



Harry B. Smith has long been famed as a writer of patent libretto factory that has turned out works good, bad, or indifferent, according to the time he was in, and the money he was paid. How good or bad the money was paid, how good or bad the libretto was, is another question. Such works as "Rob. Roy," "The Strollers," show him at his best. Things like "The Liberty Bell," show him at his worst. The "Liberty Bell" show him at his worst. The "Liberty Bell" show him at his worst. The "Liberty Bell" show him at his worst.

It is most pleasing to look over the San Francisco papers and note the enthusiastic reception which J. H. Stoddard was accorded there in "The Bonnie Brier Bush," last Monday night. The Examiner devotes almost half a page with illustrations to depicting the work and praising Stoddard. The other papers are hardly less profuse and the critic of the Chronicle, the well known Peter Robertson, himself a Scotchman, pays Stoddard a beautiful tribute for the rare fidelity with which he portrays the stern old Scotch minister. The company plays two weeks in San Francisco and reaches Salt Lake about the middle of October. It is to be hoped that Manager Pyper can arrange with the company so that Bob Easton can be taken out of the quartette and given a chance to interpolate one of his Scotch ballads. In other cities his work is limited to singing as lead tenor with the chorists.

"The theatrical season in New York had only just begun when I was there," said Mr. Pyper of the Salt Lake Theatre. "And I was not able to see anything very notable except John Drew in the 'Mummy' and the 'Humming Bird,' although the best thing I saw, and 'David Harum.' Mr. Crane's clever character sketch, Julia Marlowe, Mr. Sothorn, Leslie Carter and the other big stars were announced to open later. By all odds the biggest spectacle I saw was the 'Sleeping Beauty' and the

next week will be a merry one at the theatre. The Tivoli Opera company, well known to everyone who has visited San Francisco, puts in five nights of a Wednesday matinee, opening

STIRRING SCENES MARK PLAY OF CAPTAIN MOLLY



"Captain Molly" now being played in New York is full of dashing action and thrilling situations. Elizabeth Thyer as "Molly Pitcher" makes a captivating heroine. The above flashlight shows the already famous court scene wherein "Molly" carries herself with distinction.

Monday. The Tivoli company is on the road because its own house is occupied by an Italian company doing grand opera. The comic opera company is not out just as strong as though it has been, and has, in fact, been notable, especially those of Ferris Hartman, who is to San Francisco what Anna Spencer is to Salt Lake, Anna Kern, Frances Graham and Arthur Hadden, are all with the company. "The Tivoli" is an opera which the Salt Lake Opera company was often recommended to produce. "The Sereant" and the "Idol's Eye," will be the next to be rendered here.

The distinction of filling the opening act of conference belongs to Hermann, the famous sleight of hand artist, who will be seen at the Theatre after afternoon and evening of Saturday. Since the death of his father, Hermann has stepped into his shoes and has succeeded to his name. Reports say that he performs as many wonders as ever the original Hermann did, and his manager promises that his entertainment will be more numerous, more dazzling, and more surprising than any other ever witnessed in this city. Hermann will be accompanied by the "Goodmans," an artistic musical duo.

People who attended the performance of "Hello Bill" at the Grand and saw the evidences of prosperity in the success of the play, may be surprised to learn that underneath the surface there was a big storm brewing. It centered around Harry Corson Clark, the main figure in the company, with whom "Hello Bill" would be a humdrum affair. Mr. Clark's contract with the company calls for a salary of one-third of the net profits, and he received his one-third regularly as long as the eastern circuit was being done. When the western circuit was reached, where he had no share of the gains, when the western tour was reached, where Clark's salary was a magnet, the business took a turn and in Denver the receipts for the week ran over \$4,000. Judging from the reports, such a sum of money must have turned the managers' heads, for when it was reported that Mr. Clark had a share of the week's profits, they included a number of items of expense that he had claimed it should be. He refused to accept the statement and would be would refer the matter to the lawyers in San Francisco. The impending lawsuit was postponed until after the week was over, but it will serve as one to learn that Mr. Clark has been up his engagement and decorations an accounting through the week. He had before leaving Salt Lake that he expected to return here on Wednesday, and under a manager of his own choosing.

The attractions of the Grand Theatre for the conference week will be "Hello Bill" Monday, Tuesday, and Wednesday, with a 3 o'clock Wednesday matinee. The last half of the week will be taken in the opening night of the "Finnigan's Ball." "Finnigan's Ball" is one of the new attractions which has had a big sale, and the management is by Chas. W. Chase. The play is presented by Aiden Benedict. The eastern tour speaks very highly of both play and players. As everyone knows, "Finnigan's Ball"

THEATER GOSSIP.

In Warren, Pa., last week, Herbert Kelley and Edna Holmes began their tour from other small towns which they played during the week were to the effect that Mr. Kelley was in his element in Mr. Kelley's part and surprised those who feared he was unsuited for the role.

