Dramatic

IT is a healthful sign that actresses like Mrs. Fiske, and professionals generally of the rank of those now playing in the all star revival of "The Two Orphans," should agree that the ideal dramatic presentation is to be found in a cast of all round, even excellence, rather than in the play where one man or woman is starred, and the remainder of the company is picked up on the hap hazard, hit and miss plan. The "News" has always maintained that the public would sustain the drama, and that the drama would show itself better worth sustaining, if there could be a return to the old time stock ideals, to the system that prevailed in the Wallack, Palmer and Augustin Daly days, when every performer in a play was selected for his or her special fitness, when no one was starred, and when everyone had to be of a certain grade of excellence. To those days belong such notable memories as "The Two Orphans," "Rosedale," "The Danicheffs," "Led Astray," "Daniel Rochat," "Rose Michel" and a host of others, rarely if ever duplicated in these times.

In Mr. Richardson's New York letter tonight is found a notice that the people concerned in "The Two Orphans" production are so gratified by the success of their venture, that it will be continued on "all star" lines next year. Let us hope that its journey will extend thus far westward.

Mrs. Fiske puts herself on record in this vigorous fashion.

"Think," said she, "of being able to bring together a band of players of equal rank with the singers of the Metropolitan Opera house! Call it a national theater, if you like; I should not care what it was called, so long as we could organize such a company. Think where it would place the United States in the world of dramatic art!" Mrs. Fiske said that to help such a project she would do anything in her power, and added: "This isn't the idea of a visionary—a dreamer. Apart from the artistic benefit to the country, it would be a good business venture. It would pay as well as the opera, if not better. There could be stockholders to back it and subscribers to support it, as there are at the Metropolitan Opera house. There must be a solid backing, to insure the actors—many of whom, stars, would be compelled to give up profitable tours against loss. But if I were honored by being asked to play in such a company I should gladly play without a guarantee of any kind, just taking an actor's share of the profits. And this is neither enthusiasm nor nobility nor foolishness on my part. I say it merely to show my confidence in the financial success of the undertaking. As things are nowadays in the theater, we never see a really good dramatic performance. I mean that always there are one or two or more players that are not thoroughly fitted to their parts—they are out of tune. No good conductor would think of leading an orchestra in which there was a single instrument out of tune. He must have and does have trained musicians capable of giving the precise value of every note in the score. But in our casts of today, be they ever so small, there is always at least one actor out of tune."

* * *

At the Grand tonight the Elleford company wind up the week with their laughable production of "A Bachelor's Honeymoon." Commencing Monday night they take another wide departure and present the play of "Kidnapped" which is said to have had a long New York run. The play is said to be replete with big scenic features, all of which will be presented in the production at the Grand. On Thursday, and for the remainder of the week the Elleford company present "A Lion's Heart," an English play by Carl Haswin, said to be full of thrilling interest and sensational episodes.

* * *

Manager Pyper will take a run down East the next few weeks for the purpose of investigating asbestos curtains and other fire proof arrangements for the theater. He will return in time to be present at the engagement of the "big four" who will visit his house this spring, Anna Held, Richard Mansfield, Maude Adams and E. A. Sothern.

Speaking of Miss Adams' engagement, Mr. Pyper says that he has not yet received her full repertoire, but it is certain that "The Little Minister" will be one of the plays. A letter received by one of the "News" staff, states that Mrs. Adams, Maude's grandmother, Mrs. Asenath Adams, her mother, and Mrs. Isabel M. Pitts, who resides with the family in New York, will all come to Salt Lake in advance, and be here during the engagement.

* * *

The Theater bookings next week are variegated enough to suit the most exacting. Monday night comes a boxing match—let us hope it will be merely that—Tuesday and Wednesday comes "The Telephone Girl," locally famed as the production which brought out Mabel Hite; Thursday the house will be dark; Friday evening it will be devoted to the university debate, and Saturday it will be closed again. The next theatrical attraction after that will be Rose Coghlan.

