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MUSIC AND DRAMA

The week in dramatic circles has not been so important one. The only attraction at the Theater being Hoyt's A Trip to Chinatown. The theater has been doing good business with Mitchell as the attraction and it can be said of the production that it is one of the best things attempted by the Stock company at this house. The Lyceum is redeeming itself as the attendance at the performances this week can testify and the Colleen Bawn, though old and many times played here was given a good production at this house.

There is a chasm wider than the Grand of a circus in town, in the average way, that requires understanding. The glare of the sawdust, the smell of the peanut vendor, the presence of the fat woman and the skeleton man together with the work of the acrobats and horse riders tend to inflame the mind to such an extent that sleeping or working is a going every time someone or weeks afterwards. Next week the only attraction at the Theater will be Fred Manning's musical entertainment, Saturday the 16th. The Grand will receive the comedy of Everybody's Friend, and the Lyceum the Private Secretary.

At the Grand.

[illegible]

The above is the cast for the comedy, Everybody's Friend, by J. Sterling Coyne, at the Grand next week. It is something new here and is sure to contain many interesting situations.

The Lyceum.

The Lyceum Theater stock company will next week be next to Leonard Grover's version of The Private Secretary. This is the made of many a one of the funniest and most successful comedies ever written and has been played repeatedly in the leading theaters of the world. The cast is as follows.

[illegible]

Them at the Theater.

On Saturday, May 16th, one of Irish's little dramas, Miles per Hour, will be presented at the Theater by Mr. and Mr. H. Monson and a company of performances. The piece is one of the famous Sullivan dramatist's earlier works, written before his view of life had assumed the decidedly serious, but to say pessimistic place evident in his later compositions. It will be much enjoyed by those who understand the language in which it is written.

Mr. H. Monson is spoken of as a finished actor. He made his debut in Bergen, Norway, under the direction of Bjornstjerne Bjornson, who first discovered his talents and wanted him to leave his native land. Mr. Monson is an actress, star well known in theater circles in Norway. Both appeared on the stage in the chief cities of their country previous to their arrival in the United States. Mr. Fred Monson, who also has a part in the play, is best known as a reader. Some years ago he explored Death Valley, whose mysteries he depicted with the aid of the camera. He afterwards lectured upon this subject to large audiences, and everywhere received well merited recognition. The secretary of the Geographical Society of California, for instance, in a letter dated Feb. 25, 1894, unhesitatingly characterized the lecture as the best ever delivered under the auspices of that body.

The leading roles, it will be seen from this, are in excellent hands, and the support is selected with much care. Rehearsals have been in progress for a long time, and Mr. Monson feels confident that he, on the date selected, will be in a position to offer Scandinavian theatregoers an enjoyable entertainment.

It is the purpose of Mr. Fred Monson to give his lecture, Through the Death Valley, at the Grand Opera House in the near future.

Roosevelt Sues Frawley.

Sydney Rosenfeld has served papers on T. Daniel Frawley in a lawsuit to prevent that gentleman from engaging Maxine Elliott, who he claims, is under contract to him and refuses to complete her engagement. Miss Elliott replies that Mr. Rosenfeld owes her $500 and that his refusal to pay the money has invalidated the agreement between them. To this Mr. Rosenfeld retorts that he is holding the money as a forfeit, and that Miss Elliott can have it whenever she joins his company and fulfills her agreement. Mr. Frawley is advised by his counsel that an injunction granted by a New York state court could not possibly affect his conduct or that of Miss Elliott in other states. He says that she will go to San Francisco with him in any case—Dramatic News.

The Grau-Mai Opera.

