

STORY OF RICHARD WAGNER'S FESTIVAL-PLAY "PARSIFAL"

SALT LAKE THEATRE NOV. 2 and 3



Mr. L. S. Kee
as Kundry
and a company
of Grail
knights

Mr. John Lane Gonner
as Parsifal



Scene of the
Temple of the
Holy Grail

PARSIFAL AND THE STORY IT TELLS

A Legend That Portrays the Triumph of Good Over Evil.

The legend of "Parsifal" crystallizes around two mystic objects, a spear and a cup or chalice, called in medieval speech "grail." The old romances loved to weave song and story about these sacred objects. They used to tell how the Roman governor, Pontius Pilate, gave them to Joseph, of Arimathea. That spear they accounted to be the cruel shaft which pierced the heart of Jesus as He hung dying on Calvary. That crystal cup they dreamed of as the chalice which he had not used in the parting supper, and in which was caught the blood which streamed from His wounds as loving hands removed the body from the cross. This blood-dipped spear and this hallowed grail haunt the thought of the Middle Ages as the emblems of that life-giving and redemptive energy bestowed upon the world through the death on the cross. From them streamed a talismanic virtue. The touch of the spear wrought health. Sight of the grail gave life. They glowed with light celestial. The devotee who gazed upon them found the shadows lifted from his heart. They were charged with heaven-born vigor which rejuvenated the wasting springs of mortal life. When they were unveiled a superhuman vitality was imparted which could more than offset the drain of mortal years.

Three characters in this story center the attention—a king, an enchantress, a deliverer.

The king is smitten with a grievous hurt. Venturing within the precincts of the abode of evil he is entrapt: the sacred spear is snatched from his hands, his point is thrust into his breast, and he makes his way back to the sanctuary of the grail to drag out a crippled existence of lingering torture which all the resources of human skill, and even

the mystic, unearthly life-force of the grail are powerless to relieve.

The second character is Kundry, a strange woman, gifted with the power that unnerves resistance and enchains the faculties as with magic—a tool of evil. Kundry has not always been the slave and instrument of evil. A mockery of the Redeemer brought her under a curse which compelled an age-long servitude as an unwilling temptress, until her chain should be broken by one whose purity would withstand the terrific force of her fatal blandishment. While she plies every art to drag a fresh victim into the toils of her master, she prays that her luresments may be conquered and that the tempted one, clothed with the strength of victory, may rend the diabolic snare in which her own soul has become entangled. The seductive allurements of evil which the constraint of her fate compels her to exert, are made to serve as a background against which is projected the magnificence of the complete triumph over evil; the chaste heart is shown to be clad in complete steel; vice is demonstrated to be weaker than virtue; and is revealed as impotent to bear down the guard of holiness, though it call into the field all its subtlety and energy.

The central character in the story is a deliverer, a mere youth, utterly untutored in the actualities of life. Reared in forest depths, nestled in a mother's guardian love, ignorant of the touch of pain, of the cry of woe and of the sleep of death.

The relation of these three characters is unfolded in a story which consists of four chapters: First, the Sorrow; second, the Deliverer; third, the Deliverer; fourth, the Deliverer.

DRAMATIC

THE first part of next week at the theater will be given up to politics, and the re-appearance of "Parsifal" will come as a pleasant change on Friday. The engagement will last three performances in all with a Saturday matinee. The story of "Parsifal" both in its dramatic and operatic form is so world famous that it needs no repeating. The company which presents it here is under the management of Emory & Martin, and it is claimed that the cast is made up of strong principals throughout. The scenic invention we are promised, as well as the costumes, is one of the strongest features of the management has presented this season. Manager Pyper looks for strong business and all preparations have been made for a rush when the box office opens on Wednesday next.

Further details of "Parsifal" will be found in another column on this page.

Manager Pyper has some big head-liners booked at the theater between this time and the holidays. Among the more notable in the list are "The Lion and the Mouse," Maxine Elliott in her new play, "The Merry Wives of Windsor," aided by Nellie McHenry, and Norma Hackett, "The Sign of the Cross," and "The Sultan of Sulu." All these attractions and several others will be seen at the theater before the end of the year.

Manager Pyper was much disappointed during the week to receive a dispatch announcing the cancellation of the dates of Chevalier and Yvette Guilbert. What has happened to interrupt this unit of the distinguished English cockney singer, and the famous French balladist, is not yet known. Manager Fred Graham was about to start a subscription list throughout the city when word came of the cancellation.

"Peck's Bad Boy" is coming again and the Grand will make a special feature of it four nights next week. As every one knows, the book of "Peck's Bad Boy" was written by Hon. George W. Peck, just before he was elected governor of Wisconsin. The book was staged not long after, and for 20 years it has held the boards, the music in it being changed from season to season to bring it up to date. The fun is on the fast and fur-

ous order, and the company presenting it is said to be fully capable.

