DESERET EVENING NEWS SATURDAY JULY 27 1907



made his first hit in Sait Lake as a member of the company presenting "The Lost Paradise, many of his minirers have been tollowing the career up the ladder of fame in the east, He has never visited the west a second time, but his name has been connected with a host of big eastern' productions in the last 10 years, and now no has taken to the road at the head of the company rendering "The Prince Chap," which opens here next Thursday evening. This, by the way, will be the first night of the new season by this company, as it will tour the Pacific coast before returning to New York. Mr. Scott, however, has slayed the part many times in the Madison Square theater and the company he brings is especially selected The Prince Chap" is a play, not entirely a comedy, and was first brought out by Sir Charles Wyndham in London. It has had a long and successful run in New York and the press notices were most enthusiastic. It is a story of a waif adopted by an artist, and is full of both wentiment and huand is foll of both, of course, plays the part of the artist, The engagement is limited to three nights, commenc-ing Thursday, with a Saturday mati-. . .

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The announcement made in fast Saturday's News that the Salt Lake Opera company would present Del ven's beautiful opera "Robin Hood" nusteal circles and there was a uni-versal feeling of pleasure that we would have the opportunity of hearing this operatic gem by the home people. During the week Prof. John is enthusiastic over the class of singers secured. The pleasure among the members of the chorus, is no less marked, for all are full of real en-thusiasm over every line of the opera. The full list of the chorus is as

follows: Sopranos—May Alder, Ivy Evans, Miss Fitzpatrick, Mrs. Fred C, Gra-ham, Katie Gabbott, Lillian Hudson, Irene Kelly, Geitrude Kelly, Altos—Leo Davis, Claudia Holt, Mrs. Minnie Kingdon, Amy Osborn, Aura Rogers, Mamie Summerhays, Altee Webley

Alice Webley enors-John Bowers, Abbie Brain Tenors-John Bowers, A blue Brand, William Cooke, John Hand, Junes H. Nellson, Joseph Poll, J. Sneddon. Basses-A. E. Braby, Ivor Brind, J. S. Cornwall, Alex Crawford, Alvin Keddington, R. Ness, John D. Owen, Fred Sanford, Leo Fairbanks.

Next Monday will be a sort of gala night at the Orpheum when the popular stock company, headed by Mr. Phillips and Miss Moore, which has made so many friends in Salt Lake, will say good-bye. The bill for the occasion will be a revival of "What Happened to Jones" one of the biggest successes of the company. To make the closing night more in-teresting several additional attractions To make the closing high more he-teresting several additional attractions will be offered. Miss Moore and Mr. O'Meara will present the "balcony scene" from "Romeo and Juliet." It will afford these popular actors a fine opportunity to show their admirers what they can do in this field. Miss Florence will delight her friends with a monologue which are presented in a monologue which she presented in the eastern cities with fine success, while Mr. Roach will appear in his "black face act."

Maude Adams winds up her wonder-fully long and successful season in San Francisco tonight. She filled her engagement in Los Angeles ending last Saturday night, but the dramatic and musical committee of the University of California ange and her for a single nusical committee of the University of California enwaged her for a single performance tonight in the Greek the-ater of the great university. This will be an almost open-air affair, and under the influence of the full moon, a great stage presentation is promised. Her company will be the same as that with which she appeared in Salt Lake, and the bill will be "L'Aigion." After to-night's presentation Miss Adams good to New York where she will rest until



*********************** CYRIL SCOTT AND LITTLE BERYL PULLMAN In "The Prince Chap."

LOCAL MUSIC NOTES.

NE of the disadvantages of attempting to write up a musical program without anticipating possible changes, was illustrated somewhat emphatically in one of Thursday morning's papers in reporting the proceedings of the previous evening at Wandamere. The first number on the program, as printed, was a double plano number to be given by Prof McClellan and Miss Rita Jackman. Owing to the absence of the second plano, Miss Jackman gave the number alone, and she played the great Appassionata Sonata of Beethoven. The paper in question gravely reported the performance as though no change whatever had been made, and airily detailed the responses to recalls by Prof. McClellan and Miss Jackman, with the elegant bows they made in acknowledgment, Another morning paper, while correctly reporting the nature of the performance, refered to the composition as "Mozart's Appassionato." A little care in ascertaining the facts would have prevented such amusing blunders,

Mme, Amanda Swenson will take a vacation from her year's labors during August.