Dramatic News: On May 11 Oscar Hammerstein will present at Olympia an impresario who is said to be far in advance of anyone ever seen here. From all accounts the entrance does not appear to be an extravagant one. This is Leopold Fregoli, who has just concluded an eight-months's stay at the Jardin Apolo, Madrid. He is best described as a remarkable opera comedy, for his entertainment takes the form of operettas, requiring from one to three hours for presentation, during which he alone is seen upon the stage in from six to twenty characters, covering a wide range of both sexes. He makes a complete change of costume for each role, and, by the aid of clever wardrobemen, who have been trained to all this, he is rarely absent from the stage for more than one or three seconds. He has a phenomenal memory and is backed up from with equal ease and a delicate method. He is said to be an able actor as well, entering through his various roles with great skill. He will make his debut in Mr. Drew's play which treats of the experience of a manager who finds himself unable to give an advertised performance through the refusal of his company to appear, without first having received wages. The company he engages, being a motley collection of people, refuses to appear before the footlights, and finally, in a fit of desperation, he decides to appear himself in place of the various artists. In this sketch he appears as the manager, a German prima donna, a French tenor, a soprano, a clown, an impresario, a comedian, a serpentine dancer, a gymnast and the stage manager, characters of widely differing personalities. Lately, he will close the Olympia and go to Madrid, where he is to appear in the Music Hall, in place of Malguerida.

Better Than a Play.

Two thousand thousand dollars in three months—that is what the Frawley's are said to have made out of the old people during Passion week.

The entire troupe, during over three months, yielded in gross $[illegible], and the clear profits are said to have nearly reached $[illegible]. On the strength of Maude's great success in Cyrano, the Frawley's have made unusual preparations during the week commencing January 20th. That week the subscribers were giving, due to the stage wait in St. Louis, the Bird of Paradise, which was to be the Auditorium on Monday evening before, [illegible], and the matinee on Wednesday afternoon, yielded $7,282. The two concerts effected that week in St. Louis, on Thursday and Saturday, yielding respectively $[illegible] and $[illegible], making in the week a total of more than $[illegible].

A Coming Novelty.

A sixteen-year-old pupil of the Vienna Conservatory, Bruno Grundmann-Bruno, is reported to have completed a novel musical entertainment at Vienna, and at Budapest, as the subject of a symphonic poem, "Der Sang der Ilse," a piano quintette and several Ländler, to wait on a pianist. The Neue Wiener Fremdenblatt says: "Bruno Grundmann is a master, in combination the manner of modern," and other authorities agree in describing him as a genius of the rarest kind, and his compositions as masterpieces of the highest rank.

Didn't Understand.

Once in Paris Edmund Kean took his wife to see Talma in Othello. He was shocked at finding her sold to the presence of such tremendous acting. "You don't understand the thing," he urged. "Nothing was ever done. He is worth both the Kembles and John Kemble put together."

When, however, the last scene was reached, Mrs. Kean was completely worn over, and she became so impatient as she had before been indifferent. "I never saw anything to compare with it," she exclaimed.

"Humph!" grunted the now piqued Kean, "I think I could do better than that. Only, wait till you see my mad scene."

The fable teaches that it is a difficult thing to please a wife.

Miss Hampton Retains Her Co.

Mary Hampton has given up her engagement with the Frawley company, refusing to state the leading business with Maude Elliott. Miss Hampton telegraphed to Mr. Frawley that she would not go unless she could have her choice of parts. Mr. Frawley replied that he would not give Miss Dore that privilege, as he reserved the right of casting his plays to the best advantage. Miss Hampton telegraphed back: "Not would I share leading business with Dore. Kindly accept my resignation."

Henry Irving.

Henry Irving's version of Goethe's "Faust" at the Tivoli is the announcement set for Monday, May 18, at that favorite play house. The text of Mr. Griffith's version of Goethe's magnetic drama stings closer to the good poet's note sensible than that of any other version now extant, and Mr. Griffith makes a Mephisto spirit "who unceasingly doubts." He makes him an intellectual devil, whose business is to prevent all that is opposite to good. Griffith's Mephisto does not tempt Faust directly or brutally, but rather encourages him by a strain of reasoning, which the latter cannot answer because Mephisto's reasoning, his searching intellect and severe cynicism, he exposes all the reckless unbelief of the human race, their rotelious impulses, their indulgences and negation of virtue, love and faith, always willing the bad, but always thereby working the good in spite of himself. The production will be magnificently staged, both musically and scenically, particularly in the revels on the Brocken, which is said to be the finest scene of the kind produced. On Tuesday, May 19, he will present "The Fool's Revenge."

Incomparable Criticism.

