



They must be doing some heavy adding to their reserves at the theatre these days. Stoddard, Warde and James and the Terrible Turk were all big dividend producers, and though the tragedians were an enormous disappointment to their friends, their engagement will long be remembered as one of the great red letter events in the history of the boxoffice. The advance demand was so great that even the closing performance was attended by a house well up towards the thousand and dollar point. Had the second night's attendance depended on the verdict of the first, "The Tempest"—very much of a teapot affair, by the way—would have gone off before empty benches. As for the opening house, it was simply a wonder. Had the same scale of prices been in vogue, it is probable that the receipts of the famous occasion when Booth and Barrett played Julius Caesar, would have been equalled if not surpassed.

It is evident that Warde and James' managers already see the handwriting on the wall, since they announce an early return of the two actors in production of "Othello" and "Francesca da Rimini," the latter, with James in his old part of the jester, which he gave here with Barrett years ago—should prove an immense attraction.

The theatre was only fairly well filled last night when the Beatty Bros. gave their entertainment, devoted to moving pictures and phonograph numbers. The audience would have been greatly increased had the advertising and the show it had been as capable as the show it had. The exhibition was greeted with a great deal of applause, especially the views showing the charge at San Juan Hill, the assassination of President McKinley and the execution of his murderer.

Jones & Hammer's house announces another full week beginning Monday. The offering for the first half of the week with a Wednesday matinee is "A Thoroughbred Tramp," one of the best known of the series of tramp plays now on the road. On Thursday, Friday and Saturday, with a Saturday matinee, Miss Elsa Ryan, one of the bright soloists, presents the melodrama of "Nevada." With two such widely varying bills the management counts on another week of prosperous business.

Theater patrons will have a chance to recover their breath next week and to get ready for a new start. The house will only be open two nights, on Thursday and Friday, when the sparkling burlesque, "The Belle of New York," goes to a visit. As everyone knows, this is a New York Casino attraction, and the management promise that it will be up to the standard of the attractions sent out on the road by that house. The players who lead the company are Miss Floy Reddick, James Darling, Ned Nye, Harry A. Trux, Marie Della Rosa and others.

Matters reached a climax between Harry Corson Clarke and the proprietors of "Hello Bill" in San Francisco last week. A line from Mr. Clarke, dated Sunday, says he has quit the "Hello Bill" and that he is out the next little sum of \$750 which his lawyers will try to get back for him. Judging by the press reports his absence will be keenly felt by his managers. The Examiner says of the production in San Francisco: "No Clarke, no 'Hello Bill' on the circuit," said Selby Oppenheimer, proprietor of the theatre. So Goodhue and Kellogg, managers of the "Hello Bill" outfit, pocketed their prize, along with some percentage of a big night's receipts and called off the stranger that had been engaged to out-Corson Clarke in the Bill role.

"Our only objection to Clarke," explained his managers, "is that he doesn't take the good proportion of the salary and percentage we have been giving him. We have nothing against him personally and would as soon see anybody else kick him down a flight of stairs as do it ourselves."

"I ask you," said Clarke, "in justice to me not to look upon this company as mine. I'm only too eager to withdraw from it. I tendered my notice to take effect October 11th. I'd have quit sooner if the company had been giving him. The managers are all right for their own kind of a show, but they don't understand comedians of my class; and they have attempted to rob me. I shall have to air the matter in the courts of dear old France."

Mr. Clarke adds that he has been engaged by Harrington Reynolds who recently married Blanche Douglas, and that he will be seen with the company in the new Republic theater which is to open in San Francisco the latter part of November.

The report that Georgia Cayvan had been removed from the institution at Presham, where she has been confined for the past several years, has again been denied by the friends of the former brilliant actress. A friend who has visited her, throws this sad picture on her life, that institution: "As an old friend of Georgia Cayvan, and one who at the request of her family, occasionally sees her at the sanitarium where she is living, I desire to give her admirers and friends—many of whom have never met her personally—a few facts as to her condition. Unreliable reports are so frequently given that false statements find their way into the papers.