* * *

"Ivan the Terrible" is the twenty-fifth role which Richard Mansfield has played. Here is a summary of the distinguished artist's career, giving character, play and place and date of first production:

Baron Chevrial in "A Parisian Romance," Union Square theater, Jan. 19, 1883; Karl in "Prince Karl," Boston Museum, April 5, 1886; Dr. Jekyl & Mr. Hyde in "Dr. Jekyl & Mr. Hyde," Boston Museum, May 9, 1887; Andre Rossini Marie de Jadet in "Monsieur," Madison Square theater, July 11, 1887; King Richard in "King Richard III," Globe theater, London, March 16, 1889; Hump Logan in "Master and Man," Palmer's theater, Feb. 5, 1890; George Brummel in "Beau Brummel," Madison Square theater, May 17, 1890; Don Juan in "Don Juan," Garden theater, May 18, 1891; Emperor Nero in "Nero," Garden theater, Sept. 21, 1891; Tittlebat Titmouse in "Ten Thousand a Year," Garden theater, Sept. 23, 1892; Arthur Dimmesdale in "The Scarlet Letter," Daly's theater, Sept. 12, 1892; Shylock in "The Merchant of Venice," Hermann's theater, Oct. 23, 1893; Captain Bluntschili in "Arms and the Man," Herald Square theater, Sept. 17, 1894; Napoleon in "Scenes from the Life of Napoleon Bonaparte," Herald Square theater, Nov. 26, 1894; Don Pedro XIV in "The King of Peru," Garrick theater, Dec. 3, 1895; Sir John Sombras in "Castle Sombras," Grand Opera House, Chicago, Nov. 13, 1896; Dick Dudgeon in "The Devil's Disciple," Hermanus Bleeker Hall, Albany, Oct. 4, 1897; Eugen Courvoisier in "The First Violin," Hollis St. theater, Boston, April 18, 1898; Cyrano de Bergerac in "Cyrano de Bergerac," Garden theater, Oct. 3, 1898; King Harry in "King Henry V," Garden theater, Oct. 3, 1900; Monsieur Beaucaire in "Beaucaire," Garrick theater, Philadelphia, Oct. 7, 1901; Brutus in "Julius Caesar," Grand Opera House, Chicago, Oct. 14, 1902; Prince Karl Heinrich in "Old Heidelberg," Lyric theater, N. Y., Oct. 12, 1903; Tsar Ivan in "Ivan the Terrible," New Amsterdam theater, N. Y., March 1, 1904.

* * *

The town was assuredly in the minstrel mood last evening. The first big house the Theater has known for some time past, rolled in and filled every part of the building on the occasion of the opening of the Al G. Field Minstrels. Mr. Field himself was not present, having been called east by the illness of his father, but his company was as bright, capable, and clever as ever. While it has no Dockstader, Thatcher, or Billy Van, it boasts a number of clever end men, of whom Mr. Shunk was voted the most humorous, and Messrs. Spencer and Donnelly close seconds. The company's first part is strongest in its musical features, many of the jokes having done duty before. The male chorus is especially good, and the favorite number rendered by Mr. Prosser, "Dear Old Girl," was as heartily encored as ever. Mr. Prosser would score a point though, if he would cultivate his pose as well as he has done his voice, and avoid giving the impression that he is about to take a flying leap as he renders his songs. Mr. Tint sang "An Old Sweetheart of Mine" very prettily, and Mr. Flynn, though he and the key had a little difference at the end, did fairly well in "The Sweetest Dream of All."

The scenery and mounting, the patriotic feature, and the display of the lights were all admirable. In the after part, the hoop rolling of the Youngs, although it is not new, was again the astonishing feature, while the Mignani family, trick musicians, did some new and clever work. The whole ended up with a circus burlesque which convulsed the galleries, and should score heavily with the children at the matinee this afternoon.

* * *

Of all the musical comedies that have been touring the country during the last decade there has been few which have been greeted as warmly as has "The Telephone Girl," which comes to the Salt Lake Theater on Tuesday and Wednesday.