For the latter part of the week the Grand announces J. C. Stewart's musical farce entitled "The Two Johns." Its revival this season is said to be far more pretentious than when it was seen here before, new jokes, new songs, and new specialties having been interpolated. In addition to this a number of vaudeville acts have been secured, the artists being selected from the different vaudeville houses of the largest cities. The management promises an endless succession of laughs to all who attend.

Next week, commencing Monday night, the Orpheum top-liner will be a "boy and girl act" with metropolitan trimmings. This offering sails under the title of Gus Edwards' "School Boys and School Girls." The first scene is laid in the classroom of "primary No. 21," an east side New York public school. All the polyglot types are represented and the pupils riot while left with a monitor in the absence of the teacher. They sing, dance and recite, the Italian boy's dissertation on "George de Wash" being among the features. The second scene is laid outside the school building with an Italian organ grinder and his monkey as the orchestra that furnishes more dancing. A number of good songs specially written for this piece by Mr. Edwards are rendered during the act. Second place is given on the bill to Nai Leroy and Minnie Woodford, a couple who have a talking act just a little different from the usual run. Adeline Roattino, prima donna, and Clara Stevens, premier danseuse, introduce a novel act that is entirely their own, called, "Scenes in a Wisteria Bower," and among the other good features on the bill are Gilligan and Perry, who have a stunt entitled, "The Cowboy



ROATTINO AND STEVENS.

Prima Donna and Premier Danseuse at the Orpheum Next Week.

and the Coon," Okura Wonders, Japanese and German jugglers and foot balancers, and Hayward, Conroy and Hayward, who present a comedy sketch entitled "Marriage Sublime." The ever-popular kinodrome will throw on the screen a couple of good motion pictures.

THEATRE GOSSIP

Olga Nethersole will sail for New York early in November, beginning her tour in Pittsburgh on November 16.

David Warfield's first experience in a theater was in the capacity of the program boy at the standard in San Francisco.

Late this month James K. Hackett will produce "The Masquerader," a dramatization of Mrs. Katherine Cecil Thurston's novel of the same name.

Nat C. Goodwin, Sr., father of the comedian, celebrated his golden wedding at Boston recently. Mr. Goodwin Jr., and Maxine Elliott attended the celebration.

William H. Thompson, who starred last season in a drama entitled "The Bishop," has signed a contract to appear in vaudeville in a sketch by Clay M. Greene, entitled "For Love's Sweet Sake."

Chauncey Gileott is playing one of the best engagements he has ever had in Chicago in McVicker's theater. His new play "Eileen Ashore" is the most successful of any play he has had in several seasons.

Supporting Mrs. Minnie Madden

Fiske in the "New York Idea" this season are John Mason, George Arliss, William B. Mack, Robert V. Ford, Ida Vernon and Leonard Sheppard. This will make a remarkably strong cast.

Miss Marlowe and Mr. Sothorn are announced to play next spring one-night engagements in Paris, Brussels, Rome, Vienna and Berlin, winding up with a performance of "Hamlet" at Elsinore, the Danish town made famous by Shakespeare in that tragedy.

Alfred Fraund, a young man who has been annoying Margaret Anglin with persistent attentions, was arrested last week and sent to Bellevue hospital for examination as to his sanity. Miss Anglin says that he has annoyed her for the past 15 months by sending her letters and waiting outside the theater to attempt to speak to her.

David Belasco wrote his first drama at the age of 14. It was called "Jim Black, or the Regulator's Revenge," and was acted by his boyhood companions, with himself in the leading role. But it is a wide gap that separates "Jim Black" from the artistic spirit of "The Girl of the Golden West."

"Vat is garlie?" asks August Poonis, the sentimental young German musician, of Herr von Barwig, in the famous supper scene in "The Mistle Master," in which Mr. Belasco is presenting David Warfield. "Garlie," echoes Warfield, "garlie is a vegetable limburger!" And the audience has an attack of hysterical laughter.

The Colonial theater, San Francisco, the first substantial theater since the earthquake, opened on Oct. 6, with "The Man from Mexico." The house has been sold out for every performance since. The stock company headed by Izetta Jewell and Frank Bacon, has already established itself with the audiences, and prospects are good for a record-breaking season.

Americans familiar with the story of Arthur Wing Pinero's new play, "The House in Order," are struck with its likeness to Margaret Deland's story, "Exceeding High Mountain." Miss Deland's tale antedates Mr. Pinero's drama by several years. The celebrated English author is far too prolific to be obliged to borrow his plots, and therefore the resemblance must be attributed to coincidence.

