

DRAMATIC AND LYRIC.

Monsieur, the Husband of Emma Abbott.

SOLID ADVICE TO OUR ACTORS.

Poor Mr. Wetherill—Lawrence Barrett's Throat Trouble—Alfred Ayres on Protection.

And so the great call has come to Eugene Wetherill! He was a man only known in the world as the husband of Emma Abbott, and even that distinction caused him to make but very little noise. We used frequently to wonder while talking to him in the theatre box office—where he passed nearly all his time—just what place this gentleman held in the estimation of Miss Abbott and her company. It was very rarely that he ventured behind the scenes; when he referred to his wife he always spoke of her as "Abbott," and in a way that was eminently far off and respectful. He had none of the failings of the average business manager, who can see no faults in his show. "I was glad you pitched into Annandale for walking through her part," he said to the writer, after the recent performance of Martha here. "She takes your town for a lot of suckers. Make her do something besides draw her salary." He seemed to stand in a sort of awe of the director, Tomasi, whom he regarded as a sort of despot too securely enthroned to be murmured against, but he was known to chuckle immensely to himself when one of the newspapers gave Tomasi a rub for some omission in his orchestra. He kept vigilant watch over the front of the house, and the professional dead-head was never known to "work" him. Report speaks variously of the wealth he had gathered for his wife from a long succession of prosperous seasons, but it is certain that he invested well, and that his widow need look to her future with but little concern.

"Abbott cancelled her dates two weeks, in consequence of Mr. Wetherill's death." This is the brief chronicle the Associated Press makes of Emma's tribute to the memory of her husband. Perhaps it is all he had ought to expect. The profession of the stage is one that allows but little time for sorrow and tears, and if one has allowed himself to unite with a devotee of the art, he must look upon himself as holding a secondary place—it is the great public that must have no sorrows that will prevent her rendering the great public its due. "Wedded to her art" is something more than a phrase, and so many a husband besides poor Wetherill has found it.

The discussion over "Protection to American actors" still rages hotly in the east. Alfred Ayres, the distinguished orthopedist, contributes his views to the Mirror, upon the all-pervading subject:

New York, December 28, 1888. Editor New York Mirror:

Dear Sir—I would not intimate that I have any very well digested opinions with regard to the movement making to secure an amendment to the Labor Contract Law in the interest of the American actor; yet such as my opinions, or impressions, are I will—as I have been asked to do so by two or three members of the profession—make known in the Mirror, if you permit me to do so.

The only good that will come, or should come, of the movement to any one, in my opinion, will be simply the good that comes of any movement that makes men think. Were I an actor dependent on a salary, I should certainly favor the movement; but were I a legislator, I should just as certainly oppose it. As a legislator, I should not legislate in the interest of a few but in the interest of the many. In this matter, the legislator should consider the playgoer as well as the player.

Even with the present influx of English actors, it is no easy task to cast a play that demands more than fair merit properly to represent it.

Instead of spending his time in the vain endeavor to keep the English player out by legal enactment, let the American player spend his time in the laudable endeavor to make himself the better player. This is not only the more practicable course to pursue in order to compass the end aimed at, it is also the more dignified and manly course. Other things being equal, the American manager will employ the American in preference to the English actor every time.

De plus, the English actor, as a rule, despite his pipe, is more gentlemanly in his dress and bearing, of the stage, than the American actor, which is an important matter and one that greatly, and properly, influences every employer.

If England will drive from our stage the fakir—the ignoramus who has not learned that a little stage deportment, a little stage fearlessness, and an acquaintance with his part barely sufficient to enable him to howl or to chant through it, is not all there is of the actor's art; or the lout that is too lazy to acquire anything more than a little stage deportment, a little stage fearlessness, and a slight acquaintance with the language given him to speak—I say, if England will drive the fakir from our stage, she will do a deal better thing for us than would any thinkable amendment to the Labor Contract Law.

