MUSIC AND DRAMA

Herrmann the Great, at the Theater—Next Week's Play Bills—General Theatrical Notes.

A writer in The Century, taking up the cry of the alleged degeneracy on the stage of the American stage—a theme recently discussed with various degrees of ability and error—assigns as the chief cause of it the greed, ignorance and immorality of a large majority of the men who have established a virtual monopoly in the control of the theater and have temporarily put an end to healthy competition. The writer says that over and over again it has been demonstrated that the playgoing public will pay double or treble prices for the privilege of witnessing a good performance of a good play, and yet the managers persist in adhering to this destructive policy of economy and course consequently, or nonsensical extravagance, contenting themselves with an occasional whine about the lack of patriotism on the part of Americans who fill the pockets of foreigners and treat home talent with neglect, the simple fact being that the cheapening of native ability has so crippled it as a stimulator of high art, and the star and circuit system, which has made a few speculators rich and has deprived a great body of women of nearly all opportunity for instruction or advancement.

The writer further points out that it is not a small land exclusive class of prudes or pedants which is revolting against the uses to which the stage is put, but a very large proportion of the best kind of citizens, scholars, children, lawyers, merchants, and thinking men generally. They are beginning to absent themselves, not only on account of the offensiveness of many of the plays presented, but also on account of their general lewdness and emptiness, the vanity and vexation of it all.

The evil, however, is not beyond a remedy. There are themes enough of intense interest. The field of a playwright is virtually illimitable and, with a little wise managerial encouragement, plenty of writers would be found willing and able to work it. Such American plays as have been produced, even those of inferior quality, have been received with unmistakable favor, and have brought large profit to everybody concerned. "Let the American theater," the writer in The Century says, "be devoted first to American interests, and it will not be long before the race of American artists will be revived, or before the institution will regain the public favor which has been diverted from it. If it continues on its present course it will lose its hold upon the educational classes altogether, and will sink gradually to the level of the music halls which it has been imitating."

The Theater.

Various causes, chief of which was the blizzard that visited this region yesterday, combined to make the attendance at the Theater in the evening unusually light, and if we mistake not, the circumstance had a visible effect upon Mr. Herrmann. The performance, nevertheless, was given in regal style and the audience at times was quite enthusiastic.

The "king of necromancers" started in with some of his pretty card tricks, and then found canary birds in a lady's bonnet and performed other equally mystifying feats. This part concluded with a very pretty illusion. Mr. Herrmann tied together the flags of France, Germany, Italy and many other nations. In the twinkling of an eye they were again unfurled and had now become the Stars and Stripes extending across the stage.

This was followed by the hypnotic act, in which Mr. Herrmann acts the part of Svengali in a manner of which Mr. Lackay has never dreamt. On his command: "Trilby, come to me, it is my wish," Mme. Herrmann, in a most gorgeous costume, appears on the stage. She is laid on a cushioned bench placed on two chairs. The chairs are removed and the board with its beautiful burden is seen to float in the air.

The second part consisted of the Asiatic trunk mystery, seen here several times. The third part, the Ariel's Dream, was another pretty illusion in which a painting apparently comes to life, but the great number on the program is the finale, in which Miss Herrmann appears in her bewildering dance creations.

The stage is wrapped in impenetrable darkness. A flash of light suddenly reveals the lovely form of the dancer. Fearful flights of various colors are now turned on her as she moves in graceful evolutions. The effect is simply wonderful. It can be figured to be described than can the glories of the setting sun within the polar circle. She seemed to be clothed in flame and draped in the colors of the rainbow, a being from another world. The visit to the Theater was well repaid by this performance alone.

The entertainment closed with a few more of the tricks at which Mr. Herrmann is such an adept. It will be repeated this evening.

Mr. Eilseen was an interested spectator and close observer of the performance, and perhaps the only one in the audience to whom the rule does not apply that "the closer you watch the less you see."

