

Dramatic AND Musical

Jolly May Irwin, who has not been seen in Salt Lake for several years, comes back to us next Thursday and Friday in her new play entitled "Mrs. Black is Back." Miss Irwin is too well known to need many words of introduction. She brings her own New York company and a play of the rollicking sort, the especial kind in which she always shines. This particular play is said to give Miss Irwin any number of opportunities, and her part in it is that of a blushing bride of 36 who "chops off" seven years for purposes that will be apparent. It goes without saying that she has several songs to render, and her rag time ensembles entitled "I Love to Two-Step" and "Nothin' but Talk" are said to be gems in their way.

The attraction at Utah Park theatre, next week, beginning Monday, will be the Empire Theatre company in a rollicking farce comedy entitled "The Man from Japan." This organization has been playing eastern territory exclusively and jumped direct from Chicago to Salt Lake to open its western tour in this city.

The regular season of the Lyric theatre, formerly the Utah Park, will open next Saturday night. The attraction being "The Colonial Belle" remounted by the Campbell Drew Amusement company. "The Colonial Belle" belongs to the new school of high class burlesque and vaudeville. The company are Chas. Robinson, comedian, the Parrel-Taylor trio, and Chas. F. Carlson, who has been followed by a round of vaudeville and burlesque acts, concluding with the finale entitled "Cohen, the Count."

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Mrs. Martha Royce King left yesterday for New York on a vacation. She will be gone until Oct. 1 next. She will visit with Mr. and Mrs. Edwin M. Royce at Avon, N. J., also with Mr. and Mrs. Royce in New York. She will also attend prominent musical and musical functions, so that she will return well prepared for the winter's work.

Miss Sigrid Pederson, alto, R. H. Sidway, tenor, and John P. Robinson, will sing tomorrow afternoon and evening at Lagoon, and another feature on the program will be a concert and trombone duo between Messrs. Higer and Montgomery. The conductor of the orchestra is Willard Youngdale.

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SHARPS and FLATS.

Forty concerts have so far been arranged for Mrs. Emma Calve's American tour this winter.

Lulu Glaser's new musical piece will be given the name of either "Miss Two Dollars" or "The Yankee Girl." Victor Herbert is the composer.

Signor Campanari is again to make four this fall and early winter at the head of his own company. California and the northwest will be included in his itinerary for the coming season.

Madame Fionis Eames will be heard this season for the first time in a concert series that will begin in October next. Madame Eames is under the management of Henry Wolfsohn.

In "Veronique," the big London musical success that will follow "The Earl and the Bumpkin" at the Broadway

Theater, New York, the original of the swing songs will be presented. This feature has been copied in two American productions.

The recent ninetieth birthday of Franz (who died in 1825) was made the occasion of comment in a number of German daily and musical journals, suggesting the hope that the tide has turned and that Franz will at last come to his own in the concert halls. He had to suffer much during all his life from not only the neglect, but the active hostility of professional musicians.

Madame Johanna Gadski's European engagements will keep her abroad until the latter part of October. She will begin her second American concert and recital tour early in November, her first engagements being with the Boston Symphony orchestra. Madame Gadski has repeated her artistic triumphs at all the great festivals in Europe and will sing next month at an important festival in Cologne. It is probable that she will appear at no less than 25 concerts in America the coming season.

The orchestral musicians of New York are in a musical crisis of that city, who form unions and keep their feet in the trough, and grumble if they earn

more than \$100 a week. The Lyric theatre, formerly the Utah Park, will open next Saturday night. The attraction being "The Colonial Belle" remounted by the Campbell Drew Amusement company. "The Colonial Belle" belongs to the new school of high class burlesque and vaudeville. The company are Chas. Robinson, comedian, the Parrel-Taylor trio, and Chas. F. Carlson, who has been followed by a round of vaudeville and burlesque acts, concluding with the finale entitled "Cohen, the Count."

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Vocal and Instrumental Concert at Lagoon, Sunday, Aug. 20, 4 and 7 p. m.

THEATRE GOSSIP

George Ade's newest comedy, "The Bad Samaritan," will open the Garden theatre, New York, Sept. 11. The first performance will be at the Columbia theatre, Washington.

Ezra Kendall is rehearsing his new play, called "The Barnstormer." It is by Sidney Rosenfeld, and will probably be given the first presentation when the company reaches Portland, Ore.

