

Dramatic

THE Theater will remain closed for another 10 days yet, something quite unusual in the height of the season. The attraction that re-opens the house, however, is one well worth waiting for, as it consists of Miss Maxine Elliott in one of Clyde Fitch's best comedies "Her Own Way." She opens at the Theater Thursday, the 17th, and will play for three nights with the usual madnes. Miss Elliott scored quite the most pronounced hit of several years in New York. Her success was phenomenal and during the four months of her stay there, she played in four different theaters, in order that her run might not be interrupted. This record has never been equaled by any other attraction. "Her Own Way" is a bright and entertaining comedy of New York life today, in which the leading character is a high-spirited, beautiful and charming American girl, who insists upon having her own way in her own love affair. Miss Elliott will be supported by a strong company which includes Charles Cherry, James Carew, R. C. Herz, George Lawrence, Nellie Thorne, Fanny Addison Pitt and a clever child actor, Donald Galinger.

The John S. Lindsay company in "The Two Orphans," are meeting with good success in the southern part of the state. Their route is as follows: Fountain Green, Nov. 5 and 8; Moroni, 9 and 10; Fairview, 11 and 12; Mt. Pleasant, 13 and 14; Spring City, 14; Mant, 15.

The Grand will have another full week commencing Monday, the attraction being "Darkest Russia," which runs three nights with a Wednesday matinee. "The Show Girl" follows Thursday, Friday and Saturday. "Darkest Russia" has been done here so often to need describing, while "The Show Girl" belongs on the order of the live, up-to-date musical burlesques with which Grand patrons are so familiar.

Other attractions which come to the Grand in the near future are "The Heart of Chicago" and "The Hills of California."

A new star who comes to Salt Lake is White Whittlesley, who received a great ovation the other night when he began his starring tour in "Hearties" at the Burbank, Los Angeles. There were many recalls, loads of flowers and a recitation of the enthusiasm which he excited at the Alcazar, San Francisco. The young romantic actor is under a five-years' contract to Belasco, Majors and Price.

A private letter from Ada Dwyer based in London says that the phenomenal run of "Merey Mary Ann" continues, and that the stay there will be prolonged until the middle of next month. She and Miss Robson have been entertained by such literary celebrities as John, Oliver Hobbes, and Anthony Hans. King Edward was expected to witness a performance of the play in the near future.

Kay & Erlanger have arranged with E. S. Willard, the widely known English actor, to present "Lucky Durban" at the Knickerbocker theater in New York the latter part of January. This play was written by the late Willard Barrett and was being presented by that actor in London with great success at the time of his death.

THEATRE GOSSIP.

Charles Wyndham, accompanied by his leading woman, Mary Moore, and his London company, will shortly open their first engagement at the Lyceum theater, New York.

His conquest is at the home of her father in Brookline and will remain there until after election, when she starts out in "The Money Makers," in which she is to be starred.

Ezra Kendall is writing a new book, his fourth, which will be called "Tomb-Down Town," and which will be designed for his use after "Weather-beaten Bones" has lost its powers to attract audiences.

Harry Corson Clarke expects to establish a comedy company in New York. He can obtain an available theater. He is working on the project now, and developments are being awaited with interest.

H. V. Edmund has finished a play of modern life in five acts, which has been ordered by Forbes Robertson, who intends to produce it in New York in January and subsequently in London.

One of Salvini's plays, and about the dullest in his stock, "La Morte Civile," in translated form, may be used by Richard Mansfield this season. It is built about a personage, who, while alive in reality, is dead in the eyes of the law. It will probably be called "The Outlaw."

Berholm Tree has secured the Knickerbocker rights to "Agatha," the play by Mrs. Humphry Ward and Louis Napoleon Parker. The piece was given a copyright performance last season with Eleanor Robson as the star, and will probably be retained by that actress.

A scheme is on foot to provide London with a Shakespearean celebration next April, and Berholm Tree is expected to give a splendid round of the poet's works at his Majesty's theater, not only with his own company, but with some of the leading available artists who may care to co-operate in the scheme. Performances are to be given twice daily.

