

# Dramat

**BEN HUR** is coming again, and appreciably enough, it will form the Christmas attraction at the Theater, where it will run a whole week. Salt Lake will be the only place between Denver and San Francisco where the great spectacular and religious play will be seen, hence excursions will be run into the city from all points north and south. Especial interest is imparted to this year's presentation of "Ben Hur" for the reason that Alphonse Blum, a French actor of the name, and that Julius McVicker, a popular artist here, well remembered for his Lord Hay in "The Bonnie Brier Bush," has the role of Messala.

Every one knows the wonderful story of "Ben Hur" and its wonderful success. For many years actors, managers and dramatists looked longingly at the novel. Lawrence Barrett and others of equal prominence presented the subject of dramatization to Gen. Lew Wallace, the author, but he resolutely set his face against any stage presentation until Klaw and Erlanger won him over. Gen. Wallace was unable to understand how a proper and impressive presentation of the appearance of the Star of Bethlehem to the Wise Men could be made within the limited confines of a modern stage. Klaw and Erlanger

ment of the Georgia Minstrels will run up till Wednesday next with the usual midweek matinee.

The Grand offering for the last half of next week will be "The White Caps," a story of the reign of terror in southern Indiana and northern Kentucky. The marauders, who wore long white gowns, used to terrify the neighborhood under the guise of vigilantes, but they were in reality horse thieves, fire brands, and even murderers. It is a matter of history that the man who did more to break up "The White Caps" than anyone else was Dick Colter, who was elected sheriff in one of the mountain counties of Kentucky. The author of "The White Caps" has taken Colter as the central figure, and it is said that he has built around him a vigorous, clean, and interesting melodrama. The usual specialties will be introduced and a strong company is promised in the play.

This afternoon at the Lyric Theatropians are presented by Manager Dinklin in a new extravaganza entitled "Mixed, Studied and Fixed." This will run for the next week.

A dispatch received during the week says that Nielsen has booked for the week ending in Denver and Salt Lake on her way to San Francisco. She ought to have a big welcome. Another near-

"The House in Order." Miss Irene Vanbrugh will be the leading lady.

Robert Drouet has been engaged as leading man for Miss Viola Tree in "The Toast of the Town," replacing A. E. Anson, who has gone to England to appear in Shakespearean revivals.

The dramatization of Rev. Charles Frederick Gosse's famous novel, "The Redemption of David Corson," made by Lottie Parker, has given a very successful performance in London, Oct. 19.

Lillian Burkhardt, who forsake the stage when she became the wife of a wealthy Los Angeles business man, has now exchanged the quiet of the home for the excitement of the circuit.

Beebohm Tree has been unanimously elected president of the Theatrical Managers' association an office which, in succession to the late Sir Henry Irving, makes him "chief" of the theatrical profession in England.

"The Gleaner," which any manager could have bought for a song a few months ago, is coming money down south, the play being the most successful venture taken into Dixie in many a day.

Blanche Bates and "The Girl From the Golden West" was appointed to New York with one more. New York is not so different from the rural districts as it supposes itself. It dearly loves a melodrama.

Nannette Comstock has been engaged by Henry W. Savage for the leading ingenue role in Richard Harding Davis' comedy, "The War Correspondent," which will be produced in December, with Raymond Hitchcock as the star.

Kohn, Castle & Middleton, the Chicago managers, bought the release of Blanche Ring from Lew Fields, paying it is said, \$3,000. Miss Ring immediately returned to New York, which is playing an indefinite engagement in Chicago.

The stage this season is permitting itself a lavishness in the use of profanity that becomes annoying. The accidental cussword that is deftly dropped, with an air of innocent candor, may be forgivable. But stage swearing is rapidly becoming a deliberate and vulgar habit.

For the production of "Nero" in London, it is altogether likely that Beebohm Tree will engage Mrs. Patrick Campbell to play the role of Actae. Mr. Tree also is making considerable even the production of a semi-historical play, entitled "Joan of Arc," with Viola Tree in the title role.

The lavishness with which "The White Cat," the new Drury Lane spectacle presented by Klaw & Erlanger, has been staged, has attracted attention in New York. This new offering is said to abound in more richness and extensive equipment than "Mother Goose" or any other prior production of this series.

Alfred Sutro, author of "The Walls of Jericho," will pay his first visit to America in January. The English playwright planned to come to New York last September when Mr. Hackett made the American production of his play at the Savoy theater, but was unable to do so at the time. While here he will make final arrangements for the American presentation of his play in the hands of New York managers.