De Wolf Hopper's starting tour began in Elizabeth, N. J., last week. He appeared in Mr. Pickwick, and from all accounts the piece captured the audience; it was found to be a splendid vehicle for Mr. Hopper's starting tour. Mr. Hopper's first week stand in Pittsburgh. Digby Bell was in the support, appearing as Sam Weller.

The rehearsals of "The Eternal City" were begun at the Victoria Theatre two weeks ago in New York. Among those present were Miss Viola Allen, Edward J. Morgan, E. M. Holland, Frederic de Belleville, George C. Bonifacio and William Honey. It is not often that so many conspicuous members of the profession are on one stage at a time. An old scene shifter said, when Eugene W. Freberg, the stage manager, appeared and gave directions: "You don't mean to say those people are actually going

to do any rehearsing. They look more like bank directors than actors."

Stanislaus Strange, the author of Blanche Walsh's new play founded on Salambo, has returned from Europe, and rehearsals of the drama will begin at an early date. Work on the scenic effects, which involves twelve elaborate stage settings has been started. Managers Wagonhals and Kemper have contracted with H. Logan Hunt to paint three of the scenes. The other will be furnished by the best available New York artists. Miss Walsh's tour begins about October 15.

The fact that Weber & Fields find it possible to auction off the seats in their theatre for the opening performance and realize about quadruple the usual value therefor; that Mr. David Belasco contemplates the same method for satisfying every one on the opening night of his new theater, and that nearly every new performance of any note means the selling out of the house some time before the performance, serves to show that New York managers have somewhat the advantage of their London brethren, says a New York paper. Over in the English metropolis a large proportion of a first-night audience is usually composed of those who have entered without paying. Mr. Frohman and Mr. Gillette were about the most unpopular men in London when they forbade the reservation of any seats except for legitimate critics on the opening night of "Sherlock Holmes," and the play was "boosed" violently. Their example was followed, however, by McKee Rankin and Nance O'Neill when they appeared in "Magda" in London, a few days ago, and disapproval was levied everywhere. But the example of the Americans has given heart to the English managers, and they may soon have to have real cash audiences on first nights pretty soon.

Says the Mirror London letter: And now to tell you how the fine-grained Nance O'Neill fared at the Adelphi, where she started her season on Monday night. You must know, then, as the old story-tellers say, that the fair Nance somewhat suffered from electing to start by playing Magda, a character that had so lately been played in London by such tip-toppers as Eleanor Duse, Sarah Bernhardt, and Mrs. Pat Campbell. It was, of course, plucky on the part of Nance, but as she is not yet an actress of the calibre of any one of

these, it was, of course, only to be expected that comparisons would be made and that they would not be exactly favorable. All the same, she is a clever actress, much improved since her London debut a few years ago in Leah. She is still, however, a trifle hard and unnatural upon certain occasions, giving evidence that she has been somewhat overtrained. Also she has a habit of turning her back to the audience, a habit which, although well meant as part of a system aimed at realism of movement, is yet at times irritating or at all events monotonous. The actress was warmly received and well supported, especially by Thomas Kingston as Hefferding, Ethel Worsfold as Mary, Miss Henry Tracy (sister to Lydia Thompson) as Augusta, and McKee Rankin as old Schwartz. Mr. Rankin did a splendid piece of acting and walked off with all the best notices.

MUSIC NOTES.

The Tabernacle choir, the organ and Miss Emma Lucy Gates will be the attractions at a Tabernacle concert which the conference visitors may look forward to.

A goodly number of telegrams went over the wires from Salt Lake to Amsterdam, N. Y., on Thursday. They were addressed to Sallie Fielder, who was to make her bow as leading lady of "The Chaperons" company on that date.

Miss Emma Lucy Gates has returned from her flying concert tour in northern Utah and southern Idaho. In all, eight concerts were given, and nearly every one of them was attended by a crowded house. Miss Gates' final appearance here will be at conference time, and she then leaves for the east about Oct. 15.

The subscription sale of seats for the four Mascagni performances at the Metropolitan Opera House has closed and tomorrow the sale of single seats will begin. The result of the subscription was most gratifying. When the composer arrives from Southampton, he will be met at the pier by a delegation of prominent Italians and a brass band. He will later be given a banquet at the Savoy Hotel by the Mascagni society. The Italian minister at Washington has been invited to attend.

out officially now that the two authors have received for royalties in America only a total of \$140.50—a pretty penny indeed.

When the Bostonians came to New York they found the managers skeptical. They placed no value on the approval of St. Francis girls in spite of the fact that nowhere in America does a first-night audience represent so much culture and judgment. So the Bostonians had to nuzzle their own egos, and defying the superstition that attached to the old Standard theater as the most unlikely place of amusement in the city, they rented it and produced "Robin Hood" there on Sept. 28, 1891.