"Miss Cayvan has not left the sanitarium at Presham, where she lives, but will remain as long as she lives. She has been very ill for years, and her mind has gradually grown weaker with the rest of her body. The last time I saw her she knew me perfectly, talked about my family, spoke of the generosity to charities and the fine life of a woman living in my neighborhood, and enjoyed immensely the flowers I had taken her. Then again she would forget things or confuse them, and spoke of being well soon.

"She is allowed to see no one, my wife being the only one she received in visits. She is by no means blind; her handsome eyes looked at me with their old affection, and her voice was the same old voice, though weaker, when she asked me to parting to come again.

"Years ago the curtain fell on Georgia Cayvan, and nothing remained now but a very ill woman, who does not suffer, but who lives quietly in her bed waiting for the last call, which may not come for months.

I. K. B.
New York, September, 1902."

THEATER GOSSIP.
The Chicago papers are loud in their praise of Richard Mansfield's production of "Julius Caesar," and of his own delineation of Brutus.

Ada Dwyer's name appears in the

cast of "Audrey." She has the part of Deborah, to Eleanor Robson's Audrey. James E. Wilson plays Marmaduke and Frederick Perry plays Jean Hugon.

Charles Dalton, who was here twice with "The Sign of the Cross," has been engaged by Wagenthal and Kemper as leading man with Blanche Walsh in "The Daughter of Hamlet." Mr. Dalton will appear as Matha, a barbarian warrior. Rehearsals of the play have begun, and it will shortly be produced in Chicago.

William Gillette opens his fourth season of "Sherlock Holmes" in Springfield, Mass., on Oct. 1. This will be his first appearance in America after the enormously successful run in England, and the company, which Charles Frohman has engaged to support him, is composed of American and English artists. Mr. Gillette's tour this year is to be a very short one, but embraces a trip through to the Pacific coast.

"Friends" that charming comedy-drama by Edwin Milton Royce has been partly rewritten by the author, and will again be presented this season by the "Royces" as they are called—Edwin Milton Royce, Selena Fetter Royce and a specially selected company. The play is full of human interest and strong dramatic situations. Nothing in it is unreal; it is natural and true to life. Its revival will be welcomed by the public. Manager Ben Stern has arranged to start Mr. and Mrs. Royce's tour Nov. 14 in West Superior, Wis.

Charles Klein, who wrote the book of "Mr. Pickwick," in which Mr. De Wolf Hopper is starring, is in receipt of box office statements calculated to make him feel that the success of the production of the world with his family without impoverishing himself. Nevertheless, he refers modestly to his own accomplishments, and says that to his brother Emmanuel, who composed the music, and Grant Stewart, who wrote the lyrics, belongs the credit—not forgetting Mr. De Wolf Hopper, who is the star of the piece. Really, Mr. Klein is refreshing.

Miss Nance O'Neil and McKee Rankin have determined to leave England forever and to cast their fortunes upon the kinder shores of the United States. Both had looked for a triumph in London, only to be bitterly disappointed when the English public refused to receive them with open arms. Their failure is regarded along Broadway as very strange, for few

theatrical folk had any doubt that they would be a complete success on the other side. Their representative is busily engaged at present in endeavoring to obtain a Broadway house for a run soon after the holidays. Nothing has yet been determined as to repertoire, and it is unlikely that anything will be until after their arrival in this country.

MUSIC NOTES.

Arthur Shepherd is working like a trooper for the success of the new Symphony Orchestra. He reports much enthusiasm among the musicians everywhere, and the first concert will no doubt be a surprise to the music lovers of Salt Lake.

Prof. McClellan stole off quietly to Denver the other day. Well grounded rumor has it that he was induced to make the trip by a Denver newspaperman who has written the libretto of an opera which he desires the tubercular organist to put to music.