La Hache's "Ecce Panis" will be given tomorrow morning, in St. Mary's cathedral, by Miss Valentine Mary's cathedrai, by Miss Valentine Grant of Tacoma, soprano, Mr. Burke, tenor, and Mr. Goulet, baritone. Miss Grant leaves tomorrow evening for Los Angeles after a solourn of several weeks in this city, where the change in altitude has been of marked benefit to her throat. She has an unusually fine voice, and has achieved consider-able reputation as an instructor in voice culture, both in Tacoma and in Chicazo. Thicago,

Mr. Brines will sing an effectory colo at St. Paul's church tomorrow morning. The choir enjoyed a picnic Wednesday at Pharaoh's glen.

Held's band will give a popular program tomorrow afternoon, at Liberty park, including grand selections from the opera of "Carmen," Suppe's over-ture to the "Siege of Rochelle," the Lemare Andantino, a selection from "The Strollers," and a trumpet solo by Mr. Held of "I'm Dreaming of You." The attendance each afternoon is very large, and the plaza for a long dis-tance around, is solid with listeners.

. . .

At the First Methodist church to-morrow morning, Organist Kimball will play an Andante by Farber, the Blach-Gounod "Ave Maria," and as a post-lude, Costa's "Triumphal March." The choir will sing anthems and there will be solos, both morning and evening.

SHARPS and FLATS

Paderewski has long been the most expensive of planists, but he has once more raised his prices. At his last Lon-don concert systeket cost a guinea. Every seat was taken and the bet profit for the two hours of playing was \$5,000, That is twice as much as Carupo gets for singing in a four-hour opera.

the young Italian composer, Domenico the young Italian composer, Domenico Monieone, and has already been given with success in Amsterdam. In Italy its production was confronted with legal difficulties. Mascagni and his publisher, Sonzogno, contested Verga's right to deliver his drama to another composer to be "operatized." The mat-ter has now been adjusted satisfactori-ly, However, and the new "Cavalleria Rusticana" is about to be given in Turin. Later the Turin company will produce it in all the larger Italian ci-ties.

> After many months of negotiation P. of. Arthur Nikisch, conductor of the Leipsic orchestra and of the opera in that city, has been induced to return to Boston to again become conductor of the Boston to again become conductor of the Boston to Again become conductor of the Boston to Karl Muck, who will re-tive from the conductorship of the Bos-ton symphony after next season. The Musical Courier will publish today from one of its European correspondents of ton symphony after next season. The Musical Courier will publish today from one of its European correspondents a cable dispatch telling of Prof. Nikisch's acceptance of the terms made him to again take charge of the orchestra in Boston, which he conducted from 1891 to 1893. It was reported several months ago from Europe that Prof. Nikisch had refused a salary of \$50,000 a year and a life insurance policy for \$125,000 to return to Boston for a term of years. Prof. Nikisch for years has been one of the foremost conductors in Europe. His work when in Boston was very sat-isfactory, and much regret was ex-pressed when he left that city to accept what would have-been a life position at the boad of the Conservatoire and opera in Leftber. The will take charge of the Boston-Symphony orchestra on Oct, 8, 1908,

Det. 8, 1908,

THEATER GOSSIP

"Esmeralda" is next week's attrac-tion by the stock company at the Fifth Avenue theater, New York. "Esmer-alda" was originally written by Frances Hodgson Burnett and William Gillette for the stock company at the Madi-son Square theater nearly a score of years ago and won a great success.