Mrs. Alice Hegan Rice, the creator of "Mrs. Wiggs" and "Lacey May," has drawn nearly \$20,000 in royalties from the two stories and the play, "Mrs. Wiggs of the Cabbage Patch," founded upon them.

"The County Chairman" starts on its third year of success at Atlantic City on Aug. 28. The cast will be practically the same as last year and will include Mabel Arbuckle, Willis P. Sweetman and others.

Mr. Woodson Grossmith's new play, "The Buffon," is in rehearsal in London. It is in four acts, and, as has been said before, deals with art and artists. Some of the characters are supposed to have living prototypes.

Clyde Fitch, who is in London, has selected the title for his new Viola Allen play. It will be called "The Comedy Masque." In the play Miss Allen impersonates a great actress, and it offers her every opportunity to display her abilities.

The Shuberts have purchased the stage rights to Agnes and Edgerton Castle's novel "The Secret Orchards." Channing Pollock will make the dramatization. The piece will be presented in December, with a well known star at the head of the cast.

The interesting announcement is made that Miss M. C. Kelly will begin a farewell tour in "Nashville," "Much Ado About Nothing" and "Mary Stuart" in October. A well known male star, whose name has not yet been announced, will accompany her.

Madame Refine is said to be trying to secure the London Royalty theatre with the view of making a permanent French theatre of it. Her idea is to present there a succession of French stars, including those already known to Londoners and others.

Julie Herne has been engaged by Henry W. Savage for the role of Rose Dawson in the new E. E. Kilday comedy, which will be introduced by Raymond Hitchcock as a "straight" comedy star. Miss Herne is a daughter of the late James A. Herne and has won considerable reputation as a playwright.

Miss Cio Graves's play for Miss Lena Ashwell is concerned with events in Paris during the reign of Louis XV. and about 1760. The heroine is not other Louise de la Valliere or Henriette d'Orleans. King Louis is to be a prominent figure. The one scene of the three acts is a salon in Versailles.

Clara Morris has been engaged for a vaudeville tour, during which she will present some of her own compositions. Henry Clay Barnabee will give a monologue, and Harry Lory, the former star of "The Still Alarm," will play a one-act play, "Pajamas," with a small company.

Hazard Short has been engaged to create an important role in "Clyde Fitch's new play for Miss Allen's use next season. Mr. Short is an English actor who was brought to this country a few years ago to support John Drew. He has made several hits, notably "The Englishman in Paris," "The Stubbornness of Geraldine."

Charles Frohman has arranged with Sir Charles Wyndham and Mrs. Moore to return to America after the New Year for a 15 weeks' tour. He had also arranged to bring over Sir Henry Irving, who comes over from next October for his farewell tour. John Fare will also be seen that season in America.

Miss Annie Hughes is engaged upon a play for Miss Ellen Terry, in which that popular actress will appear as Mary Queen of Scots, in her younger days. Miss Hughes tells a true story of a beautiful lover, who has to give place to Robert Darnley, with whom Mary enters into a "marriage of convenience."

Preparations for Ross Coghlan's starring tour in "The Duke of Killarney" are now well under way. Miss Coghlan will assume the role of the staid matron's widow, which fell to Fannie Brown. For her supporting company Miss Coghlan has chosen Sarah Madden, Miss Phillips, Wallace Brinkley, Lynn Pratt and Matt Cody.

E. H. Sothern and Julia Marlowe return from England in four weeks for rehearsals of "The Tempest," "The Sherry," "Twelfth Night" and "The Merchant of Venice," in which Charles Frohman will present them at the Knickerbocker theatre, New York, in November, and on tour. At the end of the season here they will appear in London.

Mrs. James K. Hackett (Mary Manning) has given up all professional engagements to take care of her eight-months old baby, now dangerously ill at The Naples Hotel, where she formerly lived. E. C. Benedict, the banker in Greenwich, Conn. When Mrs. Hackett went to Europe the child was left in charge of Mrs. Hackett, her mother-in-law, and a nurse, but when the baby became ill Mrs. Hackett returned from abroad and has devoted all her time to the child.