I would not be understood to intimate that in my opinion all the English players that come to us are actors. Far from it! But I would be understood to intimate that in my opinion we need all the actors England sends us, and more too. If we would creditably represent any class of dramas, save the knock-down-and-drag-out drama, in which it matters little how the language is spoken so that it be clearly spoken, and the action be sufficiently violent. Truly yours, ALFRED AYRES.

The wires bring us word that the swelling on Lawrence Barrett's throat has developed into an immense tumor, which will require an operation to remove. This probably means that Mr. Barrett will have to retire from the stage for a sea-

son—we hope only for a season. When he and Mr. Booth were last performing here, the immense unnatural development of his neck could be plainly perceived, and in the eyes of many it was so repulsive as to mar their enjoyment of his acting. Many others claimed that the swelling was a natural defect which Mr. Barrett had always possessed, but the ominous news that he had to retire for a season of rest confirms this claim. His thousands of admirers everywhere throughout the land will wait with interest for the hour of his health, and his return to the boards will be hailed with widespread gladness.

SPARKS.

GILLETTE is in Hartford at work on a new play.

DORA WILKEY is doing Maritana in Australia.

OLIVER DITSON, the big music publisher, is dead.

CARLETON's intentions regarding Salt Lake remain shrouded in doubt.

JEAN CLARA WALTERS and Maudie Adams are both traveling with Sothern.

The New York Herald brutally refers to Lawrence Barrett as Mr. Booth's henchman.

LAWRENCE BARRETT's daughter and Mary Anderson's brother were wedded in Boston last week.

BELMONT and De Mille authors of The Will, are at work on a new play which it will take a year to finish.

The libel suits planted by Lewis Morrison against Music and Drama were dismissed last week for want of prosecution.

W. C. CROSBIE, who dropped out of sight some time ago, bobs up on the northern circuit with Katie Putnam and Harry Emery.

The Giddy Gusher says when Langtry does Lady Macbeth and Potter Cleopatra, she is going to consult a medium to see what the immortal William thinks of it.

BANDMANN refuses to down; he will now star in Tom Taylor's Ansterlitz, which was originally dramatized for Bandmann about the time the celebrated battle was fought.

BOOTH never plays in Washington, and in his coming engagement in Baltimore, a ticket office will be opened in the former city, and special trains will convey purchasers of tickets to the performances.

The San Francisco Music and Drama has taken another big stride to the front in its fifth or sixth enlargement. We notice, by the way that Music and Drama's Salt Lake correspondent is not "holding up his end" of late.

BOERICHAULT held an auction sale of the exclusive rights to perform his plays in the United States last week.

W. A. BRADY, the young California rustler, traveled all the way from Texas to bid on After Dark, and got it for \$1,000.

LYDIA THOMPSON found that touring on a name is not a very profitable business in America, and now Campanini has discovered the same interesting fact. The big concert company disbanded recently for lack of encouragement.

The Carleton Opera Company made the quickest time on record running between Denver and Portland, Oregon, the entire distance of 1,428 miles being made in fifty hours, and a run of 367 miles was made in seven hours, including stops for water and fuel.

JOHN A. MACKAY, who was to have opened his starring tour in Leonard Grover's A Noble Son, at Orange, N. J., last Tuesday night, did not appear, and no performance was given. Yesterday it was learned that Mr. Mackay was ill at his home in Brooklyn, being totally prostrated. It is likely that the play will go on the road shortly with E. J. Buckley as the star.

BRONSON HOWARD has signed contracts with Al Hayman by which the latter and Charles Frohman will have the rights of presenting his latest comedy, Shenandoah. The piece will not be seen under this management, however, until next season, when it will be given a production in New York under Mr. Howard's direction. There are twenty-two speaking parts in the play.

EDWIN BOOTH is said to have disbursed \$300,000 toward the establishment of the Player's Club. He furnished all the money to give the club a permanent abiding place, which, when finished, will have cost \$150,000, besides donating his entire collection of rare pictures, relics and books. Joseph Jefferson has also contributed largely, and among the curious relics donated are to be found a pair of gloves once owned by David Garrick, who had traced their original ownership to Shakespeare.