Because Miss Blanche Bates wears a pair of high-heeled slippers in "The Girl From the Golden West" in the Belasco theater, New York and because one of the spurs on Robert Hilliard's boots tripped the second act, might last week during the second act of the drama, Miss Bates suffered a painful sprain of her ankle, which required the attention of a physician and the curtain fell on the act.

At last it has come. New York is to have a college of vaudeville. Its capital stock will be \$50,000 and the stockholders will be William Morris, Joseph Hart, Arch Selwyn, Will H. Cressey, Herman L. Roth, Henry Lee and Ed. Wray. Mr. Hart will be president of the college, which will be located in the New York theater building. The object is to educate the young vaudeville stars and to give them a fair vaudeville salary. The term begins Dec. 4.

Charles Frohman has now arranged for a further number of plays to be produced in the United States during the holidays, when he will leave for London to produce "The Merry Widow." His next venture will be of Pierre Berton's "La Belle Marsellaise," with Miss Virginia Harned as the star. Rehearsals in December will be production with Miss Ethel Barrymore of J. M. Barrie's play, "Alice-Sit-by-the-Fire," together with the short play by Mr. Barrie, entitled "Paradise," which Messrs. Lionel and John Barrymore will appear.

In Baltimore last week Napoleon, as first contest, once more took the stage in "La Belle Marsellaise," a play of Berton's that pleased Paris last year. There are many interests in it, historical and dramatic, of character and of intrigue. Conspiracy runs through the match-making that has long been one of the chief Napoleonic pastimes on the stage. The chief figure in both is a young widow who comes bravely and gayly through all the tests that they lay upon her. Virginia Harned acted the widow and Vincent Serano, Napoleon.

Some curiosity is felt concerning the plans Mr. Frohman must have framed for Collier for the rest of the season. It was announced six months ago that the actor would appear in "The War Correspondent," by Richard Harding Davis, but that play has not yet been seen in this comedy in about four weeks. Why the change? Last June Collier himself was impatiently looking forward to the rest of the season in the play, and he was free in expressing the opinion that the role intended for him was stronger and more diverting than that of the hero in "The Dictator." D. Frawley has been engaged to support Hitchcock.

You never, never can tell. Here are James J. Corbett and Annie Russell becoming players of Shaw dramas. Henry B. Harris announced recently that the pugilist Mr. Corbett would appear in a play, entitled "Cashed, Byron's Profession," arranged for the stage by Stanislaus Stange. Mr. Corbett has cancelled all his vaudeville dates, and during next month he will study the play with Mr. Stange. Miss Russell will play Shaw's "Maj. Barbara." This play



SARAH BERNHARDT

### GREAT FRENCH ACTRESS AS SHE LOOKS TODAY.

The Divine Sarah is with us again. The great actress on her arrival was almost mobbed at the pier and while being held up by the customs men for an inspection of her jewels gave way to the excitement of the moment and gracefully avoined. Madame brought with her 92 trunks, the 200 trunks belonging to her company, accessories, little dog Fretillon, and scenery enough for the first production of "The Sorceress."

will be produced first in America, instead of in London, as was intended. Yesterday, Mr. Harris said: "I saw 'Paris,' and I decided that he was one of the best light comedians on our stage today. I later signed him to star under my management, providing I secured a play suited to his talents. I merely reviewed 'Paris' with the old favorites, Messieurs Nordica, Homer and Jacoby, and Messrs. Caruso, Scott and Piancon. On Wednesday night, in one thing the play rings true, being the adventures and misfortunes of two poor little children, with the good 'Sandman,' the friend of all lonely little ones, the witch, the ginger-bread police and the fourteen angels. This season promises to be a financial success; the advance subscription for seats and boxes is \$20,000 more than it ever was before. There will be four subscription performances weekly, a concert every Sunday with a popular performance of Saturday night and extra performances on Thursday. Five thousand dollars for every subscription, performance and four of these weeks, since this season beyond any risk of financial loss and the extra performances make possible large profits.

In "The Marriage of William Ashe," by Mrs. Humphrey, which had its premiere on Tuesday night at the Garrick theater, Miss Grace George, in creating a very interesting character, if that word may be used in referring to a person as lacking in the qualities that are usually understood to make up character stock, she was to be even more foolish than is the average woman in her love affair and that is saying a good deal; but in one thing the play rings true, she pays for all of her mistakes. If it may be permitted to borrow a masculine prerogative, some "extenuating circumstances" may be found for "Lady Kitty," one being William Ashe himself and the other, the attitude of English society toward a woman who transgresses the British code of manners, not morals. Lady Kitty is one of these unhappy persons who labors with good intentions, a serious handicap in life for any one, but especially so for a woman who regards society as being worthy of serious consideration, and who spends her time trying to please people.