Sarah Bernhardt, whose American tour is to begin in Chicago next November, is a full-of-all-trades, though mistress of one. Mme. Bernhardt has not only found time in her life to be a great actress, but also to paint excellent portraits and to write plays of exceptional merit. One of these, "Adrienne Lecouvreur," she will produce in this country. The drama has already been done in Paris, and is said to be an exceptionally vivid handling of the career of the celebrated actress, who is its heroine.

In Hamburg the ventilation of theaters and opera houses was discussed the other day by experts from various cities. Considerable differences of opinion prevailed. Director Pfotzner of Dresden was the principal speaker. He held that it was easier to maintain a uniform temperature in a theater if the ventilation was downwards, but, on all other grounds, the upwards system was he thought, preferable. In case of fire the downward ventilation would aggravate the disaster.

As a certain class of French plays do not go too well in this country, though great successes in Paris, the authors over there are thinking of writing their works on a sort of double-barreled plan that will hit both the native and foreign public. They are considering the advisability of writing their plays that concern the marital



PROF. JOSEPH BALLANTYNE.

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relation and its eccentric details with the French style, for home consumption, and the other so modified that it will cause their work to pass current with our more prudish and particular nation.

Mr. E. S. Willard, who is enjoying a holiday in England, will sail in September for Montreal, where on Oct. 2 he expects to make a new tour for his old plays, which he still finds sufficiently attractive to draw large houses. But, as already announced, he intends to revive "The Foot's Revenge." His contracts carry him up to February, when he will appear in Boston, and after that he may return to England for the London season. Nothing definite is settled, however, as much will depend upon the success or failure of a new play which has been written for him.

It appears that Madame Duse is not to be seen in the United States next season after all. The reports about her movements have been so contradictory that it is difficult to know what

to believe, but it is announced authoritatively that she will not visit this country for another year, if ever. If there be any solid foundation for some of the rumors published in European journals, her absolute retirement from the stage at an early date is not altogether impossible. But nothing is less trustworthy than most of the current gossip about players.

The American author has not been entirely forgotten in Mr. Charles Frohman's plans for the coming season. In the list of new plays are "Clara," by William Gillette, Augustus Thomas's comedy for John Drew, "Wolfville," by Clyde Fitch and Willis Steele, "The American Lion," by George H. Broadhurst and C. T. Casper, "Mirage," by Ella Wheeler Wilcox and Laurence Seale, "On the Love Path," by C. M. S. McCallan, "Just out of College," by George Ade, "Old George (Frothingham)," by Paul M. Potter and George Horace Lorimer, and a new society comedy by Augustus Thomas. Unfortunately, there is no revelation of new rising talent.

THE OGDEN CHOIR'S PORTLAND PROGRAMS

THE first appearance in Portland of the Ogden Tabernacle choir will occur Monday evening next, when they sing McClellan's

Trifurcation Ode at the session of the Trifurcation congress. On Thursday, the 24th, Utah day, the choir will again be heard in Festival Hall. The program for the two public concerts are as follows:

FESTIVAL HALL TUESDAY NIGHT, AUG. 22.

Soldiers' Chorus from "Faust," Gounod. Ogden Mormon Tabernacle Choir, Soloists: Arla, Pearl of Brazil, David, Miss Emma Lamy Gates.

Violin and Piano, "Faust Fantasy," by Willard E. Weihe and John J. McClellan.

Chorus, "In Thee, O Lord, Do I Put My Trust," by Charles Wyndham and Mrs. Moore.

Ogden Mormon Tabernacle Choir, Soloists: Arla, Pearl of Brazil, David, Miss Emma Lamy Gates.

(a) "Du bist die Ruh," Schubert. (b) "Petite Rose," Chopin. (c) "Lullaby," by Miss Gates.

Chorus, "God Is Our Refuge" (from 46th Psalm), by Buck Ogden Mormon Tabernacle Choir, Violin and Piano, "Airs Hongrois."

(Variations) by Ernst. Mr. Weihe and Mr. McClellan. Inflammation (From Stabat Mater) by Rossini.

SECOND NIGHT, WEDNESDAY, AUG. 23.

Chorus, "Gallant Troubadour," by Willard E. Weihe and John J. McClellan.

Violin and Piano, "Second Concerto" (from "Lazaretti"), by Wladyslaw Wladyslawski.

III. Allegro Moderato (a la Zingaresca) by Willard E. Weihe and John J. McClellan.

Chorus, "O Italia, Italia Beloved" (from "Lazaretti"), by Wladyslaw Wladyslawski.