Its comedians are always good, its girls pretty and its music is of that light airy order that fascinates and charms. The book and score are by Hugh Morton and Gustave Kerker who are responsible for more light musical successes than any other two men who have collaborated in this country.

THEATRE GOSSIP.

Clay Clement opens his vaudeville season on April 24 in "A Baron's Romance."

Lewis Morrison has booked passage for Europe and expects to stay aboard for a whole year.

James K. Hackett and his wife, Mary Mannering, may play a summer season on the Pacific coast to last until next August.

It is currently reported that Frederick Ward and Katheryn Kidder will be starred next season by Wagenhals & Kemper.

Julia Marlowe comes to the Empire theater on May 2 in "When Knighthood Was in Flower, and later on will appear in "Ingomar."

Thackeray wrote a farce. It was called "The Exquisites" and was privately printed. A copy was sold in London recently for $425.

Florence Roberts opened a season of five weeks at the Burbank theater, Los Angeles, last week to capacity house, presenting Clyde Fitch's "The Frisky Mrs. Johnson."

Jim Corbett again threatens to invade the dramatic field as a star, and has hired a playsmith to build a play around his ambitions. Corbett's last exploit in this field was a lamenable failure.

Wilton Lackaye, it is once more announced, is to star in his own dramatization of Victor Hugo's "Les Miserables." He will appear, however, in "The Pit" next season in all the large cities.

Otis Skinner has decided to call the translation of his new play by Jean Richepin "The Harvester." He has begun rehearsing it New York. It will be performed for the first time on any stage in Milwaukee next May.

There is a report that a series of 10 theaters, all alike, and all bearing the same name, are to be constructed in several of the principal cities, including New York, St. Louis, Baltimore, Washington, Chicago and Buffalo. Capitalists in New York, Chicago and Pittsburg are backing the scheme. In connection with it will be an organization for the production of plays.

Telegrams were received by friends of Miss Amelia Bingham in this city yesterday, says the New York Herald, which indicate that she has accepted an offer from the management of the Broadway theater in Denver to head the stock company which is to play there this summer. It is understood that Miss Bingham will begin her engagement there in July.

Wilton Lackaye will close his run at the Lyric theater, New York, in "The Pit" on Saturday night, April 16, and will then leave to fill engagements in Philedelphia and Boston that could not be set aside. The play has been the big sensation of the season, and has scored the boxoffice hit of the year both in Chicago and New York. In the former city the receipts amounted to $39,000 in three weeks, and in New York the play ran for 10 weeks to an average of $12,000.

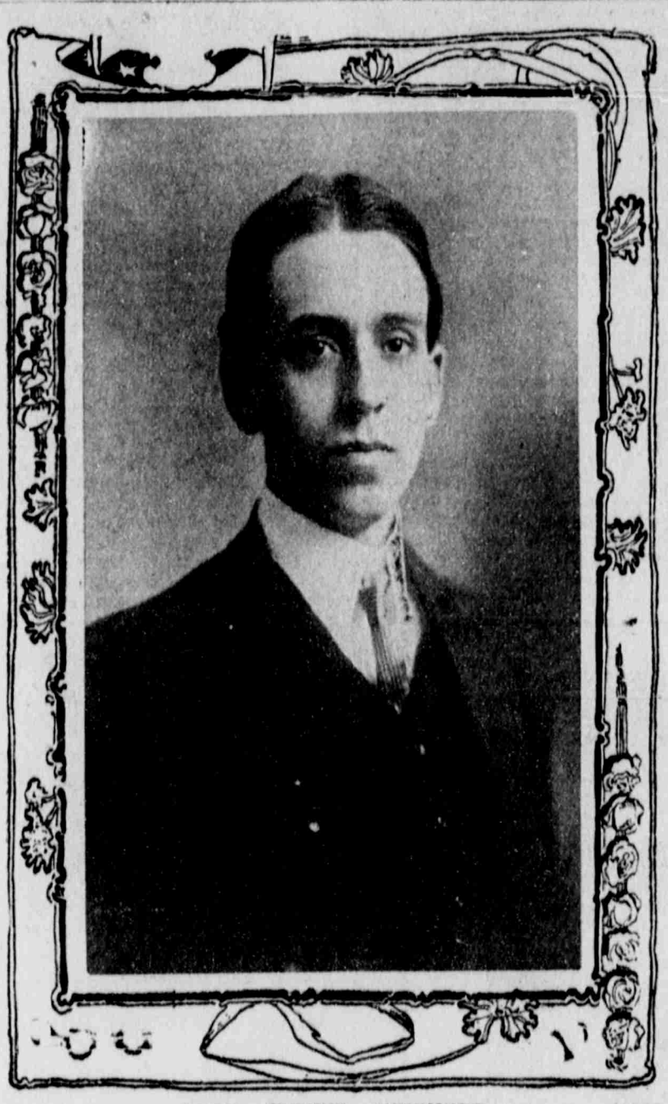
Klaw & Erlanger's original company, presenting "Ben-Hur" will close its fifth season May 14. Although in its fifth season this remarkable play still continues to hold its high place in public interest and its record of attendance and receipts this season will prove even larger than in the past, its route covering Pacific coast and middle west cities, where it had not previously been seen. Its final dates for the season are booked in Worcester, Mass., and Portland, Mangor and Lewiston, Me.