Several changes have been made in the book, and Miss George plays her part with more humor than Mrs. Ward had in it, but in spite of the added comedy and the qualifications that Miss George possesses to make Lady Kitty seem attractive, the part remains artificial and unconvincing. Mr. H. Reeves Smith plays "William Ashe" with his accustomed intelligence, and Mr. Ben Webster tries to make something of the unconvincing part of "Geoffrey Cliffe."

"The Lion and the Mouse," which was presented for the first time on Monday night is by Charles Klein, the author of "British Music Master." The plot is timely, being about American politics and the influence of money politics, especially when such a character as a corrupting power. Some politicians in compassing the ruin of the fortune and health of "Judge Rosemore," father of the heroine "Sairley," who by great good fortune determines to right her father's wrongs and restore to him health and fortune. To complicate matters, she cares for, and is loved in, by the son of the judge, the prime mover in the scheme against her father. The way in which she carries out her purpose, procures the papers that prove her father's innocence of the charges against him, and incidentally brings her own love affair to a successful termination is very creditable, especially when such a character as "Shirley" is to be brought into close contact with the worst side of them.

Miss Margaret Anglin has made a success with "Zita" at the Princess theater. No matter how old a theme may be, there will always be some peo-

ple to whom it is a novelty. The "New Marguerite" of Willie Collins, with all that writers artificially and abjectness has been taken as the model for this play, even some of the scenes of the earlier version being closely followed. The costuming is elaborate and an effort has been made to bring it up to date; but the character of "Mercey Merrick" with such environment and experiences as were hers in early life could not have developed so suddenly into a charming and cultured lady of fashion, except on the stage; but as long as actors do not follow Hamlet's advice to the players to hold the mirror up to nature, but prefer to create a semblance of nature to suit themselves or their managers, such plays will no doubt continue to be presented. Miss Anglin is a really clever actress who has done good work in the past, and no doubt would do so again in a suitable play, but the better such a part as Zita is played, the more impossible it becomes.

Henry E. Dixey continues his excellent work in "The Man on the Box" and also appears in "David Garrick," which precedes it. The plays are entirely different and his work shows that he has lost none of his old time versatility, and his acting seems more finished than ever. There are few comedians with the delightful quality of humor that Dixey shows, and few that could make a play of such absurd plot as the "Man on the Box" seem plausible enough to be interesting.

Very few titles of musical comedies seem to fit, but "Moonshine" is just right, and Miss Marie Cahill makes a very bright spot in the musical play world. She is really amusing and can sing a little; the chief thing is to be funny without giving offense, and Miss Cahill succeeds admirably in doing that. She remains two weeks longer at the Liberty theater.

ELIZABETH REMINGTON WILLIAMS.

"The Mormons and the Theater." The Dramatic Mirror of New York comments very favorably upon "The Mormons and the Theater," a book written by John S. Lindsay, the veteran actor of Salt Lake City, as follows:

This volume of 173 pages is of more than local interest. It reflects a strong light on many traits of hasty pioneers besides those of the Mormon Church. It shows the far-seeing greatness of the mind of Brigham Young, who not only encouraged the drama, knowing that a people are happier and wiser, therefore better, if allowed to witness good plays, but even took part himself in many plays. Mr. Lindsay is well qualified to write this history, as he became a member of the Salt Lake Theater Stock company in 1853. The theater itself was built and dedicated by Brigham Young and opened with "The Pride of the Market" and "State Secrets," March 8, 1852. No history of this place and time would be complete without accounts of Julia Dean and those wonderful babies, Maude Adams and Blanche Bates. This Mr. Lindsay is thoroughly able to furnish, as he was in the company at that time. Later he became the manager for Mrs. Kiskadee and her remarkable daughter in a tour of the Pacific coast. His memories of other famed ones are not only instructive, but often highly amusing, and bear the stamp of verity.