WONDERFUL SUCCESS achieved by the Peoples' Equitable Co-op.

TAX SALE.

WHEREAS THE TERRITORIAL County and School Taxes assessed against and upon the property of Melissa W. Lester for the year A. D. 1888, amounting to Two and 40/100 Dollars (\$2.40) remain unpaid,

Therefore, I, Leonard G. Hardy, Collector of Salt Lake County, Utah Territory, by virtue of the authority vested in me by the provisions of an Act of the Legislative Assembly of the Territory of Utah, entitled, "An Act to provide Revenue for the Territory of Utah and the several Counties thereof," approved February 22, 1878, and of the amendments thereto, have levied upon the following named property, to-wit: Four by six (4x6) rods of Lot with Block One Hundred and Fifty (150), Plat "A," Salt Lake City Survey, and will sell the same or so much thereof as may be necessary to pay the Taxes and Costs, at Public Auction, at the front door of the County Court House, Salt Lake City, on the 8th day of February 1889, at 12 o'clock M.

LEONARD G. HARDY, Collector for Salt Lake County.

County Collector's Office, No. 5, County Court House, Salt Lake City, January 10th, 1889.

TAX SALE.

WHEREAS THE TERRITORIAL County and School Taxes assessed against and upon the property of Charles and J. Herman for the year A. D. 1888, amounting to Two and 40/100 Dollars (\$2.40), remain unpaid,

Therefore, I, Leonard G. Hardy, Collector for Salt Lake County, Utah Territory, by virtue of the authority vested in me by the provisions of an Act of the Legislative Assembly of the Territory of Utah, entitled, "An Act to provide Revenue for the Territory of Utah and the several Counties thereof," approved February 22, 1878, and of the amendments thereto, have levied upon the following named property, to-wit: Lot Fifteen (15), Block Twenty-nine (29), as platted in Five (5) Rods of Lot with Block One Hundred and Fifty (150), Plat "A," Salt Lake City Survey, and will sell the same or so much thereof as may be necessary to pay the Taxes and Costs, at Public Auction, at the front door of the County Court House, Salt Lake City, on the 8th day of February, 1889, at 12 o'clock M.

LEONARD G. HARDY, Collector for Salt Lake County.

County Collector's Office, No. 5, County Court House, Salt Lake City, January 10, 1889.

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- \$ 2500—4x10 rods, with 5 room house, city water, street cars within half blk. 190
3000—5x10 rods, with 2-room house and summer kitchen, city water, fruit trees, etc., on Second South. 181
1100—5x10 rods, small brick house, on North Bench. 102
25000—8x165, on Third South Street, near Main, rents for \$80 per month. 106
8000—6x20 1/2 rods, 5-room brick house, on corner Sixth East. 107
2200—5x10 rods, 4-room brick barn, fruit, etc., near Liberty Park. 112
4500—6x7 1/2 rods, corner Third West and Third North, large house and fine flowling well. 113
15000—165x330 feet on First South Street, with 9-room house, city water, gas, etc., and prospective business property. 115
3500—5x10 rods, corner Fourth and I, nice house, trees, etc. 121
3000—5x10 rods, 4-room adobe house, on Fifth East, opposite Exposition Building. 122
15400—4x165 feet, on West Temple, near Second South, prospective business property. 131
1500—5x10 rods, on Third South, with fine orchard, nice view. 42
2100—10x9 rods near Liberty Park. 31
650—2x5 rods near Liberty Park. 32
1800—5x10, corner Fifth and K Streets. 36
1250—5x10 rods, on Second Street, beautiful view. 4
5000—One whole block on North Bench 11
1500—10x10 rods, on North Bench, fine view of city and entire valley. 4
1600—10x10, on North Bench. 4
4000—165x330, on East Bench, on brow of hill. 7

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