



AND so the national theater in America is coming at last. Recalling that such an institution was the cherished dream of Booth, Barrett, McCullough, Keene, Edwin Adams, Cushman, and Mary Anderson, to say nothing of the foreign notables who have visited us, one cannot repress a sigh that the realization of the dream comes so late. But there is hope in the thought that such an institution may produce another line of stars worthy to act in such a temple of art. The stalwarts of the stage have departed it is true, and few indeed there are in our ranks today worthy of being mentioned with them, but the thought that a national theater is to come will light the electric spark in thousands of bosoms, and who knows what flames of genius may be kindled by the plan as outlined by Mr. Cohan in the dispatches is a noble one, and every lover of the stage who wishes to see the old glorious traditions restored, will follow future developments with the keenest interest.

The death of Wm. J. LeMoine, recorded in the dispatches during the week, brings to mind an artist who often appeared in Salt Lake and never without leaving a deep impression. Le Moine was one of the few surviving actors who blended the methods of the old school with those of the new, and was equally at home in legitimate productions of the old days and in modern society drama. He is best remembered in Salt Lake for two notable creations, one Baron Hartford in "Jim, the Penman," the other, Deacon Hogard in "Saints and Sinners." He was a rare comedian and an admirable character actor. One of the best known of his New York creations was in the play of "Sweet Lavender" which had a long run. He acted frequently with Booth, Forrest and Pechter, and was a soldier in a Massachusetts volunteer regiment during the Civil war.

The Salt Lake Theater will have a varied and a busy week commencing Monday. The concert spoken of in the music columns opens that night, Tuesday and Wednesday the house will be dark. Thursday and Friday feature the perennial "In Old Kentucky" and Saturday afternoon and evening we are to see the Savage production of "The Sho Gun."

"In Old Kentucky" has entered the "Uncle Tom's Cabin" category, and bids fair to go on forever. Originally produced in St. Paul in 1882, it has been before the public ever since and has never known a losing season. Not only in the United States and Canada has the play been kept before the footlights, but in England, Ireland, Scotland, Germany, France and Australia the same success has attended it. The company comes from New York, and the Pickaninny brass band, the race horse features, etc., are all promised to be in as good hands as ever.

Since he left Salt Lake, Wilton Lackey has been vigorously rehearsing his own dramatization of "Les Miserables." He will bring out that play in the near future and afterward appear as Fagin in a new version of "Oliver Twist."

Answering an inquiry, the "News" will state that when the ashes of Sir Henry Irving were placed in Westminster Abbey, it was the first time that an actor had been similarly honored by England since Garrick was laid there a century and a quarter ago. But Garrick was not the first actor whose memory was thus distinguished, as the remains of Betterton and Mrs. Bracegirdle were there interred in 1719 and 1748. According to the Mirror, the remains of 16 distinguished persons have been placed in the cloisters of the Abbey since 1833. The best known of these were Lord Macaulay, Charles Dickens, Sir George Herschel, Edward Bulwer Lytton, Livingstone, the explorer, Charles Darwin, Robert Browning, Lord Tennyson and Gladstone.

Considerable curiosity is felt over the production of "The Sho Gun" which Mr. Pyper regrets he has only been able to see for two performances in Salt Lake, next Saturday afternoon and evening. The book was written by Geo. Ade, and the music by Luders, the composer of "The Prince of Pilsen." It is a work laid in Korea and is said to be vastly amusing as well as very tuneful. The chief music successes bear such titles as "You're Just a Little Different From the Others that I Know," "Futter Little Birds," "Schemer" and "Our Honeycomb Will Last." The leading part is in the hands of the well known comedian, John E. Henshaw, who has the part of a promoter from Cedar



MARION SHIRLEY. As Made in "Old Kentucky."

Rapids, Ia., who goes to visit Japan and Korea. Others well known in the production are Agnes Cain Brown, Mary Tin Brock and Thomas C. Leary. A big chorus and an enlarged orchestra are also promised.

"Nevada" the play that opens a four days' engagement at the New Grand theater, is very typical of the phase of life which it portrays, life in a western mining district. The company contains many old favorites and pleasing specialties will be introduced. The play in story resembles the old favorite "Miss," which made a fortune for the late Annie Pixley, and while it is a "thriller," it is well written, without being too bolsterous. There is a lynch scene that is made almost real, the interest never flags and the comedy element is strong and wholesome. A bargain matinee will be given Wednesday.