JOHN MCGRAW

### FAMOUS TWIRLER WHO MAY BECOME ACTOR.

John McGraw is now considering a handsome offer that has been made to him to appear in vaudeville as a monologist during the present season. The contract offered to the Giants' manager calls for a 10-weeks' engagement at \$1,000 per week. No man, not even barring Tim Hurst, has a bigger fund of entertaining stories of the diamond and the race track at his fingers' ends than has McGraw. He will not be the first baseball star to tread the boards. Fifteen years ago the late Mike Kelly appeared in vaudeville in a skit written for him. Next Arlie Latham, the only real baseball comedian the game has ever known, took a small part in a musical comedy. Then came Adrian C. Anson, in the late C. W. Hoy's "A Runaway Cell," in which "Pop" was the star. Tim Hurst played a brief engagement in vaudeville last year, but declined the chance, just as Happy Jack Chesbro did last year, when he was the premier pitcher of the country.

larger exhibited an electric device, whereby a star is first seen about as big as a glow worm on a summer's night, gradually increasing in intensity until it develops 35,000 candle power, with rays extending a distance of 16 feet. The representation of the famous chariot race was next taken up. It was necessary to show the contending horses running at top speed, as well as a representation of thousands of excited spectators in the circus at Antioch, and the smashing of the wheel of Messala's chariot, as described in his book. Solving the chariot race problem, Klaw and Erlanger then submitted a plan of action whereby the presence of Divinity would be suggested by a peculiar light of purest white. This light flashes across the Mount of Olives scene and rests on the faces of the assembled worshippers. This instantly dissolved the last of Gen. Wallace's objections, and it has proved to be the most powerful and convincing stage picture of all dramas.

"Ben-Hur" is now in its seventh season and from the manner in which it is being patronized bids fair to remain the leading offering of the American stage for many years to come.

"When Johnny Comes Marching Home" one of the big eastern sensations to next week in Salt Lake, comes to us next week. It is an opera composed by Julian Edwards, who also gave us "Mabeline," "The Wedding Day," and "The Jolly Musicster." When Johnny Comes Marching Home will be presented by the W. T. Carleton Opera Company, now owned by our old friend of grand and comic operas played with his son, W. P. Carleton, in the leading part. The original Carleton himself plays the old man's role. The leading woman is Gertrude Vandeman and the chorus comprises the organization. The opera contains many number of ringing selections, prominent among which are "My Own United States," "My Home-sweet-home," "Good-bye Yonkers," and a grand potpourri of national airs.

The Salt Lake engagement consists of four performances commencing next Thursday evening.

### THEATRE GOSSIP

Sarah Bernhardt is threatening a libel suit against several American papers which published a Paris paragraph that she was short of funds.

"The Marriage of William Ashe" produced in New York last week with Grace George as Lady Kitty, does not seem to have set Broadway afire.

The annual dinner of the American Dramatists' club will be held at Delmonico's, New York, Dec. 3, when David Warfield will be the principal guest of the organization.

Charles Frederic Nirdlinger has written a new play which will be produced in Baltimore early in December under the management of Charles W. Allen, brother of Viola Allen.

Henri de Vries, a leading actor of Holland, who is now appearing at the Waldorf theater, London, sails for New York Dec. 25, to begin an American tour early in January.

Blanche Bates, in the absence of an idea for some more exciting performance, now wants to ride a broncho from Trenton to New York, which is about 50 miles as the road runs.

The Shuberts and their allies are making great headway. They now glory in having secured the American rights to a new set of light which they will swing before their theaters.

A new theater, costing \$125,000, will be built in New Orleans by Rose Melville, the actress, known to the theatrical world as "Six Hopkins." Work on the theater starts next month.

Ted Sloan evidently has spurned George M. Cohan's offer to assume the latter's part in "Little Johnnie Jones." Sloan will gallop into vaudeville Dec. 11. He will do a racing monologue.

George Alexander will produce, at the St. James theater, London, on Feb. 1 Pinner's new four-act play, called

### BIG OPERA SEASON OPENS IN NEW YORK.

Special Correspondence.

New York, Nov. 25.—At present the outlook for clever new plays and an interesting theatrical season is not very bright. This week at the theaters may not be a standard, however, for it is the first week of grand opera, and much may develop later, but just now it seems that unless some writers or dramatists get to work, the theaters of New York will not present many novelties or plays of merit during the coming season. We have the usual number of musical comedies, as they are called, which contain all the familiar characters with changes of costume and greater or less elaborateness; and in the case of one or two, some really tuneful songs and choruses. The most successful of these is "The Queen of Sheba," which was given with Marie Roppold, a new addition to the company, as "Sulamith."