Plans were filed in New York City last week for a new theater to be built on One Hundred and Twenty-sixth street, under the name of Arthur Brisbane. Mr. Brisbane is the editor of Hearst's American, and in this those who started the rumor that Mr. Hearst is going to build a chain of independent theaters throughout the country see plenty of confirmation of their first reports. Work upon the theater is soon to be started, but no mention has as yet been made of the class of attractions that are to be played there when it is completed.

Mme. Janauschek has decided to spend the rest of her life in the Actors' home on Staten island. She applied for admission to the home a week ago, and it was immediately granted. "We sent word to her," said A. M. Palmer, the chairman of the board of governors, "that she would be a more than welcome guest, and that we had a special room waiting for her." Mme. Janauschek has made her home in Saratoga for the last four years with her friend and physician, Dr. J. E. Kelley. He took her to his home when she suffered a paralytic stroke. Mme. Janauschek was born in Prague, July 20, 1830. She made her debut when she was 16 years old in her native city, and became well known in Austria and Germany. She came to America with her company in 1867.

Raymond Hitchcock, the star of "The Yankee Consul," now running with the highest quality of success at the Brodway theater, New York, was a guest one night last week at a "smoker" in one of the leading clubs, and was called upon for a speech. He solemnly arose and told in great detail how as a boy he had worked for John Wanamaker, but had to answer to a number instead of his name. He was "No 36," and he finally left his situation because, as he expressed it, "the people where I come from are supersensitive about being known by numbers." Mr. Wanamaker himself was present and arose with a good-humored but pointed inquiry as to where the comedian really did come from. "Auburn, New York, where the prison is," replied Hitchcock, and further remarks were lost in the roar of laughter that filled the room.

Ludovic Barnay, the famous Hungarian actor who once delighted New York theatergoers nearly two decades ago in "Julius Caesar," says that he has played 3,868 times in 98 cities. He has appeared in 371 pieces and asumed 455 roles. On the stage he has been married 1,721 times and died 1,120 times. "I was stabbed," he says in his memoirs, "61 times, killed by lightning 51 times, drowned 22 times, poisoned 166 times, beaten to death 86 times, died of heart disease 192 times, assassinated 109 and executed 133 times. Finally I committed suicide 314 and died a natural death 55 times." All of which shows that the pabulum of dramatic material is chiefly composed of murder, lust, violence and other beatific passions, says the New York Sun. Fancy a drama purged of this element and dealing with angel cake and sermons and you would have the drama of those who wish to deodorize their neighbors, and fail to comply with board of health rules in their own backyard.



PROF. ARTHUR SHEPHERD,
The Gifted Young Composer and Pianists.