Charles A. Mason, of Mason & Mason, tells how when he was a boy he went one cold and very stormy Sunday morning to church. The building was so thickly packed that he was unable to get in. He became very chilly. When he arrived home his mother inquired what the text was. "Many were cold, but few frozen," was his reply.

The announcement is now made that Mrs. Pike and the Manhattan company will make their final appearance in "Becky Sharp" at the Manhattan evening, Nov. 16, and that on the following night the second offering of the Manhattan season will be made in a

revival of Ibsen's "Hedda Gabler." **CONCENTRATES**

Edward Terry will revive several of his earlier successes during his forthcoming tour of America. "The House of Burnside," which he is now presenting in England, will be Mr. Terry's piece de resistance, but he will also appear in Piner's "Sweet Lavender" and possibly in "The Woman Hater." The first of these comedies will be the opening bill on Jan. 8 at the Princess theater, New York.

For the first time in many years, Robert B. Mantell will next season fill an engagement in London, where he made his debut as an Irish comedian in Dion Boucicault's "Arrah-na-Pogue." He has arranged to present "Hamlet," "Othello" and "Richard III" when he returns from Chicago recently a note was brought in. It was written in French, and for a loss of \$2, and was signed by an English actor who had been "reading" in this country for the last four years. Lackaye dug down in his jeans, and the newspaper man said: "You are surely not going to give up?" Lackaye answered: "Certainly I am. You don't suppose I would let that Englishman go all over town and tell people that I can't read French?"

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AMERICAN PRIMA-DONNA WINS GREAT SUCCESS IN FRENCH CAPITAL.



LATEST PICTURE OF BESSIE ABBOTT THE AMERICAN PRIMA-DONNA.

Bessie Abbott, the American singer, made her debut at the Opera Comique in Paris as Lakme, and made a distinct success. Two years ago she appeared at the Grand Opera, singing "Siegfried" with Jean De Reszke in the title role. She looks no older today, but has made great success in her art, and the new surroundings suit her better. She is the artistic and popular hit of the season so far. Her teacher was Madame Ashforth, who expects to arrange for the debut of Emma Lucy Gates along the same lines employed for Miss Abbott.

to the English metropolis. It was in these plays that she first made a success in that city.

Charles Warner, the English actor, who made a strong impression in this country in his remarkable play, "Drip," is listed as the latest possible addition to the American vaudeville ranks. It is said that Mr. Warner is not satisfied with his new play, recently produced in London, and will likely come over here in January to take up a series of vaudeville dates. He has four one-act plays which he contemplates giving in the vaudeville theaters.

Lillian Russell will be presented in "My Lady Teazle" earlier than was intended, giving her first performance in the piece about Nov. 31 at the Casino theater, New York—a house associated with a majority of her great successes. The music of the comic opera is by A. Baldwin Sloan, while the book is the first work for the stage done by John Kendrick Bangs, author of "The Houseboat on the Styx" and "Coffee and Re-pair."

Gabriele d'Annunzio is engaged in writing a new tragedy called "The Ship," for which Baron Raimondo Francini is composing the music. It will be played after Easter at the Scala, Milan. The scene is laid in one of the islands which afterwards becomes a part of Venice, and the time is prior to the founding of Venice. The action of the play is said to be swift and intense. There are only four characters, and the principal part will be played by Signora Duse.

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Warfield, by the by, is beginning to think of new play for next year, although there is certainly no real necessity for anything of the sort. Still, forcedness is regarded as a valuable virtue, and although the public demand for "The Music Master" will surely not be satisfied for at least two seasons, it is perhaps the act of prudence to lay out future campaigns far in advance. It is guessed that Warfield's next characterization will represent a Hebrew of a higher type than any heretofore shown upon the stage. His character, culture and fine sensibilities in no way akin to the stage Jew with whom we have long been hilariously familiar. In another field this is to be reached through the same process of transition illustrated by Warfield in "The Music Master," where his already German musician, a man of knowledge, refinement and lofty spirit, is entirely unlike any of the dialect "Dutchmen" previously exploited in the theater.

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Miss Rejane's engagement, which begins at the Lyric theater next Monday, is to continue for four weeks only, during which time 12 separate programs are to be presented, four of them of the kind known as double bills. No French actress seen in this country heretofore has so many regard to the variety of entertainment as this—a fact largely accountable for the extraordinary subscription sale now on record at the Lyric. Of the vast number of persons in New York interested in the acquirement of familiarity with foreign languages, many regard this engagement as being in the nature of a finishing school education in French.