"The Knobs of Tennessee" opens Thursday for three nights and a Saturday matinee. It is a love story of a young moonshiner and his southern sweetheart; it is enlivened by plenty of good wholesome comedy, furnished by an old negro servant, a love sick



GROUP OF BEAUTIES IN HENRY W. SAVAGE'S "SHO GUN."

Irishman, and a newly arrived Swedish girl. The scenery is said to be effective and the cast exceptionally good.

The Lyric has had a lively week with its Show Girls and their drilling. They ended their engagement last night, and commencing this afternoon the management announces "The Jolly Grass Widows" in a variegated bill whose first part is entitled "The Widow's Wedding Night" or "The Matrimonial Guild," introducing Miss Jeanette Guichard, "queen of burlesque." This will be followed by an olio which will include such acts as Symons & Burkhardt in their funny game of pool, Bush & Gordon, the eccentric comedians; Pinard & Walters, musical artists and Thompson & Laurance, comedians who can sing. The performance will conclude with a laughable burlesque, introducing Murray J. Simmons and Chas. J. Burkhardt, the funny Hebrew comedians; Miss May Yuir, the ever pleasing soubrette; and a chorus of 20 singing and dancing girls.

**THEATRE GOSSIP**

Forbes Robertson still believes that it is possible to interest audiences in the loves of men that are past 40. His next venture in that direction will be the part of a caddyman in a comedy by Madeleine Hyley.

Duss has discovered the Russian playwrights and she is soon to take a part in Gorky's, "The Lowest Depth" in Paris. Before she decided to join the cast for a single performance, she had assisted the French players in mounting and rehearsing the play.

Agathe Barreco, leading actress of the Hofburg theater, Vienna, and the Berlin theater, Berlin, is to make a tour of this country under the management of Edwin Gordon Lawrence, when she will play for the first time in English. The tour is to begin in December. Her repertoire will include "Madera," "Mada" and other classic plays.

Report runs in London that the few hundred pounds that Irving left will be nearly exhausted in paying his debts. His fortune, which his lavishness and generosity always kept small, had disappeared during the public neglect of him before he began his farewell tours. His son, Harry, reappeared in London this week in the German military play "The Last Days of Pompeii." There is a chance that he may act in America late in the winter.

Hall Cain's youngest son, Deseret, showed his mother a snapshot of a scene taken on the occasion of King Edward's last visit to the Isle of Man. The boy was a prominent figure in the picture, and Mrs. Cain said in a shocked tone: "I'm surprised to see that you kept your hat on. The other gentlemen are bare-headed." "All except the king, mother," he corrected. "I watched him, and when I saw that he did not take his hat off I kept on mine, because, of course, he knows better than anyone else what to do."

New York reports bring the unhappy news that Ada Hiban may not be able to make her long-promised tour in "Captain Brassbound's Conversion." Miss Hiban's health has not been of the best since she was in America last summer, and she does not feel that she has the strength needed for a long and active season. The Shuberts have not yet determined whether they will make a production of George Bernard Shaw's play without Miss Hiban, or whether they will wait until next year for her to star in the comedy.

William Gillette has had an experience in London which is something new to him, namely, his failure in the new play, "Clarice," Mr. Gillette, usually very confident about his plays and very skeptical before they are produced than any critic could be, has eventually found that the public liked them immensely. In "Clarice" the case was exactly reversed. Mr. Gillette before sailing for London was not a bit backward in saying that he regarded "Clarice" as his best play, and that he thought it would be an enormous success. It did not last long in London. Reports from there state that Mr. Gillette may revive his famous old war play, "Hold By the Enemy,"

and continue his London engagement in that place before he returns to this country.

Bartet, one of the greatest of living actresses, though she has played nowhere but at the Theater Francaise in Paris, has received the decoration of the Legion of Honor from the French government. Bartet herself, not even Bernhardt herself, has ever before been so distinguished. Had Bartet chosen to wander up and down the world she would have been as celebrated as Bernhardt or Duse or Rejane. As it is, Paris honors and cherishes her. She is at her best, perhaps, as the sensitive, tortured, psychological perverse women of the plays of the new generation of Parisian dramatists.