Grace George, having pleased the London public during her present stay here at the Duke of York's theater, her husband-maniger, William A. Brady, is contemplating for her a return en-gagement next spring in a repertory to include among other thics of

it is a good deal of a surprise to out-siders to learn how many successful plays have first fain idle in managers' desks. 'The Lion and the Mouse' is one of the best known examples. It was re-fused by two of the most prominent managers in New York, one of whom pronounced it amateurish and ex-pressed his surprise that Mr. Klein should offer him so noor a play. Yet should offer him so poor a play. Yet everybody knows what "The Lion and the Mouse' has meant to the author and

"Oh! I tell you there's hope for us e playwright continued, cheer-"Take Miss Crothers' charming he Three of Us," for another ex-I know Miss Crothers, and I all, fully, The the ample. I know Miss Crothers, and I know it took nearly a year to sell that play. Some 18 or 20 managers and stars refused it, and yet when the play was produced it was not only a great suc-cess critically but can all season in New York. And the play as it was per-formed differed only in minor details from the manuscript as it was original-by written. It isn't a yeve encouraging from the manuscript as it was original-ly written. It isn't a very encouraging thought for young dramatists that it took a year to sell 'The Three of Us.' And Miss Crothers had not only her own initiative but the influence and enthusiasm of the best known play-placing office in the world behind her. "Maybe you don't think I know what I'm talking about," the playwright continued earnestly as we sat slient, "but I do. I know these authors, and, whatever you may have heard to the

"but I do. I know these authors, and, whatever you may have heard to the contrary, you can bet your last dollar I'm telling you the facts—and you can count me in on half the bet. With managers as they are a little extra money won't be unwelcome," he con-cluded mournfully. "Oh! we're not doubting," we pro-tosted; "only it seems odd. Plays like 'Man and Superman' don't go beg-ging?"

'Ha!" he exclaimed. "They don't.

"Ha!" he exclaimed. "They don't. 'Man and Superman' lay around in book form, for months and months before Robert Loraine came across it and had the sense to keep the cables hot in his efforts to acquire it. Then when it was a success everyone marveled at his as-tuteness in being able to buy it. Yet his brilliancy was in discovering it, for there is no doubt that half a dozen managers could have bought it from Shaw if they had had the sense to want it.

"The Rose of the Rancho,' under its original title of 'Juanita,' went beg-ging till David Belasco got hold of it and turned it into a success of the New York season.

and turned it into a success of the New York season. "'Clothes' was tried on various agents and managers till Wagenhals and Kemper and Willaim A. Brady saw that it ought to be a piece of goods that would please the public's fancy— abd it was. 'The Road to Yesterday' under its original tile of 'Midsummer Eve' could not find a manager who did not think it silly until it reached the shrewd J. M. Allison of the Shubert company. The Shuberts then bought it, and it ran six months in New York. 'The Marriage of William Ashe,' Mrs. Humphry Ward's great novel, had been published for months without finding a possible purchaser until William A. Bradey bought the dramatic rights for his wife. nis wife.

Bradey bought the dramatic rights for his wife. "And it isn't only straight plays, either," the playwright hastened on. "but you find this same lack of judg-ment even in musical cornedy. Take "The Earl and the Girl' and "The Or-chid' for example, Both of these plays were tremendous successes in London, where each of them ran for nearly two years. Though they were purchasable, nobody took them until the Shuberts came along and imported them to this country and made a good many thou-sands of dollars out of each of them. "Perhaps you think that all this bad managerial judgment has been exer-cised only the fast season or so, but you can go back for years and find exactly the same thing. Did you know, for example, that 'The Climbers,' Clyde Flitch's most successful play, was re-fused by many managers, partly be-cause they thought the public would have no interest in a love story between man and wife and partly because It was thought that the scene in the first act in which the women just home from the funeral of one of the family sell their dresses to some friends who drop in on a vist of consolation would

sell their dresses to some friends who drop in on a visit of consolation would not be agreeable to the public. But