Rose Coughlan and L. R. Stockwell, with a strong cast under the title of the Rose Coughlan-L. R. Stockwell company of players will appear at the Salt Lake Theater, Monday and Tuesday next. The two star have just closed a successful engagement in San Francisco, playing for eight successive weeks at the Columbia theater to crowded houses.

Included in the repertoire of this company are A. W. Pinero's farcical comedy, The Magistrate, and Charles Reade's favorite old comedy, Masks and faces. The Magistrate is presented by permission of Augustine Daly, who produced it for two seasons at his theater in New York, with great success. Mr. Stockwell, in the title role, plays the part with characteristic completeness, and his usual artistry. He is an acknowledged favorite with his audiences, and success has always attended his appearances.

Tuesday evening they will present for the first time here Masks and Faces, by Tom Taylor and Charles Reade, another name for Peg Woffington. It is founded upon an episode in the life of Peg Woffington, the famous actress, and in her interpretation of the character, Miss Coughlan has an excellent opportunity to exhibit her power to the highest advantage.

Helen Maitland, a clever actress, is a member of the cast, as is also Miss Emily Lytton.

The leading man is Mr. E. Lionel Hayes, who is known through his connections with Robert Downing and Wards and James and other notable actors.

Charles Shilling's minstrels appear at the Theater on Wednesday and Thursday, Nov. 27, 28. The show this season promises a new, novel, refined and amusing entertainment. Among the specialties are the Brothers La Rose, gymnastic and acrobatic; Kinds, on equilibrist; Frank Hamond, monologist; Carroll and Nealy, commedians; the Dunham quartette; Harry Lewis and Eugene Leverette, comedians.

Grand Opera House.

Next week, at the Grand Opera House, will be given, for the first time, Victorien Sardou's comedy—the only one he has ever written—A Scrap of Paper. It is an ingenious complication and exceedingly written piece. For years it has been retained steadily in the repertoire of Mr. and Mrs. Kendall, and wherever they have played for two or three nights in succession, a Scrap of Paper has been almost sure to be given by them. It was, in fact, just seen here on one of their productions, during their engagement a year ago at the Salt Lake Theater. During the days of the old Walker Opera House, a company of amateurs, who included some of the leading society people of the town, gave the play with much success, and no doubt many of them and their friends will be interested in the present production.

Mr. Ingersoll will appear as Prosper Couramont, and his perfect adaptability to the most refined light comedy roles ought to insure a splendid performance by him of this part.

Mr. Edwards will be seen as the Baron de la Glacière, whose almost insane jealousy of his wife, which extends even to the harmless little affairs which may have existed before her marriage, gives a basis for the action of the comedy, as just such a harmless little affair did exist between the baroness and Prosper.

Mr. Eilseen has a fine comedy role in Bitemouch, who is the possessor of innumerable property and a mania for collecting bugs, which produces quite a good deal of a figure in the story.

Mr. Ward has another juvenile lover in Amaury, and as usual is madly in love with Miss Polouch, who plays Mathilde, and flirts with him desperately.

Miss Warren will play the self-possessed, active and charming Suzanne, an exceedingly fine comedy lead.

Miss Winter has been allotted the part of Louise de la Glacière, the wife of the baron, in whose behalf the quick wit of Suzanne is employed.

A Scrap of Paper will continue throughout the week. It ought to prove the best comedy which the clever players at the Grand have yet presented.

Eleventh Ward Amusement Co.

The Eleventh Ward Amusement association, who have recently purchased the scenery and furniture of the late Wonderland, finished a two nights presentation of the charming two-act drama Ben Bolt, last evening, concluding with the laughable farce of Dandelion's Dodges. The company have much talent, and gave satisfaction to the audience present. They will give a number of entertainments during the winter months.

Mansfield and Irving.