Margaret Anglin, who has just scored a fresh success in "Zira" at the Princess theater, New York, does not come from a theatrical family. Her father is the editor of a leading newspaper of St. John, N. B., and a member of the provincial parliament. Miss Anglin's first professional engagement was with Charles Frohman, who placed her in the Empire Theater Stock company. She

she did most toward establishing her position as one of the best emotional actresses in America. It is now obvious why Richard Mansfield studied Spanish so assiduously last winter. He used every means to acquire the language, with Spanish servants. It did not take him long to acquire complete facility in the language, for he has the gift of tongues and speaks French, German, Italian, Russian and Greek, as well as does English. It now appears that he was rushing in anticipation of his production of "Don Carlos." Mansfield's feat of learning a language to master the sources of information and inspiration in producing and acting a play has a precedent in Schiller himself, who studied Spanish before he wrote "Don Carlos."

New York is soon to see an elaborate revival of Dickens' famous play, "Oliver Twist," as it is now being acted in the Waldorf theater in London by Beerlorn Trent. J. E. Proctor has obtained the American rights of the new Comyns Carr version of the Dickens story being used by Mr. Tree, and will produce it on an elaborate scale at the Fifth Avenue theater. J. E. Dodson has been engaged for the role of Fagin, in which Mr. Tree has scored a marked success in England. Amelia Bingham will play the role of Nancy, which Constance Collier portrays in Mr. Tree's company. Negotiations are in progress with Edward Abington, a well known English actor, for the role of Bill Sykes.

The decision of Justice Brown of the Pennsylvania supreme court last week, is a far-reaching one in its effect upon theatricals. The decision was in an action brought against Nixon and Zimmermann by a man named Horney, who had been refused admission to one of their Philadelphia theaters. Horney sued to recover damages. In disposing of the case Justice Brown said that a theater was not to be considered a public institution. That it was maintained by private capital, and that under the circumstances the management had the legal right to refuse admission to any persons that they thought might injure their business by attending the per-

**MARLOWE AND SOTHERN'S SUCCESS**

Special Correspondence. New York, Nov. 6.—There is only one Julia Marlowe and, fortunate woman that she is! she has no one to be jealous of. No one contests with her for honors in her own field. They seem to know that it would be futile, for she possesses, in addition to her intelligence, a charm so potent, so inevitable, so compelling that it amounts almost to hypnotic power. She sweeps every audience on their feet and brings them to hers. She is the matinee idol of the grownups. Even those of us who have seen the folly of idealizing, go back on all the traditions and sweep aside all our experiences when we are within reach of the sorceress. She plays all her parts as no one else ever has or ever could play them. You feel that, off the stage, she must be an adorable creature. I was a man, I should commit the crowning folly of falling in love with Julia Marlowe and letting it make me so wretched that probably I could write a work of genius. As it is, I am happy and commonplace. Let be!

You should see her as Katherine, the Shrew, with Sothern as Petruchio. When she came on the stage the opening equally as completely as Miss Marlowe's. Both artists enjoy that most elusive quality known as magnetism. Subtle, inexplicable, but unmistakable, there is a force in their attitude which reaches into you and grapples with the highest sense of appreciation every audience possesses. Even a dull audience would be stirred out of its native phlegm. In an intellectual nature, which reacts and arouses, becomes almost a pain. Not a glance, not a gesture, not a breath but has its meaning, and we sit entranced by the perfectness and beauty and the intelligence of it all. We love them, we do. And it surely must sound well and seem good to them to come back home to the welcome and the applause which greeted them to come back where the roses and the laurel await them in the hearts of their own.

Arnold Daly is reaping the reward of his courage and readiness in forecasting that the public was waiting for something new and in giving it to them in Bernard Shaw's plays. It was only last week that he cut loose from the management of Lieber and returned to his own management, and now comes the announcement that the Shuberts are after him. Which, if you know much about the wheels which are within wheels of the mysterious mechanism known as the theatrical management, means something. Well, why should they not be after him?

When we saw "John Bull's Other Island" someone was heard to say: "Not much action in the play." The answer to that is that all the action of the play takes place in the brain of the audience. Of how many other plays now on the modern stage can you say as much? The Shaw plays have queer audiences. Many people go just to see what all the row is about. These never come again. Then, among the usual attendants, who break up the scattered about, long haired men and short haired women; shabby coats from Bohemia and velvet from Fifth Avenue, thin-featured cleverness, cheek by jowl with fat Jewish determination to share the spoils, and become his own manager, and now comes the announcement that the Shuberts are after him.