Ogden Mormon Tabernacle Choir, Soloists: Arla, Pearl of Brazil, David, Miss Emma Lamy Gates.

(a) "Old English" (b) "Swiss Song" (c) "Ganz" (d) "Spring Time" by Strauss Palmer.

Ogden Mormon Tabernacle Choir, Arla, Lakme, "Ball Song" by Delibes.

Violin and Piano, "Airs Hongrois" by Miss Gates.



AMELIA BINGHAM TO BE A PROCTOR STAR.

This is a recent photograph of the popular actress, who after a long struggle, in the course of which she has made a great deal of money, only to lose it again, will settle down in New York as a star at the popular priced house, Proctor's Fifth Avenue theatre. Miss Bingham is a hard and conscientious worker, and she made a special good impression in Salt Lake. The offer made her by Proctor, however, was tempting enough to induce her to abandon the field of dramatic production and to settle down as a popular priced star.

Leander Richardson's Letter

NEW YORK, Aug. 15.—Not very long ago Henry W. Savage remarked, in a casual way, that he was going to take it easy this year by way of relief from the long stretch of hard work with which he had been associated for many seasons without break or let-up. Mr. Savage's idea of taking it easy will doubtless surprise a good many persons who

has always been his custom heretofore to apply himself to business far into the night and to begin again next morning before most of his business associates were out of bed. He had to quit that sort of thing ultimately, however, for his nervous system went to pieces under the crushing impact, compelling the impression to extract many of the details of his occupation to Col. Edward A. Bralen, his general manager, and George Marion, his general stage director. Up to that time Mr. Savage had experienced an altogether marvelous faculty of individually taking up even the smallest points of his business and disposing of them himself. His energy was boundless and he worked at top speed all the time. It had a journey to make—and he frequently set out upon tours embracing the entire country in order to see the various organizations—he would stick to his desk until it was five minutes of his train time and then compel the cabman to land his horse (ride and run) that a moment might be saved. If Mr. Savage ever reached the railway platform three minutes ahead of starting time he would find a lot of things to do. He would take a look at the things to be considered, perhaps, but not surprising that he should consider his present regime as being not in the line of real industry.

There is one other number in New York these days whose gluttony for hard work is phenomenal and whose continuance without collapse in the path he has followed for 25 years or more is a matter of amazement. Charles Frohman, the manager of this city's twelve companies, is no longer in New York ranging all the way from sentimental drama to light musical comedy. In several of these Mr. Frohman is his own stage director. It is his custom to take one organization in charge in the morning, another in the afternoon and a third at night, so that he gets from nine to 15 hours of actual presence on the stage in every full day. At 9 o'clock in the morning, and sometimes earlier, Mr. Frohman directs the rehearsal of his companies and holds interviews by appointment. Then off he goes to the theatre, and when it is all over, at 10 or 11 o'clock in the evening, he frequently rounds out the day's occupation by reading a manuscript and deciding upon its merits. It is not generally known, but it is nevertheless a fact, that Mr. Frohman personally engages, or directs the engagement of every solitary man and woman in his employ, even to the chorus girls of his big musical shows. This in itself would keep an ordinary human being keenly alive to the fact that he was "going home," but it forms an infinitesimal part of the colossal task of this great actor and tireless man. Mr. Frohman once upon a time was wont to take some little recreation in a big Parkland automobile which he imported to this country along with a Parisian chauffeur. The driver of the machine was an employee and when Mr. Frohman stopped for dinner at Chateaufort, the country club, or any of the other outlying resorts, it used to take the chauffeur two solid hours to fulfil his report, the bills for which would run from six to ten dollars. The manager didn't mind the money, but he couldn't stand the expenditure of time, and so one night when the Frenchman was "up" over the impudence of his employee, he was abruptly dismissed and a few days later Mr. Frohman sold his Parkland for about 25 per cent of what it cost him. Since then a cab or victoria for him.

Of course, there are other heavy workers in the amusement line. David Belasco is one of them. He gives himself over to business cares in the daytime and at night he writes away upon a new play sometimes keeping at it until daylight. The night habit has always been Belasco's. Long before he entered the business of management there was a light in his window until dawn, and when he wasn't actually penning the dialogue of his different characters he was walking up and down the floor, calculating, stamping, his feet, wringing his hands and acting out the scenes which were taking their first feasible form in his mind. That is from the frames his play goes over over times innumerable, occasionally putting in a solid month upon a single scene. This, perhaps, is one of the reasons of his unvarying success as a dramatist. There is no slacking or slighting upon any part of a Belasco manuscript.