Mr. Louis N. Parker may now be said to hold the position of "Grand Pageant Master" in England. He seems to have infected the whole country with a passion for the revival of the pageants of ancient times, and nobody but he apparently is regarded as fit to superintend them. He has now been retained, especially to supervise a coming pageant at Bury St. Edmunds, which will illustrate the history of that famous old town from A. D. 50 up to the times of James I.

A new tragedy has just been written by Gabriele d'Annunzio, that prince of syntarites, most energetic of workers, and most changeable of men. The title of the play is "More Than Love," and it will be produced in Rome at an early date. It is in two acts of an hour and twenty minutes each. It is an up-to-date romance, and those who have read it say it has intense dramatic situations, especially the night spent in the gambling den.

Mr. Ben Greet, who is in England, takes a delightfully optimistic view of the condition of the drama in the United States. In talking with a reporter, after deplored the stagnation in things theatrical in England, he proceeded to say: "In America, on the other hand, everything is active and full of life."

Certainly they have not, broadly speaking, such good acting in Shakespearean and serious plays as we have, and their drama is even more frivolous and thoughtless than ours—but there is an ever-increasing intellectual public demanding higher class plays, and there is no doubt whatever that they will rapidly get them. The future in America is extraordinarily bright."

When Robert Edson walked into his garden at his country place in Sag Harbor a few mornings ago he found his gardener with a small oil can limbering up the lawn mower.

"Where did you get the oil?" asked Edson.

"In the cellar, sir."

"We had no machine oil in the cellar."

"I know it, sir."

"Well, what are you using?"

"The oil from the Italian can I found there."

"My Italian oil! My salad oil!" exclaimed Edson. "Stop it, man! Stop it! I brought that all the way from Rome, and it cost me as much as your month's wages."

Mr. Emanuel Lederer believes in protecting his copyright of Old Heidelberg. After bringing action in which a permanent injunction has been obtained against George Morehead for a wrongful translation of Old Heidelberg, an action was brought against Dick Ferris, who had played the Morehead translation, to recover the penalties in such cases under the United States copyright laws of \$100 for the first performance and \$50 for each subsequent performance, amounting in all to \$550 for producing the play in the city of Minneapolis, Minn. He then having discovered that Brentano's had imported and were offering for sale the French translation of Old Heidelberg under the title of Vieil Heidelberg.

Brentano's. Persons who own copyrights under the United States laws have ample protection if they will only proceed to enforce their rights. The proceedings against Dick Ferris and this action against Brentano's are the first to be brought of their kind for the offense charged in these cases.

SALT LAKE THEATRE GEO. D. PYPER, MANAGER. CURTAIN 8:15.

FRIDAY AND SATURDAY NOV. 2-3

MATINEE SATURDAY.

Messrs. Martin and Emery's Majestic presentation of the great Sacred Festival Drama.

PARSIFAL!

The Most Imposing Production Ever Sent on Tour

Evening Performances at 7:45; Matinee at 2 sharp.

PRICES: 25c to \$1.50 FOR EVENINGS. 25c to \$1.00 FOR MATINEES. Sale Opens Wednesday at 10 a. m.

Grand Theatre SALT LAKE'S MOST POPULAR PLAY HOUSE

FOUR NIGHTS, STARTING NEXT WEEK. SOUVENIR MATINEE WEDNESDAY.

If You Can Laugh, You Can't Stay Away. Everybody's Particular Play.

Now a 21 Year's Continuous Triumph. Bigger, Better, Brighter Than Ever. With a Master Metropolitan Company of Mirth-Makers. Prices, 25, 50, 75 cents—Matinee, 15 and 25 cents.

3 Nights, Starting Thursday, November 1st. MATINEE SATURDAY.

J. C. Stewart's Merry Musical Farce.

THE TWO JOHNS

The Show That Has Made Millions Laugh. The Limit in Original Features—High Class Specialties and Catchy Music. Prices, 25, 50, 75 cents—Matinee 15 and 25 cents.

Orpheum Modern Vaudeville.

ALL NEXT WEEK.

GUS EDWARDS, School Boys and Girls, In a Singing and Dancing Novelty.

LEROY & WOODFORD, Jovial Conversationalists.

ROATTINO & STEVENS, Prima Donna, Premier Danseuse.

GILLIHAN & PERRY, The Cowboy and the Coon.

O'KURA WONDERS, Foot Balancing and Juggling.

Hayward, Conroy & Hayward, In "Marriage is Sublime."

KINODROME Moving Pictures.

Every evening (except Sunday) 75, 50, 25 cents. Box seats, \$1. Matinee Tuesday, Thursday and Saturday 50c, 25c and 10 cents. Box seats 75c.