Richard Mansfield is easily the greatest actor on the American stage. His portrait gallery of original characters, each absolutely differentiated from the other, is a rare testament to his genius. No other actor of the present day has achieved precisely the same success with what is known as character parts. Henry Irving is first a melo-dramatic and then a character actor, but his one or two beautifully exquisite every role he plays and gives such a family resemblance to all the others. Mr. Mansfield reaches up to a higher art than that in the fact that each character represented by him is distinct, not only from every other impersonation, but also from the individuality of the actor himself. If he succeed, as Henry Irving does, the individual loyalty of the greatest among the English critics, and were encouraged instead of derived by jeers that should know better, he would easily distinguish American dramatic art not only by his own matchless work, but also by productions equal to any at the Lyceum Theater in London.—Chicago Times-Herald.

Robert Downing's Helena.

Robert Downing's production of Sardou's Helena is causing wide-spread comment. The star has given the piece one of the most sumptuous mountings ever accorded a play of its character in this country. Nothing a trifle slightly efficient company with high, art among his responsible artists Mrs. F. M. Bates is prominent.

The Wizard of the Nile.

Hidden away in a box in Canary and Lorraine's New York Casino last week was the famous explorer, Henry M. Stanley, enjoying the commedities of merry Frank Daniels and his company in "The Wizard of the Nile." Mr. Stanley tried to escape unnoticed, but was captured by Arthur Clark and asked how the production of the opera struck him so far as its realism was concerned. "It is wonderful," said Mr. Stanley. "All I had to do when looking at the scenery was to imagine that the thermometer stood 100 in the shade and the soft carpet was the hot sands, to believe myself in the land of the Dervishes. The stage pictures are the truest to nature of anything I have ever seen, and your artist is to be congratulated. I think, however, that if Mr. Daniels had existed among the Egyptians of olden times they would have been a gayer set than they were.

Young, Through Old.

The London New Budget has printed an interview with Mrs. Kemble, who is believed to be the oldest actress in the world, and over whom all kingdoms is nothing a great fuss on the occasion of her sixtieth birthday. The interviewer says in part:

"She went and sat down at a small tea table, in the full glare of a large, talking for while of the actresses's performance and of the people she had met. I watched her as her hands passed quickly among the teacups, and could scarcely believe my eyes. Could this be Mrs. Keeley? In the lamplight I could see that the face was lined by the dimples that had come to stay and that the hair was whitening. But the eyes were bright and sparkling, the voice had none of the feebleness or harshness of age.

"'You have always kept up your interest in the theater, haven't you, Mrs. Keeley?'

"'Yes, I often spend an evening at the play. But I never go to a theater now out of mere curiosity. I want fun.'

"'I wonder, now, if you ride a bicycle, Mrs. Keeley?' I asked, in all seriousness.

"'No. And I don't think I ever shall. Somehow I don't like bicycling for women. Not that I think it immodest—even in rational dress. I've acted male parts. But—well, perhaps I'm getting a little old-fashioned. However, I have a great-granddaughter who rides.'

"'I believe you went down to Windsor a few months ago to be presented to the queen?' I said.

"'I did,' replied Mrs. Keeley. 'Her majesty expressed a wish to see me, and I went down. I was obliged to wear a court dress—nothing to be excused from the regulation courtesy, so some trouble with my hip made it impossible to me. The queen was quite willing to overlook the omission, and received me with delightful kindness. It was just before she started for Italy. Of course,' said Mrs. Keeley, with a twinkle in her eye, 'I could not help with my sovereign. But just as I was leaving the room I could not think of anything better to say than, "Well, I hope your majesty will enjoy your tour." And her queen said, "I hope I shall."'

"As I rose to go, Mrs. Keeley rose as well and held my hand. I do not know what she was thinking of as she looked into my face with smiling eyes that could scarcely have been brighter seventy years ago. I was thinking that if her dead lord had lived happily and she might have had me for a great-grandson, and that, though I would become one to land and kiss her hand, I could not possibly treat her as an old woman. For a young man's companion Mrs. Keeley is a wonder and delight. As a companion she is disappointing."

The Week of Music.