The above portrait will be immediately recognized by Salt Lake people as that of Arthur Shepherd, the musician who has for some time been deservedly prominent before the local public, and is justly held in high esteem here. Mr. Shepherd is a native of Paris, Idaho; he was raised in this part of the country, and prepared for the New England Conservatory of Music at Boston. The young man fell in love with the divine muse at a tender age, and while he was never a member of the Guild of Infant Prodigies, he developed such a pronounced taste for music that his possibilities for achievement in the art were considered unusual. Subsequent events have justified that expectation. He studied for five years at the Conservatory, graduating in 1897, president of his class. While a diligent and brilliant student at the piano, his special talents were perhaps developed more strongly along the line of theory and composition; and in harmony, counterpoint, the sonata form, orchestration and instrumentation, and the musical canon generally, Mr. Shepherd has risen to standards of excellence that promise superior attainment in the future. He has since graduation, steadily cultivated his talent for this special field of composition, and not only in melodic descriptive, but in harmonic construction and the ever important features of counterpoint and canonic form, Mr. Shepherd, has evidenced a broad, sympathetic and intelligent mastery that has raised in the hearts of former instructors and friends generally, the highest of hopes.

Mr. Shepherd has composed already quite a number of works, including two sonatas for violin and piano; a trio for violin, piano and cello; a stringed quartet, a number of songs of a high order, a few orchestral compositions, and musical sketches. His musical scholarship is specially evidenced in the ensemble works in the development of themes and harmonic elaboration, and their specific treatment for different instruments. Mr. Shepherd speaks in glowing terms of the thoroughness of instruction at the New England Conservatory, which, he says, is modeled after the best and most approved methods obtaining in the more noted European conservatories. The curriculum involves instruction in performance on all classes of instruments and such a knowledge of their individual peculiarities as will ensure an intelligent arrangement of parts in orchestration and instrumentation. Mr. Shepherd says that graduates who have fulfilled the requirements of the Conservatory course ought to be well rounded and equipped musicians, and his choice of that institution he will always regard as fortunate.

Mr. Shepherd was given the direction of the Salt Lake Theater orchestra two years ago, and his abilities as an orchestra conductor have been in evidence ever since. He is a diligent and persistent student, pursuing his studies both on the piano, on which his recent recital showed him to be an artist, and in the ever broadening and inspiring realm of composition. He was also the organizer of the Salt Lake Symphony Orchestra, which made so pleasant an impression, and which, its many admirers hope, will be heard from again.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, April 18.—It is about settled that for 30 weeks next season "The Two Orphans," with an all-star cast pretty nearly identical with the one now interpreting this drama at the New Amsterdam theater, will travel through the United States visiting all the leading cities. Kyrle Bellew will not appear in this organization for the reason that his tour has already been completely booked by Liebler & Co., his managers. Mr. Bellew's place will be taken by Charles Richman, who ought to make al ideal Chevalier de Vaudrey. E. M. Holland is to be supplantd by J. E. Dodson in the character of Picard. Margaret Illington is to retire and it is about fixed that Bertha Galland will follow her in the role of Henriette. There is to be a new Jacques and probably a new Mme. Frochard, but at this writing neither has been chosen. The others of the original star cast will be retained, including Grace George, Clara Morris, Annie Irish, Clara Blandick, James O'Neill, Jameson Lee Finney and Frederick Perry. The revival has been so very successful that it is to be continued at the New Amsterdam considerably beyond the time first provided for—namely four weeks. Probably in fact the run will progress until weather conditions make it advisable to stop.

* * *

After last week's mad whirl of new plays, the utter absence of fresh material during the current period makes one feel lonesome and dejected. There's absolutely nothing new this week excepting a special matinee performance of "Love's Pilgrimage," a play by Horace B. Fry, introducing Charlotta Nillson at Wallack's theater on Thursday. To be sure, Wilton Lackaye, by the way, is in his final week of "The Pit," which has enjoyed a conspicuously successful career at the Lyric theater. The piece is to be followed next Monday evening by DeWolf Hopper's revival of "Wang," which has been exceedingly well spoken of elsewhere. Mrs. Hopper (Nella Bergen) has returned to the stage for this occasion, having undergone a physical metamorphosis that is literally amazing. When Mrs. Hopper withdrew to private life some years ago she was overburdened with adipose tissue to an extent that made it impossible for her longer to play girlish prima donna roles, and it was feared that her altogether delightful voice was lost to the public for all time. But by a system of physical training in which she has persisted heroically, Mrs. Hopper has become slender and willowy, and she looks like a girl of 17. On Monday night when she reveals herself in the prima donna role in "Wang" there'll be a great buzzing among the surprised spectators.

