is accomplished successfully, leading up to a big feature of the comedy, which is a game of football won by the gallant student touchdown at the opportune moment. All this isn't very complex, but it is exceedingly diverting and it is played to an accompaniment of laughter that doesn't cease for more than a minute at a time from the lifting of the curtain to the finality of the entertainment. An exceptionally capable company has been formed by Mr. Savage, including Frederick Truesdell, Edwin Holt, Don Collier, Stephen May, Edgar Davenport, Morgan Conant, E. Y. Backus, Dorothy Tennant, Amy E. Backus, Gertrude Quinlan and an unusually large corps of supernumeraries who take part in the football episode. Some of the roles drawn by Mr. Ade have characteristic names, such for instance as the Hon. Elmer Hicks, of Squam; Conspicuous Talbot, a post-graduate tutor; Silent Murphy, center rush; Stubb Talmage, a busy under-graduate; Flora Wiggins, a prominent waitress, etc.

The newest Kealey-Shannon play, called "Taps" at the Lyric theater, is probably too intensely German in the accent and treatment to prove as highly successful in America as it might under other conditions. The story is strong but gloomy, winding up with the shooting to death of the only woman in the play, who has been seduced by the principal male character. The betrayer, after accepting a great sacrifice on the part of his victim, doesn't marry her "because he is a gentleman," which is doubtless realistic even if it isn't what ought to happen. This is the sort of play which would be most successful in the hands of Arnold Daly, who has built up something of a cult with "Candida" and others of the queer dramas of George Bernard Shaw. Whether Mr. Kealey and Miss Shannon can find such an audience as the one that affects young Daly is a good deal of a question more likely to be answered in the negative than in the affirmative. Mr. Kealey is a rather pleasant actor in dress clothes, but he lacks power and conviction and the same may be said of Miss Shannon. "Taps," therefore, is hardly likely to reach a high place among the season's successes, either by its own merits or the force of its interpretation.

"The Coronet of the Duchess," the latest of the Clyde Fitch satires, with Clara Bloodgood in the pivotal part, is the offering at the Garrick theater, where it will continue to attract lively interest for some time to come. It deals with the question of international marriages, involving American heiresses and European aristocrats, and it is filled with the peculiarly incisive sarcasm which Mr. Fitch especially delights. The feminine characters are particularly well drawn and the foibles of the gentler sex are touched upon in a way that is hugely pleasing to the spectators of both sexes. Mr. Frohman has provided a very strong cast, including William Courtleigh, Mr. F. H. Thomas Whiffen, Miss Georgia Menzies and several others quite well known to this community.

This is the last week of the Coney Island season, and the affairs of Luna park, the greatest amusement enterprise in the world, will be speedily wound up for the current year. As soon as the gates are closed the work of tearing down the existing structure will be begun and a new Luna park, upon even broader lines than those hitherto followed, will gradually come into existence. It is the plan of Thompson & Lindy, the projectors of this tremendous enterprise, to completely remodel the park each succeeding year, feeling that the great expense incurred will be amply justified by the patronage of the public. Luna park stock this season will pay a very handsome dividend and the surplus earnings will more than cover the cost of rebuilding.

At the American theater, beginning Oct. 16, there will be a six weeks' season of plays in the French language by a company imported from Paris with New Orleans as its ultimate destination. Hitherto these ventures have not been at all successful in the American metropolis, or in fact in any of the other cities of the United States, barring New Orleans, where the French population is very large. In fact, Mme. Bernhardt has been the only player from France who has shown a profit upon her engagements in this country in the past. Yet there are a number of writers for the New York newspapers who perpetually bewail what they term the lack of enterprise on the part of theatrical managers in not supplying the demand.

David Warfield comes to town next Monday night with "The Music Master," which is down for a run at the Belasco lasting until the opening of the holidays. Ever since the first night "on the road" David Belasco has been trav-

eling with the Warfield company, making minor changes here and there with the view of bringing even the slightest details of the performance to the finest possible point of perfection. All reports concerning "The Music Master" are to the effect that it is a strong and striking play, admirably performed.

John Drew's present engagement at the Empire theater in "The Duke of Killarney," is by all odds the most successful in the career of this player. The Empire has been packed to its utmost capacity at every performance, and it is among the possibilities that Mr. Drew may be transferred to another theater in New York when his time runs out at this establishment.

Mr. Conrold is advertising for "gentlemen supers" for his season at the Metropolitan Opera House. It doesn't seem likely, however, that many of the leading members of the Four Hundred will respond to the invitation to carry opera and fill in the pictures for the delectation of friends and relatives in the boxes. The advertisement looks more like the device of a circus press agent than the serious proposition of an impresario.

LEANDER RICHARDSON.

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