Rehearsals are now in progress at the Metropolitan Opera House (New York) says Pittsburg Dispatch, the ensemble Columbia, brought most of the celebrated singers who are to be heard this winter. Among them are Mme. Emma Calve, Lucia Davis, Mme. Fraucesca Darling, Mme Lillian Nordica, Mme Clara Hunt, Mlle. Rose Olitzka, MM. Jean and Edouard de Reszke, M. Victor Maurel, M. Pol Plancon, M. Lorenzo M. Maugiere, Signor Arnone, M. Victor Capoul, Signor Castlemary and directors Signor Bevignani and Signor Seppelli. Manager Maurice Grau accompanied the party.

The season will open Monday night at the Metropolitan Opera House, with Romeo et Juliette, in which Mme. Fraucesca Darling will make her American debut, with M. Jean de Reszke as Romeo. Miss Clara Hunt, who is a native of Watertown, N. Y., will also make her first appearance in opera in this country on this occasion, in the role of the page.

New operas, outside of the German, which will be presented this season, are La Navarraise and Le Cid, and in both of them Mlle. Calve will play the leading role.

Another party of singers arrived on the Werra, including Mme. Manioth, Mme. Aurell Kiko, Signor Russisano, who has been re-engaged, despite his quarrel with the management at the end of last season, Signor Giuseppe Crementini and Signor Arimondi.

The Damrosch Opera company have gone to Cincinnati. The company numbered 175 people, including Fran Kisley and her husband, Herr Lohse; Max Alvary and wife, Francisca Gadski, Stoll, Ehrenstein, Muller, Shilling, Maurer and Matzold; Herren Fischer, Behrens, Berthald, Papeville, Halder, and all the other principals, excepting Herr Wilhelm Grunning, the Hamburg tenor.

May Yohe, the American girl, who married Lord Francis Pelham Clinton-Hope, must resume her stage work for a living. No rumor says.

The Manager of Franz Ondricek claims that he is the greatest violinist in the world at present.

Lillian Russell's next new opera is called The Goddess of Truth. The libretto is by Stanislaus Stange and the music by Julian Edwards. They are authors of The Magic Glass. Miss Russell is to produce the piece at Abbey's theater, New York, either on Feb. 17 or a week later.

Potpourri.

Mr. Th. Zolnitz, a recent arrival from Baltimore, Md., and an impressionist and teacher in physical culture intends to open a class for boys and young men in Salt Lake city to connection with Miss Babcock's school of physical culture for ladies.

Last Sunday's concert given under the auspices of the German Turnverein at their hall on Third South street, was a success, and it was decided to continue these entertainments every Sunday hereafter for the benefit of members of the different German societies of this city and their friends only. The program was furnished by Mr. Zehntel.

The complete company engaged to support Richard Mansfield is as follows: Beatrice Cameron, Johnstone Bennett, Rose Eytinge, Jessie Estate, Mary Saunders, Norah Lamison, Annie Allison, May Levine, Jennette Van Gandel, Gussie Walker, Orrin Johnson, Reginald Lee, Daniel Hawkins, E. D. Lyons, A. J. Andrews, William Griffith, J. W. Weaver, Herbert Rosemore, Oliver Fisk and Thomas Graham.

John Drew's engagement at the Empire Theater, New York, has been again extended. He will remain at the Empire until December, and may revive the Bauble Shop.

The Gay Parisians celebrated its five hundredth performance at Hoyt's theater, New York, on Monday, November 11.

The United Press and Associated Press sent all over the country last week the statement that Richard Mansfield has lost his memory. Such is not the case. The facts are that after the nine weeks' typhoid fever through which Mr. Mansfield has just passed he found that he had to recover the lines of the parts in his repertory—just as an actor who has not played Hamlet for ten years has to study the role again. Mr. Mansfield was never in better condition, mentally and physically, than he is today.—Theatrical Tidings.

Fanny McIntyre, says the San Francisco Music and Drama, deserves credit for a lot of nerve as well as good acting in The War of Wealth. The piece starts the unhappy Evans away and falls several feet with Helen Raymond is enough to try the courage of any actress; but it makes a very effective tableau.