On Saturday will be heard the fairy opera of "Hansel and Gretel," by Humperdinck; this music is different from any other in its weird sweetness and melody; the theme is also unusual, being the adventures and misfortunes of two poor little children, with the good "Sandman," the friend of all lonely little ones, the witch, the ginger-bread police and the fourteen angels. This season promises to be a financial success; the advance subscription for seats and boxes is \$20,000 more than it ever was before. There will be four subscription performances weekly, a concert every Sunday with a popular performance of Saturday night and extra performances on Thursday. Five thousand dollars for every subscription, performance and four of these weeks, since this season beyond any risk of financial loss and the extra performances make possible large profits.

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### MR. N. T. CARLETON

in "When Johnny Comes Marching Home."

James K. Hackett and Mary Manning are appearing in what is admitted to be a "Society Play," but even this title does not give an adequate idea of the emptiness of the story. Both Miss Manning and Mr. Hackett are clever and possess abilities beyond any requirements this play can make. Those who remember Miss Manning's delightful work in "Trelawney of the Wells" must regret the lack of suitable plays for our good actors and actresses.

This, the opening week of the season at the Metropolitan Opera House, has been more brilliant than any other for many years, and Herr Heinrich Conried has shown the dobuters of the wisdom of his management, that novelties are acceptable, even in a field so wedded

to tradition as has always been, grand opera. "La Gioconda" was given on the opening night with the old favorites, Messieurs Nordica, Homer and Jacoby, and Messrs. Caruso, Scott and Piancon. On Wednesday night, in one thing the play rings true, being the adventures and misfortunes of two poor little children, with the good "Sandman," the friend of all lonely little ones, the witch, the ginger-bread police and the fourteen angels. This season promises to be a financial success; the advance subscription for seats and boxes is \$20,000 more than it ever was before. There will be four subscription performances weekly, a concert every Sunday with a popular performance of Saturday night and extra performances on Thursday. Five thousand dollars for every subscription, performance and four of these weeks, since this season beyond any risk of financial loss and the extra performances make possible large profits.

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**Salt Lake Theater, Dec. 4**  
**Free for Ladies Only**  
**MONDAY AFTERNOON, DEC. 4**  
 AT 2:30 O'CLOCK  
 A SCIENTIFIC LECTURE ON  
**Beauty Culture and Facial Blemishes**  
 by PROF. CRISTON, Paris.  
 Late of Paris Academy of Sciences, BEAUTY SPECIALIST TO MMES. BERNHARDT, LA TOUR, PATTI AND LANGTRY.  
 Assisted by one of the most beautiful women of her age, MME. MAY, B. D.  
 Monday Afternoon Lecture is Free. Tuesday Afternoon, Admission 50c.

**SALT LAKE THEATRE** GEO. D. PYPER  
**THURSDAY, FRIDAY AND SATURDAY NEXT** MATINEE  
**THE W. T. CARLETON OPERA COMPANY**  
 Presents the Burprisingly Brilliant Military Comic Opera  
**WHEN JOHNNY COMES MARCHING HOME.**  
 By the Author of "DOLLY VARDEN."  
 A Superb Organization of Singing Artists!  
 A Delightful Bouquet of Dainty Musical Gems!  
 A Patriotic Masterpiece! A Child of Genius!  
 Magnificently Mounted: Costumed With Exquisite Taste.  
 A Unique Ballad of Pretty Hoop-Skirted Lassies.  
 PRICES—Nights 25, 50, 75, 81, \$1.50; Mat. 25, 50, 75, 81.

**SALT LAKE THEATRE,** GEO. D. PYPER, Manager. CURTAIN AT 8  
**CHRISTMAS WEEK**  
**DEC. 25 TO 30**  
 WITH CHRISTMAS DAY, WEDNESDAY AND SATURDAY MATINEE  
**THE KLAW & ERLANGER CO., Inc.**  
 Stupendous Production of General Wallace's  
**BEN-HUR**  
 THE THRILLING CHARIOT RACE.  
**300 PEOPLE IN PRODUCTION 300**  
**SEAT SALE OPENS DEC. 21**  
**PRICES** Lower floor and first two rows Balcony, \$2.00; Remainder Balcony, \$1.50; Family Circle, \$1.00; Gallery, 50c; Box and Loge seats, \$2.50.  
**MATINEE PRICES SAME AS NIGHT.**  
**NO SEATS LAID ASIDE! NO TELEPHONE ORDERS TAKEN!**  
 Out-of-town orders for seats through the mail or express offices will be promptly attended to, in the order of their receipt, after the regular box opens when accompanied by remittance and a self-addressed, stamped envelope for reply in order to avoid all mistakes. Address, GEO. D. PYPER, Manager Salt Lake Theater.  
**EXCURSION RATES ON ALL RAILROADS.**