We in New York are to be overloaded with "Camille" next week. Henry Miller and Margaret Anglin are to produce the hectic Dumas play at the Hudson theater on Monday evening, and at the same time Virginia Harned will be interpreting the pulmonary heroine at the Harlem Opera House. Naturally there will be all sorts of comparisons, some favorable to Miss Harned and others falling to the credit of Miss Anglin, but all going to show the quite marvelous longevity of this tear-compelling story of a woman with several pasts and a present.

* * *

Next week Henry W. Savage will have the experience, unusual among managers, of seeing no less than four of his big attractions playing simultaneously in New York. These include "The Yankee Consul" at the Broadway theater; "The Country Chairman at Wallacks; "The Prince of Pilsen" at Daly's, and "Peggy from Paris" at the Grand Opera House. These companies will average 90 persons each, bringing Mr. Savage's total roll call in the metropolis alone up to 360 names, exclusive of his large business staff located here the year around. Mr. Savage, by the way, is rather busy just now even for one to whom rest and repose are total strangers. He returned last week from Chicago where he had successfully produced "The Sho-Gun," and after two or three days here proceeded to Boston for the impending projection of "Woodland," the new musical comedy by Dixley and Luders, in which all the characters are birds. Immediately after the first representation of this piece, Mr. Savage will sail for England to take personal charge of the London debut of his "Prince of Pilsen" company. He expects to remain four or five days in the British capital and to rest himself out upon the return voyage to New York—unless the development of the wireless telegraphy scheme enables him to put himself in communication with both sides of the Atlantic.

* * *

"The Superstition of Sue" lasted for one week only at the Savoy theater and then crept into the pigeon hole, from which it should never have emerged. The piece was intended as a farce, but it produced acute melancholia instead of laughter, and the theater is closed for the present. Miss Elizabeth (formerly Bessie) Tyree will be the next attraction here, appearing as usual at her own expense. Miss Tyree has made a number of efforts to establish herself as a star actress, but none of these has been crowned with the success called for by such worthy persistency. May-be the forthcoming plunge will prove more fortunate than its predecessors.

* * *

Another piece which met with premature asphyxiation after a single week in the public view, was "An African Millionaire," in which at the Princess theater Mr. H. Reeves Smith impersonated several characters which could be distinguished from one another by the fact that they all wore different clothing. The public wouldn't have this piece at any price, and manager F. C. Whitney showed commendable decisiveness in promptly relegating it to the discard. Mr. Whitney's other production, "Piff, Paff, Pouff," at the Casino, seems to be a popular success of the first quality. Opinions of its artistic worth are strangely varied. The persons who see it declare either that it is the very best thing in the musical farce line ever presented, or that it is absolutely the worst. There's nothing half way in either direction about the comments, and up to the present the adherents of the entertainment have very decidedly the best of the argument, for the theater has been crowded at every representation.

* * *

If the Messrs. Weber & Fields ever really intended that their partnership should come to an end at the conclusion of the present season, they have reconsidered, and will go ahead as usual. They have at no time admitted that there was the slightest dispute between them, but the reports of a severance of business relations have bobbed up with extraordinary persistency. One fact, however, is absolutely established, and that embraces the withdrawal of Louis Mann from the Weberfields forces. Mr. Mann, who is an exceedingly clever German dialect comedian, possesses in an unfortunate degree what is politely described as "the artistic temperament" and more bluntly spoken of a pure cussedness. He has made the lives of his managers what the Rev. Dr. Parkhurst chastely names "hell with the lid off," and before they started upon their transcontinental tour they found it necessary to assure the comedian that he could bring his engagement to an immediate close if he so desired. Mr. Mann thought better of it and went along with the troupe upon its journeyings, but continued his insurrectionary tactics with such steadfastness of purpose that there was a lot of betting in the company upon the proposition that before the disbandment Mr. Lew Fields would come to a clinch with the disturber. Mr. Mann and his wife, Clara Lipman, I understand, are to be at the head of a number two "Girl from Kay's" company next season.