A. L. Erlanger, in the conduct of his operations, is totally unlike any of the other big men in the amusement field. He employs himself on schedule time and there is rarely an infraction of his systematic life. He is a great believer in physical exercise and he is frequently going behind spirited trotters every morning in the early hours. Of late years it has been Mr. Erlanger's custom to leave his office at about four o'clock in the afternoon and repair to a gymnasium where he devotes an hour or more to physical training. He is a fine amateur boxer, fully capable of giving some of the good professional a stiff run for first honors. Of course, Mr. Erlanger frequently has to work nights, for a man as busy as he could not possibly compress his labors within the limits of the ordinary business day. But when it comes to the matter of taking care of himself, he will shirk everything and start briskly for the gymnasium. Mr. Erlanger likes life and intends to stay here a long time.

They're off for the theatrical season. The Knickerbocker theatre reopened on Monday night with Frank Dalton and his company in "Sagebrush." The theatre, which has been in business since Fred Wright's production of "York State Folks," which has been immensely successful for several seasons outside the city, is the American theatre, under the direction of its new manager, William T. Keogh, began the fall and winter term on Monday evening with Howard Hall as the star performer in a new thriller called "The Millionaire Detective." The audience was moved to tumultuous acclaim. Mr. Keogh's other theatre, the Star, one of the most prosperous places of amusement property in all New York, is booming along at its customary gait with melodramatic attractions which are changed weekly. The Murray Hill theatre, conducted upon similar lines, is under way for the autumn and winter period. On Saturday night, at the Grand Opera house, Mr. Savage's "Woodland," with Harry Bulger at the head of the cast, will be presented. Next Monday, "The Pearl and the Pumpkin," which, by all accounts, has scored a more emphatic success at Boston, will be the initial attraction of the Broadway theatre. Twenty-four hours later, Easy Dawson, with Raymond Hitchcock in a new character provided by Edward E. Kilday, will signalize the opening of Wallack's. The Lyceum will begin on Monday of that week the career of George H. Broadhurst in "Mrs. Loringwell's Box." At the same time Blanche Walsh, in "The Woman in the Case," will introduce herself to this community at the Madison Square. Thus, yet again, we are directly upon the verge of the theatrical season almost before we knew it.

The report that Glen Island, for two generations noted as a large summer amusement resort under the ownership of the Starin family, has been acquired by Thompson and Dundy, is of interest for several reasons. In the first place, it was the establishing of Luna Park that destroyed Glen Island as a profitable investment. Luna was so much of an improvement upon anything that had ever been undertaken for the hot weather entertainment of the public that you couldn't have dragged people to Glen Island with a police patrol. For the old Starin standstill passed into innocuous desuetude and this year it has been closed up entirely. What Thompson and Dundy intend to do with the

place is a mystery which as yet they decline to divulge. But when they finally get the island under way they will be in a position to avoid at least one difficulty that besets them at Luna Park—that is the difficulty of transportation. Although they have a line of special express trains from the city to the island, and while all the other vehicles for carrying the people to Glen Island are directed to land, there is a limit to the carrying capacity and the difficulty of opening up new channels. This may be enough to keep them from ever, for no matter how great one's business may be, it is not satisfactory to have a limit placed upon it by outside influences. At Glen Island no such situation will exist for it will be merely a question of furnishing travel facilities with an extra open gate as to their number and extent.

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Harry Bulger, retired on Saturday from the Waltham Green show and on the same evening will join the "Woodland" company. Bulger has been steadily steadily since last autumn with not a single break in his career was a break of his arm sustained during the "Woodland" performance.

Nellie McHenry, who has been touring again this season in "Miles," Robert Fulford, who owns the piece, made a fortune out of it during the life of his wife, and she has been touring since her death he sold the performing rights to Nellie McHenry for the nominal sum of \$1 a night in order to give her an opportunity to realize her fortunes. Since then Miss McHenry has made an average of \$20,000 a year upon her starting tours.

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CHAS. KENT, Baritone.

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