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Probably the thing that hurt Mrs. Brown-Potter most in connection with the failure of her first production at the Savoy theater was the general opinion on the part of the critics that her own acting left much to be desired. And to Mrs. Potter no doubt the pleasant part of the success which she has just scored at the same theater, is the complete reversal of that judgment. Evidently the quality of the material with which she has to work makes a lot of difference to Mrs. Potter, for she certainly gets the most out of both

the Wagner music drama that not alone compares to its own benefit with the Metropolitan Opera House representation, musically, dramatically, scenically, but is subject to speedy transportation from place to place. When Mr. Conreid placed "Parsifal" before his patrons at the Metropolitan he found himself with scenery and properties so cumbersome that they could not be taken down in New York and set up elsewhere, so that he was compelled to confine his performances to the Metropolitan. Having a material environment of the scene and story of "Parsifal" is every bit as impressive and imposing as Mr. Conreid's, and in more than one instance a distinct improvement, yet the whole paraphernalia may be packed up and carried from place to place for a distance as speedily as though "Parsifal" were merely a one-act farce with a single scene. Before the electricians, mechanics and carpenters engaged in the handling of this massive production enter the theater, every movable article back of the orchestra line is removed and even the electrical connections are cut off. From the biggest panoramic scene to the smallest border light controlled from a 1,000 pounds portable switchboard, this "Parsifal" equipment is complete in detail. No similar undertaking has ever before come to view of the theater public in any part of the world. On Monday night at the New York theater the vast and awe-inspiring spectacle moved as smoothly through its superb effects as though it had been running daily and nightly for a month upon the stage. It was observed by a tremendous audience that was moved to great and repeated pitches of enthusiasm, not alone by the pictorial features which had been provided, but by the mastery with which the director had been leading singers and the chorus of 100 voices supported in turn by an orchestra of 70 instrumentalists. The cast, including Mme. Kirkby-Lunn, Alois Penzner, Johannes Bischoff, Putnam Griswold, Florence Wickham, J. Parker Combs and Robert Kemp Parker, under the conductorship of Walter H. Rothwell, could not possibly have been improved upon in any particular. Mr. Savage's "Parsifal" in English must indeed be regarded as an unmistakable and unequalled triumph viewed from every point.