* * *

David Belasco, whose life is spent indoors for eight or nine months in the year, has decided upon a sensible course for the coming summer vacation period. He has ordered from one of the big French automobile companies a large touring car of high speed, and it will be delivered to him upon his arrival in Paris early in June. In France, Germany and Italy there are no laws governing the pace of automobiles, and it has become quite the custom among devotees of this line of sport to keep their high power machines in Paris, Berlin, Vienna or Rome when not in use, and proceed to these places when the fever of the road strikes them. The new Belasco auto is of 90 horse power and the lowest gear is 38 miles a hour. It is fitted with lockers for the storage of clothing, etc., so that its owner may travel as luxuriously as if he were in the stateroom of a Pullman sleeper. Mr. Belasco expects to spend some 60 days in his continental "chug" trip.

* * *

The Messrs. Thompson & Dundy are setting up their Luna Park enterprise as a direct and forceful opposition to the St. Louis world's fair. Their advertising material shows that they regard their private enterprise—and with justice—as being an undertaking quite as imposing as the national affair in the Missouri metropolis. The department heretofore known in world's fair life as the Midway is at St. Louis denominated "the pike." Thompson & Dundy have issued a neatly sarcastic line which reads "The Pike for pikers, Luna Park for ours."

Mrs. Leslie Carter held a veritable levee the other afternoon in the Belasco theater, when a special performance of "Sweet Kitty Bellairs" was given in order that the "DuBary" star and company might see this comedy. Mrs. Carter occupied a flower-decked box, and during the entr'actes a stream of friends and admirers passed in and out that would have done credit to a presidential reception in the White House.

LEANDER RICHARDSON.

"GHOSTS" OF SEVENTEEN YEARS AGO.

[The following interesting reminiscence of an early Ibsen performance in America was given in an informal way by Edward Freiberger at the Ibsen banquet recently tendered by Miss Blanche Bates to Miss Shaw. Mr. Freiberger has since committed to paper his recollections of a memorable performance of "Ghosts."]—This is what he says in the Chicago-Record-Herald.

In response to your request I would say that probably the very first performance of an Ibsen play in America took place at the old Columbia theater on Monroe street on Sunday evening, May 15, 1887. I had the honor of making a translation of the same, and I called it "Phantoms." Long afterward I discovered that William Archer had made a translation and had called it "Ghosts."

There was so much objection raised against Ibsen and his plays at that time that I waited long before deciding to have my version published. But when I found that Mr. Archer had also made a translation I naturally took a back seat and remained there. I still insist, however, that "Phantoms" is correct, and that "Ghosts" is misleading. A Miss Kraft played Mrs. Helene Alving, and the star of the evening was the late Freidrich Mitterwurzer, who played Oswald Alving. Elwyn A. Barron, then the critic of the Inter-Ocean, had this to say of his performance in the issue of Monday, May 16, 1887:

Artistically his performance was an admirable piece of work, dramatically it was harrowing, in moral effect it was revolting. The play should not be seen upon the stage. It deals with motives, follies and vices that society at large best serves itself by keeping far in the background, and no good purpose is accomplished by the parade of these conditions in theatric representations, even though in so doing there is a pretense of emphasizing a moral lesson. In the last act of the play Mr. Mitterwurzer is overwhelming in dramatic force. His portraiture of mad frenzy and miserable death is realistic to a sickening degree, and one turns away horror-stricken, heartily glad when the scene is over, anxious to escape from a physical and psychological study that is revolting. It is a pity this actor, so well able to exalt the drama by giving life to its noblest characters, will five times repeat this performance in the course of the week. This pandering to morbidity in the name of art is little better than a crime.