Since Mascagni was relieved of control of the Rossini Lyceum at Pesaro because the directors objected to his tour of America, the composer of "Cavalleria Rusticana," "Zanetto," "Ratcliff" and "Iris" has been offered the headship of several others of the foremost music schools in Italy, but he has accepted none, as he will apply to the courts for vindication at Pesaro through reinstatement.

Contrary to the usual custom of comic opera companies, the Bostonians this season carry no understudies of their principals in the chorus. They have at the least eight "alternates," each one of them equal in every respect to the principal of each role. They have two tenors, two basses, two baritones, two contraltos; in fact, every character of a dramatic nature in the repertoire can be replaced without there can be no disappointment in case of illness.

C. H. Hyde, formerly of the "News," who is now filling a mission in Cincinnati, writes to the music editor an account of a very pleasant call by one of the four other Utahns made on Miss Sallie Fisher, who is playing in that city. Mr. Hyde says the young lady greeted them with the most genuine pleasure and at night they all went to hear her sing in the opera of "The Chaperones." He speaks enthusiastically of her work and encloses a clipping from the Cincinnati Times Star which praises her singing very highly.

In "Miss Simplicite," the new operatic comedy, in which he is appearing this year, and which he will present here during the winter, Frank Daniels has a part that is widely different from any of the roles in which he has heretofore been seen. As Blossoms, he is former police conductor, but he has become the valet of a young English nobleman, Lord Montfort. Montfort falls heir to a microscopic kingdom on the continent. On his way to his own coronation, he falls in love with a pretty peasant girl and she is promoted to become the valet of his young English nobleman, Lord Montfort. Montfort falls heir to a microscopic kingdom on the continent. On his way to his own coronation, he falls in love with a pretty peasant girl and she is promoted to become the valet of his young English nobleman, Lord Montfort.

John Drew and Ada Rehan, whose love scenes remained the wonder and delight of Salt Lake, very frequently were seen together in the city. In company with them were in each other's embrace at the Empire theater, Jessie Millward and William Faversham were deadly enemies. Miss Calve and Jean de Reszke dislike each other intensely and one night, while he was singing, Don Jose to her Carmen, the malicious Frenchwoman, in affectionately fondling him, lifted his wig from his head disclosing the bald spot of the popular actor to his admirers. In company with these matters it would seem that John Blair was lucky. Mrs. Pat hissed down his aescophagus where her contempt for his acting could not be seen by the general observer. Maybe he was mistaken, anyway. Perhaps Mrs. Pat, who is an oculatory artist, was trying a new sort of searching bus; and finding Mr. Blair an innaminate actor, was blowing life into him after the classic fashion of Prometheus. It is an ill chap that objects to this sort of a kiss from so handsome a woman, for Mrs. Pat's lips would tempt St. Simon Stylites himself. Few of us can act so well as John Blair, but most honest citizens would like to be his oculatory understudy.

The most interesting event of the entertainment season in New York has happened. Pietro Mascagni is here. His season at the Metropolitan was successfully started. The personality, genius and magnetism of the most celebrated of living composers have impressed themselves favorably on our critics and audiences. After thinking about America for ten years, the author of "Cavalleria Rusticana" last overcame his fears of an ocean voyage and journeyed to find new friends across the sea. He has done well socially, artistically and financially. Most of our fashionable folk are still in town, else they would have lionized him. As it is, he has been taken up enthusiastically by our musical and literary people. Even the Wagnerians, who have resented the extraordinary popularity of his operas, are softened by the Italian's modest, unpretentious and wholly agreeable manner. Mascagni has disarmed his enemies and increased the affection of his admirers. He is a thirty young man, full of life and good humor, handsome to look at, an indefatigable worker, not discouraged by circumstances that appal any other conductor, and a thorough musician. His opening performance was a triumph in every way. He whipped into shape an orchestra hastily gotten together and alarming in its possibilities of discord; he invested the well worn story and song of Santuzza with new interest; he drew \$12,000 into the box-office on his first night, and caused such a demand for seats at subsequent performances that the management has arranged for three more evenings. Mascagni's future as a composer is as bright as his present success. It has begun, he will enrich his managers and carry home \$100,000 with the pleasant thought that it was well earned.