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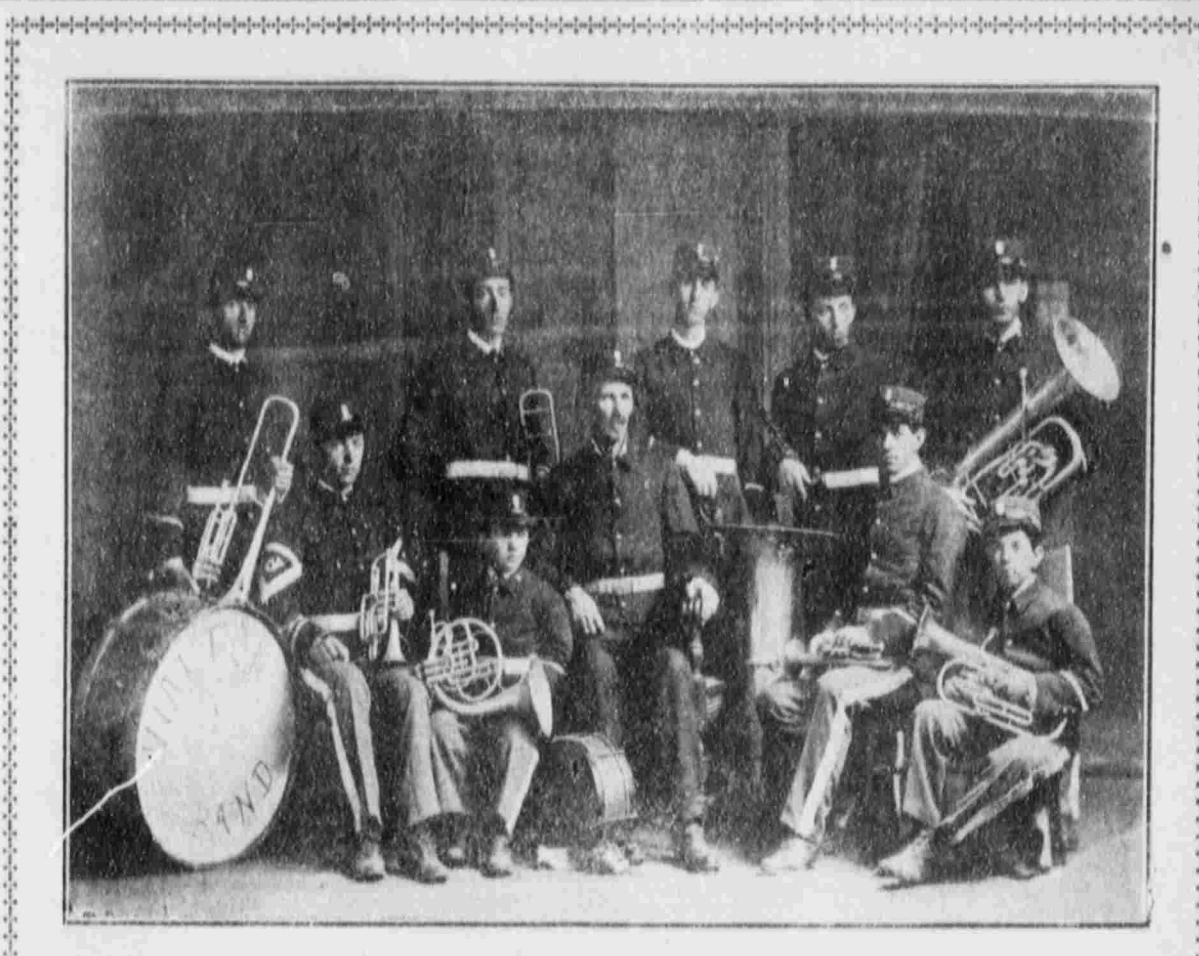
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THE NOTED WALTON BAND. All Sons of Hon. Wesley K. Walton.

This locally famous band hails from Woodruff, Rich county, and all the members are sons of W. K. Walton. They have been touring the Third senatorial district, where their father is running for state senator. There are 10 in the band, besides the father, one, Arthur, is absent from the picture. The names, commencing at the upper left hand corner are as follows: Charles W. Reuel, Lester H. Donald, Thaddeus, Dyke, Mark, Wesley K. Walton, Paul and Simpson.

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MUSIC AND DRAMA IN LONDON.

Special Correspondence.

LONDON, Oct. 22.—Alice Neilson's success in grand opera over here has been a pleasant surprise to her many friends. These shook their heads doubtfully when the American girl, who was so great a favorite in comic opera, announced her intention of deserting it and "aiming at the highest," but there is no doubt now that the former "Fortune Teller" knew what she was about. Her debut in London last year in "Don Giovanni" was so successful that the Covent Garden management risked a little in selecting her to sing "Carmen" to the Don Jose of Caruso, but her interpretation of the role at the Royal Opera House last evening must have surpassed their anticipations. Before these lines appear in print Miss Neilson will have sung the principal role in "La Boheme," and probably established her position still further. Moreover, her appearances at Covent Garden are being made in connection with the engagement of the famous San Carlo orchestra and chorus of Naples, whose reputation as one of the finest, if not the finest organization of the kind in the world has been fully sustained by the performances they have given so far. Besides "Carmen," "Aida," "Rigoletto" and Puccini's "La Tosca" and "Manon Lescaut" have already been sung, and among the operas still to be given are Giordano's "Andrea Chénier" and Franca Leoni's "Audience Leconteur," both of which are new to this country.

Another American singer who has won increased renown on this side of the water is about to return to her own country, and there make an extended tour. This is Madame Ella Russell, who sang with little success in her first tour. She is now planning to spring—at the time of Manners' bold attempt to make unfashionable grand opera pay in London—and who has been singing with this troupe in the provinces of late. Madame Russell tells me that she is now planning to "sing through his hat" or calling for the immediate attention of a jury of alienists. In the amusement business as in other pursuits, the big undertakings of the past are the merest trifles of today.