Amella Bingham, who finally took the play, appeared in it for nearly five years. 'Arizonn,' by Augustus Thomas, which laid the foundation of Kirke La Sell's fortune, was a drug on the mar-ket for a long while. Hall Calne's play, 'The Christian,' which is still being produced after many years of success, couldn't get a favorable hearing and it finally came to the hands of Liebler & Company after it had been in half a dozen managers' offices. 'Leah Kleschna,' in which Mrs. Fiske made so pronounced a hit, shared the same fate. 'Florodora,' even when it was a success in London, did not take, so far as America was concerned, as practi-cally every manager of repute in the country was offered it, and none would Amella Bingham, who finally took the play, appeared in it for nearly five

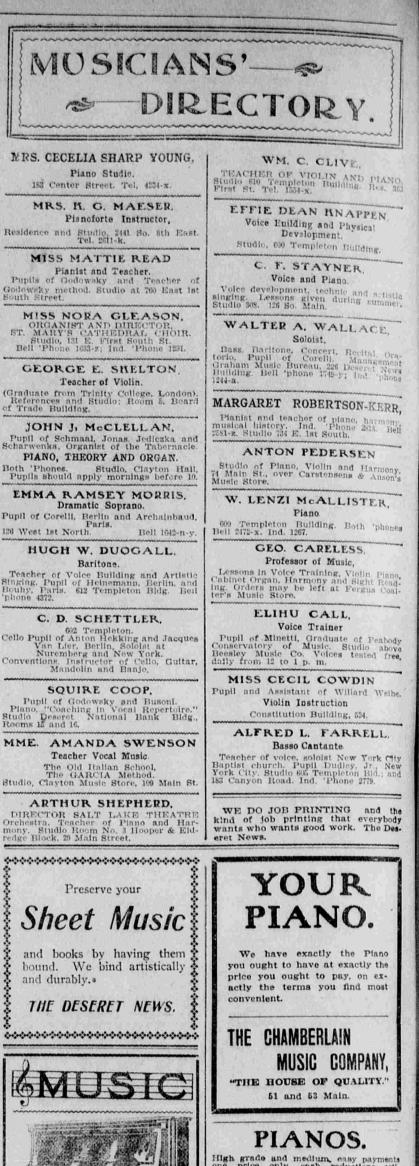
country was offered it, and none would consider it. Finally Fisher & Ryley then a new and unknown firm, secured would then a new and unknown firm, secured the American rights, and secured them easily, for the aathors were glad enough to have any one buy the play for America. When the place was first done at the Casino theater it played to bid business for the first two weaks, and Fisher & Ryley ser-iously considered ending its run. The story, in fact, is that they were hard put to raise sufficient funds to con-tinue for the third week. Then sud-denly the sextet, which, as you know, was the original and famous sextet, caught the public fancy, and "Floro-dora' ran for a full year to enormous business at the Casino. "There are besides many other ex-amples," the playwright concluded, "of managers' bad guesses, I suppose there are good reasons for this poor judg-ment, as play-producing is so much of a gamble. Still, it is encouraging to the young dramatist to know that the early careers of many plays give some

early careers of many plays give some indication that perhaps his manuscripts may evolually find a favorable career —at least that is what I hope for my own. . . .

own." If a little folly now and then is ex-cellent dramatic pabulum, much folly ought to be successful in the summer-time-that at least is the text appar-ently on which those who provide the summer show atop the New York thea-ater have gone on, for "The Folles of 1907" is, as the program describes it, "another one of those things" full of folly and foolishness and fun snd girls. That Mr. F. Ziegfeld, Jr., who con-ceived and produced this composite creation, knows the kind of roof-garden entertainment that New York's public wants is very evidently shown by the fact that you can't possibly get a seat on the New York roof anless you don't object to speculators' extortions. The book was written by Mr. Harry B. Smith, that master mechanic of mu-sical comedy, and he has built a struc-ture which you can take apart and twist around in any way you like and it will remain exactly as pleasing and as amusing as in its original form-from which one may gather that there is very little plot, much rhyme and no reason. The music is by "everybody." so the program states, and "e it is to Mr. Mitchell that one must give a tremendous amount of credit for the success of "The Follies of 1907." No more attractive, charming or less-garbed girls have been seen in musical comedy in New York in many a moon. Apart from Mr. Mitchell, the enter-tainment is full of novelties. One in particular made an enormous hit with the audience, and that is the song "I Want to be a Drummer in the Band." in which 24 girls in their best Sunday tights parade right through the audi-ence, giving one a very near view. There are some well known musical-comedy persons in the play, including