Mascagni is 35 years of age. He became famous 12 years ago, at the age of twenty-three. Before "Cavalleria Rusticana" his income was derived mostly from teaching music to pupils at two lire a piece. By personal magnetism and skill he managed to earn ten lire a day. That was comparatively

wealth in his Italian village, and he got married on it with confidence. Children came, five of them, and he found it hard work to make ends meet. He was a baker's son, but he could not bake bread without flour, and as drowning men catch at a straw, he caught at the proposition of Santuzza, a wealthy widow, who offered him a prize of one thousand lire (\$200) for the best one-act opera to be submitted at a certain date. Between the intervals of teaching Mascagni busied himself with composition. Finally "Cavalleria Rusticana" was submitted to Milan. It was a long day before the scores were judged, and meanwhile the music teacher struggled as best he could to fill seven months with ten lire a day. When the prize finally was awarded to him, Mascagni was too poor to buy a railroad ticket and he fringed about the long journey between Cernigola and Milan. Arrived at the publishing house he had to identify himself as the author of "Cavalleria" by his signature, "Regina Coeli" out of his work. Since that day he has remained the favorite son of fame and fortune.

Ethel Barrymore seems to have gained all her music in the last few years. The first is a success of the dramatic profession. At the age of three and twenty she is a successful star, the critics all in her favor, the public unanimous in her approval. When she made her debut as a leader of the dramatic Miss Barrymore found in "Captain Jinks," a Clyde Fitch comedy which not only fitted her talents exactly, but suited the taste of the general theatre-goer. Her first salary as a star was \$15 a week, but that amount was subsequently increased to \$150 a week, and this season she earns \$200. Everybody approves Ethel Barrymore and many men of wealth and social position carry this favor so far that they will not be happy until they marry her. Honorable intentions, too, for the breath of scandal never has blown on our young player. She has had a remarkable number of matrimonial proposals in this country and all England. She might be a married woman and sit on the wool-sack. Without wandering from her own fireside, so to speak, she might be an American millionaire, with a cottage at Newport and a box at the opera. Socially she occupies a position which has been held by no other native actress. Her uncle, John Drew, who is Beau Brummel in our fashionable circles, virtually adopted Ethel after the death of her mother, introduced her to his friends in high society, where she found immediate acceptance. Socially, Ethel is a heavy swell, and from the eminence of the opera boxes and Fifth avenue, she can look down on her less favored sisters at the theatre.

One of her brothers, Lionel, is an actor, the other, John, is an illustrator, both possess unusual talent and each earns a good income. Therefore, Ethel has an income of \$10,000 a year from her family. Her mother, Georgia Drew, had no good looks, but she possessed marvelous taste, and that she transmitted to her daughter. Her mother, Georgia Drew, had no good looks, but she possessed marvelous taste, and that she transmitted to her daughter. Her mother, Georgia Drew, had no good looks, but she possessed marvelous taste, and that she transmitted to her daughter.

Somehow the eect on the congregation did not seem edifying. The choir alone took to the old-fashioned method of singing—New York Tribune.

AN UNLUCKY ANTHEM.
The rural choir in one of the up-country villages, which has become somewhat of a summer resort, had been a success for many years. But this season, in order to impress the "city folks," it was determined to introduce some improvements. The older members of the congregation opposed this, but the young people won a partial victory, and it was decided that one song at least should be sung in up-to-date fashion. The best song, they said, and the best choice of the hymn book was unfortunate. In this particular hymn the line occurred: "And bow before Thy throne." According to what the conservative members called in disgust "new-fangled notions," the tenor and soprano were to hold the notes on this line until the rest of the choir came in on the alto and bass. The result was that the line was sung in this rather startling manner: "And bow-wow-wow-wow-wow-wow-wow-wow-wow-wow before Thy throne."