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Special Correspondence. New York, Nov. 6.—Hallowe'en was generally observed by the young people of the colony, many parties being given by the older folk for their enjoyment. In Brooklyn, at Mr. and Mrs. James Knecht's, a large gathering assembled; all the Elders of the Brooklyn conference were guests together with many of their New York friends, and a fine time was had by all. At Mrs. Johnson's, 341 west Fifteenth street, the lady entertained many of her old patrons, Mr. and Mrs. John Sears, Messrs. Clyde Squires, and George Barratt being among the number.

Ned Royle is occasionally seen on Broadway with his wife. His air of prosperity since two of his plays were given simultaneous production on Broadway, suggests that he has his habitation on "East Thoroughfare."

Mr. and Mrs. V. S. Peet of Salt Lake are visitors to the metropolis this week, and are staying at 216 west One Hundred and Twenty-fourth street. Although Mr. Peet is well known in Salt Lake, as a writer, his visit east is not in connection with newspaper work, but railroad business. Mr. and Mrs. Peet will go to Bradford county, Pa., to see old friends, and meet with relatives in that county. Elder H. K. Porter will join them in their trip to Pennsylvania, planning to spend some time in that state, and the reunion will be a memorable one for all parties.

Thursday evening Mrs. Eda Dehlin left her home after a three month course of hard study and work in the Mme. Lemcke school of the cooking, at Forty-second street and Fifth avenue, and she received her diploma from the school with Mme. Lemcke. Mrs. Dehlin has been able to secure the advice and help of some of the best known chefs in the city. In special lines, all of them pronouncing her excellent in the work, and in two instances she was offered positions as assistant. Mme. Lemcke made her a good offer, if she would remain in the city. Mrs. Dehlin's object in coming east for instruction in the art of cooking is to open a cooking school in Salt Lake for everything from soups to desserts; she takes with her one dozen pieces of the "Strauss" imported enamel ware, a present from the firm.

As no doubt the dispatches have told you, a vacant lot between Sixty-second and Sixty-third streets and Central Park to the west, was purchased Wednesday, by Henry Marthman, representing Heinrich Corried and others, with the object, as many believe, to erect an opera house on a much larger scale than the Metropolitan, at some future date. Manager Corried denies the rumor, but in a mild way, leaving a small doubt in the minds of the public as to his intentions. His song birds are arriving almost daily now; the Kaiser Wilhelm II. brought over Caruso and the Madame Knot, Scott, Dippel, Mme. Gadki, husband and daughter, together with several orchestra leaders. All were photographed in a comic tableau just before leaving.

Messenger boy No. 845, was first in line Wednesday night for tickets for "Peter Pan" Monday night at the Empire, where it will first be seen; he was joined by 50 or 60 more and Manager Shea, very generously supplied the boys with hot coffee, sandwiches and campstools during the night, for they were destined to spend it there in the theater lobby in order to be "first comers" at the morning sale. Columbia and Yale will be out in force election day to work for Jerome-Tale sends 75 men to watch and Columbia, will furnish a goodly number. Some of the latter students have chosen districts on the lower east side. They are looking for fun and its presumed they'll get it. Feeling is running high in present in politics and the coming Tuesday will be a record day for New York.

Maj. Burney, so well remembered in the early 70's at Fort Douglas, as Lieut. Burney, and who has been stationed on Governor's Island, for several years, is sometime seen by Salt Lakers, who take the time to run over to the island in New York harbor. The major is a ways and is met by his Irish friends, and with his wife, welcomes all visitors from the



Arnold Daly

**ARNOLD DALY AND MARY SHAW.**

"Further performance of 'Mrs. Warren's Profession' will be abandoned owing to the universal condemnation of the press." This statement was issued by Arnold Daly, the actor-manager, to the New York reporters the morning after the first and only production of the much-discussed Bernard Shaw play. It will be sad news to the theater-goers throughout the country who had already made up their minds to go and see the play on its presentation in their vicinity, "just to see if it was as bad as the newspapers painted it." Mary Shaw as Mrs. Warren played the part excellently. Miss Chrystal Herne, who played the part of Mrs. Warren's daughter, was made ill by the guffaws of the prurient crowd in the theater. Police Commissioner McAdoo, after ordering the arrest of the manager of the theater, issued a very denunciatory report on the play. Included in the commissioner's report is the following: "The whole play, to my personal view, is revolting, indecent and nauseating where it is not boring. It tells working girls that it is much better to live a carefully calculated life of vice rather than of honest work. No character in the play, not even the clergyman, has one word of the cardinal virtues in man or woman. I think the play is distinctly against public morals and decency."

**SALT LAKERS IN GOTHAM.**

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