comedy persons in the play, including Emma Carus, Grace LaRue and Charles Ross, but the hit apparently is made by Bickel and Watson, who have risen to the New York Roof from the realms of Eighth avenue. A mong meny oth of Eighth avenue. Among many oth-er musical "stunts," they give a screamingly funny burlesque of a Ger-man band.

Altogether "The Follies of 1907" is a Altogether "The Follies of 1907" is a decided improvement over the vaude-ville which opened the New York Roof, and because of its novelty, fun and go it cannot help but be a decided suc-cess. And really it ought to have a longer life than the average roof-gar-den show built for the silly season. ROI COOPER MEGRUE.



ecial Correspondence. ONDON, July 18.—This is the period in London's theatrical year when actors have to take back seats. Description: The take back seats.

IN LONDON THEATERS.

will rest until New York where the opening of her fall season



FRENCH VAUDEVILLE STAR

FRENCH VAULEVILLE STAR Mile. Marie Loise, with her quaint Americanisms and cherming oncent, has made an instantaneous hit on the keith & Proctor circuit as the star in a playlet called "Ahead of the Show." She portrays a woman advance agent and the leading soubrette and sings and chaces most chamingly. She is a very attractive young woman, with a trim figure and billowy musses of furfy auburn hair. She was hitherto highly successful on the European concert stage.

to include among other things "The Wild Duck" and "The Lady from the Sea." Miss George closes her London ebgagement next Saturday.

Otts Skinner has salled for his an-Olis Skinner has sailed for his an-tual summer outing, during which he expects, with Mrs. Skinner, to be the guest of Thomas Hurdy'at his home in Devonshire. His play for next sea-son will be an English version of "La Rabouilleuse," originally produced at the Odeon in 1963, and revived recently at the Theater Antoine Alfred Best is preparing to go to Berlin next month, to study vocal culture. it the Theater Antoin

> One of Ezra Kendall's favorite stories is of an engagement he played many years ago in a small Indiana town. The manager of the opera house, a second story affair, was also the post-They always are in these towns, "Af-ter securing my poom at the hotel I went to the theater and asked him what kind of a show town it was, "'Wall," he replied, resting his arms on the counter and screwing his face up hilo an air of some importance."

up into an the of some importance, 'I ken't say how the town folks will like yer opry, but they certainly du tern out well fer a the here.'"

Ber oncert every ticket cost a gninea, Every seat was taken and the paroli for the two hours of playing the atoms of playing in a four at the present two hours of playing in a four at the present the atoms of playing in a four at the present play by Edwin for another season, will be in her support. The play will open at the Broadway thear the bases, will be in her support. The play will open at the Broadway thear the first play by Edwin for canada, will repeat two weeks at the interest two weeks at the interest.
The Shuberts are furnishing nearly at the troady and the broks of the active contains the Broadway thear the first of the summer theatrical fare for the conduct to the Pacific cost.
The Shuberts are furnishing nearly at the troads of the summer theatrical fare for the conduction the fact the first or the fact the first or the fact the fact for the fact the tart of the summer theatrical fare for the conduction the fact at two bills business in the Gariek theater during the conduction in which he is to the conduct a big business in the far the result for the summer the busines the fact the the summer theatrical fare for the conduction in which he is to the conduct a big business in the far the result in the Gariek theater during the season for conduct at two will be the present time. The summer the far the far the for the conduction in which he is to the conduct on the which he is to the far the far the form the summer to the far to the the state of the far the far the form the far the far the form the far the form the far the

THE PLAY IN NEW YORK.