"Robin Hood" has been performed in the United States and Canada 2,345 times. Of these performances 1,721 have been given by the Bostonians themselves. The gross receipts have aggregated \$2,345,432. From this the authors have drawn a royalty of 6 per cent. The receipts for a single performance have ranged from \$2,610 to \$4,610.

The cast of the original performance was as follows: Sheriff, H. C. Barnabee; Robin Hood, Tom Karl; Will Scarlett, Eugene Cowles; Little John, W. H. MacDonald; Prior Tuck, George R. Frothingham; Guy of Gisborne, Peter Lang; Lady Miriam, Marie Stone; Alan-a-Dale, Jessie Bartlett Davis; Anabel, Charlotte Macondia, and Dame Durdan, Josephine Bartlett.

A BIT FROM LIFE.

I saw a pretty bit of the human drama the other day. As I came out from the city on the suburban train, I grew interested in watching a gray-haired man who sat opposite me. He had the cool manner of the satisfied business man, as he folded his evening paper. Every line of his face, of his clothes, the shine of his shoes, indicated prosperity. When the passengers crowded into the aisle, when the train stopped, his eye fell upon a wizened old woman wearing a plaid shawl such as one seldom sees nowadays. Evidently she had been shopping, for her arms were laden with bundles and she carried a big umbrella.

The gray-haired man bowed to her and lifted his hat, and then with a murmured "permit me," he took her umbrella and the packages and escorted her gallantly to the platform. Here he was swooped down upon by two saucy dressed young girls and dragged, amid much laughter, to a waiting trap, and so whirled away.

As the old woman stood upon the platform looking after him, I stepped up and offered to assist her with her bundles. As we walked home she grew talkative.

"We were boy and girl together," she said, "back in Holfdenn, in Herefordshire, Eng. We hadn't seen each other for longer than 30 years till we met by accident one day three years ago, just as we did today. I knew where he was through the papers."

"Did he recognize and remember you?" I asked eagerly.

"I don't know," she said quietly; "he has never shown—I never seemed to know him—I don't know."

She grew very quiet, and we walked the rest of the way in silence.

As she turned to say good-bye at the door of her little house she said again, seeming to think I had just asked her: "Does he know me still? I don't know."—Chicago Post.

PARK CITY AND RETURN \$1.50 Via R. G. W., Sept. 28th, 3:15 a. m.

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HOW STODDART INSPIRED GOODWIN

It was due to J. H. Stoddart, the fine old character of "The Bonnie Brier Bush," that Nat Goodwin made his first hit in New York. That was 20 years ago, when Stoddart was scoring his great success at the old Union Square theatre as Pierre Michel in the memorable production of "Rose Michel." Goodwin had an engagement at a variety theatre doing imitations of leading actors. He had not yet become famous. Stoddart's work as the old murderer in "Rose Michel" made the piece the talk of the town, and as Mr. Goodwin says:

"I knew if I could only succeed in reproducing one of Stoddart's tremendous scenes in the famous French play I could own New York. So for days, almost weeks, I went about muttering and speeches of the old man's, but do what I would I could not get the proper intonation or accent. One night, however, I happened to run across Fred Bryton, who had had with him his dresser, a peculiar sort of fellow who was more clever in imitating actors of celebrity. At Fred's suggestion he gave us a specimen of Stoddart's peculiar style, and I was amazed at his cleverness. This is my man, said I to myself, and then, watching a favorable opportunity, I got him into a corner and had him go over the thing for me half a dozen times. That night I fairly talked it off in my sleep, and the next morning, while at the breakfast table, I said to my wife—Edna Wetherby—'Liz, I have it.'"

"Have what," she said, looking up from the paper then spread out before her.

"Why, the imitation of old man Stoddart," I replied. "I got it from a fellow last night."

"Well, let's hear it," said she, and so I began:

"Rose, Rose, I have been a bad man to you; I have thieved and murdered; I have—"

"Not a bit like it, Nat," said she. "Not a bit like it."

STATISTICS OF "ROBIN HOOD."

The Bostonians have tried again and again, but have never found anything that the public tied to like "Robin Hood." They have again fallen back upon that old stand-by and are drawing heavy audiences to the Academy of Music, New York, an immense structure which allows them to charge a popular priced schedule for the first time since "Robin Hood" was written.

The following statistics of its career will prove interesting:

Western audiences deserve the credit for having been the first to discern the merits of the work. The first performance was given at the Grand opera

house in Chicago on June 2, 1890. The work achieved but an indifferent success. But with alterations and additions and some rewriting, the work spots were wiped out and the pretty operetta began its period of popularity. The two authors were not sanguine of the work's future, but the Bostonians, who had produced the work, were wiser, and determined to keep "Robin Hood" in their repertoire. Had Messrs. Barnabee, MacDonald and Karl, who were then the owners of the favorite company, been still wiser, they would have accumulated a still greater quantity of the wealth which stage gossip ascribes to them.

Smith and De Koven were then rendered their rights for \$1,500, it is said, but that was a small price to pay. But it was not, and it is given