Miss Rejane's engagement, which begins at the Lyric theater next Monday, is to continue for four weeks only, during which time 12 separate programs are to be presented, four of them of the kind known as double bills. No French actress seen in this country heretofore has so many regard to the variety of entertainment as this—a fact largely accountable for the extraordinary subscription sale now on record at the Lyric. Of the vast number of persons in New York interested in the acquirement of familiarity with foreign languages, many regard this engagement as being in the nature of a finishing school education in French.

The frequently repeated cry that there are too many theaters in New York doesn't seem to be entirely supported by the facts. For example, if there had been a playhouse into which Otis Skinner might have taken himself and his production of "The Harvester" at the end of the current week, that remarkably fine romantic actor might have remained with us for an indefinite period to come. But the New York amusement places are occupied so much to the satisfaction of their directors that Mr. Skinner is obliged to leave us at a time when "The Harvester" is firmest in its hold upon popular regard. Our loss, however, the gain of the other side is made up by the fact that it is to be extended this year considerably beyond the limitations of past seasons.

There is a report that Mrs. Carter's trip to Europe, while primarily undertaken for her new play schedule for the Belasco theater at the holiday period, really contemplates other matters of high importance. It is known that Mr. Belasco has recently received from London an invitation of a most interesting kind to make a producer of "Du Barry" in the British metropolis with Mrs. Carter in her original role, supported by a London actor-manager of the very first magnitude. This po-

out of us. But when we had money enough to purchase some eggs my brother would play the piano for me and teach me to play. Then I started teaching—or rather wanted to start—for I only secured one pupil who paid me a franc for each lesson, and he could only spare time to have two a week. Later I became a pianist at cafe concerts, and if I had any spare time I accepted engagements to play at dances, for which I received seven francs a night. I tried my hand at copying manuscripts, having heard that Wagner had been paid 24 a folio for this work, but my writing was not good enough—and so I drifted on.

"Would I like to go back to those old days? Well, I should not order once again to enjoy my youth, but that is the only reason.

"For my first opera, 'Le Villi,' which was produced at Milan in 1884, I received 2,000 francs. During the four months I spent in writing it I had lived on credit at a little restaurant called the Aide, in a street in Milan. My dinner usually consisted of a cup of wine and a piece of badly cooked meat, and I recall to this day the stealthy manner in which I used to tell the waiter to write up the bill, and then I quitted the place with my pocket full of money, because I had no money to tip him. When I had these 2,000 francs I went to the restaurant and paid the bill, which amounted to 300 francs. The proprietor, having heard of the production of the work, exclaimed that there was no necessity to settle the account. 'Let it run on,' he said. 'No,' I replied, 'I will pay it now and will never come back to you because you have made me feel my position so acutely. You treated me shabbily.' I suppose the man began to distrust me, but I felt confident I should succeed, and as I have told you I was proud of my name, and would not have cheated him of his due."

Probably the thing that hurt Mrs. Brown-Potter most in connection with the failure of her first production at the Savoy theater was the general opinion on the part of the critics that her own acting left much to be desired. And to Mrs. Potter no doubt the pleasant part of the success which she has just scored at the same theater, is the complete reversal of that judgment. Evidently the quality of the material with which she has to work makes a lot of difference to Mrs. Potter, for she certainly gets the most out of both

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Leander Richardson's Letter

Special Correspondence.

NEW YORK, Oct. 31.—Most of the New York musical critics are superior and solemn persons, and the discussion they are holding at present as to whether Henry W. Savage's wonderful production of "Parsifal" at the New York theater is or is not superior to the previous representations at Bayreuth and the Metropolitan Opera House, is a gloomy and majestic affair. Through it all there is a disposition to pick flaws in the minor matters of the Savage presentation which were totally overlooked in the Conreid revival. That tendency, however, is natural enough among writers who had already committed themselves as to the supernatural interpretation of the Metropolitan interpretation and who cannot very well admit at this time that the feat of excelling the pictorial and musical splendors of Mr. Conreid's offering is among the possibilities. The fact is, however, that Mr. Savage has made a production of