EW YORK, July 22 .- "Some one once observed." the playwright remarked saplently, "that there are two sides to every question While this is more or less not an orig-

lyze it there is a good deal to be said in favor of the dramatist then he takes exception to the intellectual processos of solection made by many managers. Proof of this one may find in the num-ber of good plays that have, before their ultimate success, been rejected time after time!

San Brand Mary Barry

Dramatists are the people now,

and they are simply swarming in the metropolis at present, most of the Eng-

Special Correspondence.

and they are simply swarming in the metropolis at present, most of the Eng-lish ones who live out of London hav-ing come to rown to confer with man-agers, and a good many American and French authors being here, too, either on business or pleasure. Prominent in the throng is H. V. Es-mond, a young English actor-dramatist of whom a good deal was heard, par-ticularly in the United States, a few years ago, but who then rather dropped out of sight as a playwright, though he has kept on acting right along. Esmond wrote "When We Wene Twen-ty-one," it may be remembered, and "One Summer's Day," and rather big things were prophesided for him, but the pleces with which he followed these successes did not prove money-makers. Most people in London concluded that he had thrown aside his pen in dis-gust, but apparently, far from being discouraged, he has been writing plays harder than ever all the time, no less than three pleces from his pen being announced by different managements. One of these, as I wrote last week, found a purchaser in Cyril Maude, and for a while looked like being produced at one, owing to the childy reception given to Maude's present plece, the American "Earl of Pawtucket," by the London writes and "first nighters." Ac-cording to all accounts, however, the rest of the playgoing public like the "Earl" a good deal better than the "wise ones" did, in fact, Gus Thomas' comedy now looks like duplicating its American success at the Playhouse, so the Esmond play which Maude has up at sleeve is not likely to be needed for a long time. tong time

MAXINE ELLIGTT A FAVORITE. Meanwhile Londoners are looking for-ward with no little anticipation to the second of Esmond's new pieces which, as the cable dispatches may have an-nounced, will be produced at the Lyric at the beginning of next season by Maxine Elliott, who, with Nat Good-win, found so much fortune with "When We Were Twenty-One." She has not been seen here shoe her anogae. "When We Wore Twenty-One." She has not been seen here since her appear-ance two years ago in Clyde Fitch's "Her Own Way." and London-ers are gliad to welcome her back, es-pecially as it is announced that Es-mond's play, which is called "Under the Greenwood Tree," is on the lines of his cuccessful "Summer's Day." It has nothing to do, by the way, with Hardy's novel, but is described as "an open-air love story," the scene of which is laid in the heart of the New Forest. Of course, if successful here, you will have it in the United States, and perhaps anyway. Frank Curson will produce Esmond's other new play, which is not Esmond's other new play, while is not general source of the second second second second second yet named definitely, also early in the coming season, and the dramatist's friends are hoping he will go on now and gain the position he looked like capturing a few years ago.

CLYDE FITCH MAKES A HIT.

While this is more or less not an orig-inal observation, it was particularly called to my mind by your interview with a theatrical manager of a couple of weeks ago. He gave, no doubt, a very fair summary of the producer's viewpoint as regards the difficult ques-tion falls billion in his feelings about the mass of drivel that nour help but sympachies with him in his feelings about the mass of drivel that managers—but when you stop to ana-

FROHMAN IN ECSTACIES. Austin Strong is in town, too, and the author of "The Little Father of the Wilderness" must be somewhat de-lighted over the hit that his new piece.

ishiced over the hit that his new piece, "The Toy Maker of Nuremberg," has made with Charles Frohman, That sentleman, in fact, is as nearly in ec-stacles over this play as he ever permits himself to be-when a manuscript is concerned anyway. "I am so taken with the strength and human qualities of it," he said yester-day, "that I shall produce it in Lon-don and the United. States, and I lo not give the slightest thought to the outcome of the play. It is a piece which I must produce, This only proves that elecumstances, not men, rule. It is not I, but the irresistible qualities of the play, which are an-swerable for its production." You will agree that is pretty strong speaking. DRAMATIST OF THE HOUR, DRAMATIST OF THE HOUR.

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