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mother. Her voice is soft and low, incapable of great dramatic expression, but admirably suited to comedy and the lighter strains of emotion. The youngest of stars, the most magnetic, the best dressed, the one actress whom critics never find fault with, whom audiences in general adore, she is thirty-two with \$10,000 a year, Ethel Barrymore is a success of the dramatic profession. At the age of three and twenty she is a successful star, the critics all in her favor, the public unanimous in her approval. When she made her debut as a leader of the dramatic Miss Barrymore found in "Captain Jinks," a Clyde Fitch comedy which not only fitted her talents exactly, but suited the taste of the general theatre-goer. Her first salary as a star was \$15 a week, but that amount was subsequently increased to \$150 a week, and this season she earns \$200. Everybody approves Ethel Barrymore and many men of wealth and social position carry this favor so far that they will not be happy until they marry her. Honorable intentions, too, for the breath of scandal never has blown on our young player. She has had a remarkable number of matrimonial proposals in this country and all England. She might be a married woman and sit on the wool-sack. Without wandering from her own fireside, so to speak, she might be an American millionaire, with a cottage at Newport and a box at the opera. Socially she occupies a position which has been held by no other native actress. Her uncle, John Drew, who is Beau Brummel in our fashionable circles, virtually adopted Ethel after the death of her mother, introduced her to his friends in high society, where she found immediate acceptance. Socially, Ethel is a heavy swell, and from the eminence of the opera boxes and Fifth avenue, she can look down on her less favored sisters at the theatre.

One night this chronicler met Maurice in Broadway and asked him to go to the opera. It was a "Die Gotterdammerung" performance and the actor, then becoming noticeably flighty, expressed his contempt for Wagner's music so vehemently that in order to soothe his vexed spirit he carried the actor quietly out of the Metropolitan. "I say, old fellow," said Barrymore, "now that you have made me listen to that rubbish, you'll have to do me a favor. I have two kids playing at different theaters tonight. I never saw them trying to act, and I don't want to ask seats at the box offices. But I want to see what Ethel and Lionel can do. One is with her uncle, John; the other with her mother. So we went first to Republic, where the boy was playing in 'Sag Harbor,' afterwards to the Empire. Maurice Barrymore studied the efforts of his progeny with careful attention and inexpressible silence. The theater, ever, we sat in the balcony. Maurice's face was turned to the wall. He wiped his eyes. 'Don't mind me,' he said, choking down his emotion. 'You know I had never seen those kids on the stage, and I am proud of them.' A short time afterwards he was taken to the lunatic asylum, where he is now waiting for the coming of the night. In the earlier stages of his insanity Barrymore used to sing at his brother-in-law, but John Drew was his best friend after all. What would have become of 'the kids' without the financial and friendly assistance of their prosperous relative is difficult to fancy. Mr. Drew accepted the request, combining it with his sister's children on her death. That this self-imposed guardianship was well carried out is shown in the present fortune of his niece and nephew. Ethel and Lionel have maintained the Drew name in one field of art and John in another.

HILARY BELLA.
Somehow the eect on the congregation did not seem edifying. The choir alone took to the old-fashioned method of singing—New York Tribune.

WHEN PATTI PLAYED SUBSTITUTE.
Last winter Miss. Patti was staying for a few days in an isolated village at the extreme end of Yorkshire. To kill the monotony of the place the prima donna went one night to a concert given in aid of a certain village institution. Not half of the performers turned up. Appreciating the difficulty, Miss. Patti, incoherently, of course—offered to oblige the audience with a song or two. Then she sang, in her own glorious way, three of her sweetest ballads. At the close the chairman approached her and, in solemn tones, thanked her. "Well, miss," he said, "you've done uncommon well. And although 'Arry 'Ook, the juggler, who thinks nowt of takin' 'old of 'ot pokers and a-swallorin' needles, couldn't turn up, yet you've pleased us very considerably, miss."—London Sketch.

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