Wm. A. Brady's Humanity company, in which Joseph Grismer and Phoebe Davies are playing the leading roles, were in Portlandon last week. In the hunting scene two horses and thirty hounds are used, and there is a sword combat on horseback.

Immediately after the announcement that James J. Corbett had returned to New York and would open his theatrical season with his new play A Naval Cadet, Wm. A. Brady received, he says, over two hundred telegrams requesting bookings for his champion.

Paderewski is a well paid musician. At Portland, Maine, $4,000 worth of reserved seats were disposed of one hour after the sale opened.

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OF
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1895-6.

We are pleased to announce the following as some of the leading features of Volume Seventeen of THE CONTRIBUTOR. It is the determination to make this magazine occupy the front rank in our home literature, and we trust this effort will find encouragement in the liberal patronage of the public.

PRESIDENT JOSEPH F. SMITH will instruct and interest our readers with some articles descriptive of

Early Days in the Valley,
Which will contain reminiscences of his valuable though difficult trying experiences as a boy and man in Utah.

My First Mission,
Will be the title of some articles from the pen of APOSTLE FRANCIS M. LYMAN, wherein he will give an account of his interesting experience of traveling "without purse or scrip," and many marvelous incidents connected with his ministry abroad.

APOSTLE HEBER J. GRANT will narrate in a series of illustrated articles the incidents of a

Visit to the Moquis,
Made by himself and APOSTLE BENJAMIN VOGEL. These papers will portray in a remarkable manner the care and power of God which accompanied these Elders. The customs of this Indian tribe will also receive attention.

Salem Witchcraft.
A succinct historical account of this remarkable feature of New England colonial history; theories and explanations of its phenomena, offered by leading writers; treatment of the subject from the standpoint of a Latter-day Saint, by B. F. CUMMINGS, JR.

ELDER MARVIN E. PACK will prepare a series of illustrated and highly interesting papers on

The Sandwich Islands Country and Mission
These articles will give a brief historical account of this group of islands, review some of the customs of the people and describe the past labors of our missionaries and the present condition of the latter-day work.

Twelve papers will be furnished by ELDER JAMES H. WALLIS, on

The Consistecies of Mormonism.
These will be most ably written, and are designed to furnish arguments in favor of the truth for our missionaries and those who are called to defend our religion.

My School Days at Ann Arbor,
Will receive treatment by ELDER RICHARD R. LYMAN who recently graduated as a civil engineer from this noted Michigan school with high honors. These articles will be illustrated.

John Stevens' Courtship, a Tale of the Rechanan War,
Is the title of a deeply interesting serial story which will be continued through the whole volume; its author is our versatile and talented friend SUSA YOUNG GATES (HOMESPUN), whose already published narratives have been of so much interest.

Ideal Manhood: Some Suggestions About It.
This will be the title of some articles containing valuable suggestions to our young men who have an ambition to do or be something in the world. The author is a long resident of Utah, but desires his identity concealed and will consequently write under the *nom de plume* of SIMPLEX.

College Department.
The Latter-day Saints' College in Salt Lake City, will be represented by a department which will be supplied with essays and other articles from students and teachers. These productions will represent, as far as possible, the actual work of the college, and will pass through the hands of the Principal, who will see that everything usal is of a high order.

The Musical Department
Will be in charge of Professors JOHN J. McCLELLAN and WILLARD DONE. A graded series of musical compositions, original and selected, will be published including solos, duets, quartettes and choruses chosen with special reference to their adaptability to M. I. A. work. Home composers are earnestly invited to send their productions to the editors of the department.

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For which THE CONTRIBUTOR gave a $25.00 cash prize, will appear in this volume of the magazine.

Association Intelligence.
In this department will appear all instructive or interesting matter pertaining to M. I. A. work, including answers to questions, reports, suggestions, etc. We particularly invite all active workers in the Associations to assist by their literary contributions in making this department of prime importance.

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