At that time J. M. Hill was manager of the house and J. S. McConnell the acting manager.

"STRUGGLES" OF THE AMERICAN DRAMA

THE American drama, says Horace Traubel in the Conservator, is pushing its way up through mud.

It is not going to come off the polite stage. From the gentlemen and ladies; from low necks and swallow-tails and niceties of false phrasing. It is going to come from ordinary people, dressed in average ways and talking a fair to middling or a worse English. It is still not come. But I know it is coming. Its symptoms appear in grotesque form. They shape themselves in crude settings. They get in by way of the melodrama and the circus farce. But there they are without a mistake. The polite drama is all borrowed or stolen. When I look at the polite drama I say to myself, "There is no hope." But when I go below to the less estimable stage I discover signs of life. I watched Hodge's Mr. Stubbins. It was an honestly direct piece of work. Silly. Impossible. Impertinently inane. Yet all true. Stubbins is impossible. But Hodge is possible. What is there in this sort of character study to excite admiration? You say you will not admire it. Then you admire it. You will not laugh. Then you laugh. Or cry. And you cry. I went to see a play of Mack's. I cried innocent tears. What was the play? The same old play. Mack has only one play. It comes every season with a different name. But he plays it with his heart. His songs are sung up in his head. But they have resource. It takes genius to sing them his way. In spite of all its incongruities his work has bloom on its cheek. Take Warfield. He is in master form. Who is his master? Warfield. I expect Hodge finally to outdo these men in subtlety.

GOVERNMENT BUILDING AT THE FAIR.

The Largest Exposition Building Ever Erected by Uncle Sam is a Model of Grace and Beauty.

The government building at the world's fair ranks with any on the exposition ground in point of architectural design and sculptural beauty. The architect is Mr. James Knox Taylor, supervising architect of the United States treasury. The sculptor is Mr. James Farrington Early, the youngest pupil ever admitted to the Royal academy.

The exterior of the building is classic, stately and beautiful. The main entrance consists of a portico of eight Ionic columns, five feet in diameter, and forty-five feet high, surmounted by an entablature and attic.

The attic is enriched by eight colossal female figures, eleven feet high, representing Music, Painting, Sculpture, Architecture, Agriculture, Manufactures, Transportation and Commerce.

On each side of the central portico and just above the top of the attic, are groups of four figures each. A seated female figure, fourteen feet high, representing America, with a torch in one hand and an eagle at her feet, is surrounded by three young athletes, each ten feet six inches high, typifying the youth and strength of the republic. Each has a laurel wreath in his hand.

The dome is surmounted by a quadriga, a Goddess of Liberty, fourteen feet high, bearing a torch in one hand and an eagle in the other, standing in the triumphal chariot drawn by four colossal horses. The horses are guided by two nude male figures, each twelve feet high.

The Fisheries building, which is connected with the United States government building by a colonnade, is severely classic in outline. It is as simple as the Greek temple of Poseidon, which still crowns "Sunium's Marbled Steep." Groups of naiads, mermaids, mermen, sportive dolphins, sea shells and tridents adorn every available place. The friezes and crests around the building all suggest the sea.

The central ornament for the United States government building proper is the statue of "Armed Liberty." The first plaster cast of this statue was made in Rome by Thomas Crawford, the sculptor. It was used by Clark Mills in 1860 for making the mold in which he cast the bronze statue surmounting the dome of the Capitol in Washington. The height of this statue is nineteen feet six inches. The government board appropriated $15,000 for the interior decoration of the government building. This work was under the immediate supervision of Miss Grace Lincoln Temple, whose plans, however, were subject to the approval of the members of the United States government board.

The Abuse of Shirt Waists.

The garments that require expert care in the process. We have a system of laundering them that is perfection itself.

TROY LAUNDRY,
166 Main St.

SALT LAKE THEATRE GEO. D. PYPER MANAGER CURTAIN 8:15

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