Chicago Times Herald: "Mme. Bernhardt," said Fanny Davenport recently, "and I do not claim to rival her. I have not seen Irving, and know nothing of his methods. But Mme. Bernhardt is all fireworks. It is hard to criticise, because every one says she is so natural in her methods, and yet she seems to wield a great fascinating power. One thing I do claim, and that is that I put just as much study into my parts as they do in theirs. And I do it—that thing that neither Sarah nor Duse can do—I translate and adapt my own plays.

"My adaptation of Gismonda was the one thing which the New York papers commended to praise. They never miss an opportunity of criticising me and cutting down on me, but they did comment to praise my adaptation. No, that they like the play of adaptation that they did. When I went to New York the critic which was the worst play that had been in New York for I don't know how long. But now? Oh, now that Sarah is playing it, it is a beautiful play!"

"Sarah is a great artist, and I admire her genius. I can't say that I have any kindness for her personality, however. She has been saying very unpleasant and unmeaning things about me lately, and naturally I don't like it. In her interviews she said she's sorry that my 'Gismonda' was 'vulgar.' Well, inasmuch as she was indebted to me for the privilege of playing it here at all, it seems to me that common courtesy would have kept her from saying such a thing. She hasn't seen my play, and has no opinion of her own to express, so I don't think it was excusable."

Notes and Clippings.

Herbert Kelcey will be with The Heart of Maryland all next season.

Hoyt's new comedy, just completed, is understood to be something great in the way of fun.

Richard Mansfield will make several elaborate productions next season, the most notable being The Merchant of Venice and Richard III.

Georgia Cayvan is getting decidedly antique. She announces that her new play, in which she will star next season, was written by Sarah Bernhardt. Georgia seems to have forgotten that the Divine One is not yet out of the country.

John Philip Sousa's opera, El Capitan, is proving a success in the hands of De Wolf Hopper and his fine company. The bright melodies in it have proven a rarities to those who expected nothing but martial music from the "March King."

A Trip to Chinatown.—Another crowded and delirious audience witnessed the closing performance of this popular farce-comedy at the Theater last evening. The Bird's nest, Ezra Kidder, Mrs. Mary Jane Seymour, Hiram Dodge, Ah Sid, etc., received the same hearty applause as of old.

H. A. Jones has called the play which he has written for Mr. Wilson's The Rogue's Comedy. The piece is in three acts, and the part which will be played by Mr. Wilson is one of a gentleman who, on his first appearance, is certain some peculiar theories on the subject of honesty.

Emily Lytton and Edward Hayes are now playing to the week at the Lyceum Theater in Denver. While in the Lyceum by Salt Lake the lady read to Mr. Hayes, and in Denver, when in the home of young Edward, sister, the mother the name of Mrs. J. K. Emmet.

Saturday Clippings.

The opening scenes of Chamber music in Dresden spoke in The French Maid, now playing in London, fall in the wind.

"Fun Frolic" [illegible]

Sir Henry Irving's order on Lyceum has not yet with his wife to play in the night of the Queen with Wilson Barrett. Miss Daisy was for Haymarket Theater to Mr. Tree's engagement. She played Blanche at a benefit recently, but did not make much of an impression, except by her beauty. Sir Henry strongly objected in the matter.

San Francisco Music and Drama: There is not a day from the subject to the Olympian, and which one of the bottles of Champagne imported for the supper scene in A Parisian Romance, was placed in the first entrance, suddenly stood up and take the middle of a serious scene on Monday night, there was a roar of laughter, in which the players were almost persuaded to join.

The San Francisco press speaks very highly indeed of the part played there of Mark Twain's Pudd'nhead Wilson as interpreted by Frank Mayo and his company. Mr. Mayo has been seen here before and his production of Davy Crockett has always been pleasantly remembered. It is said that he fits himself completely to the character of Pudd'nhead Wilson that it seems a reality rather than the acting of a part. Pudd'nhead Wilson will be here May 20 and 21 at the Theater.

Does saw Henry Irving act and send him the following interviewed, signed by all the members of her company: "Sir Henry Irving: The dramatic company signors Elizabeth Jones, inspired by your lofty art, hold it a duty, to which is added their personal delight, to express to you their sense of high admiration and gratitude for having revealed to the minds of stage, through your great talent, and by the broad flights of your genius, the great albums of your dramatic repute. They pay you further to present to Miss Ellen Terry, your valued and worthy comrade, the homage of their respectful admiration."

The meeting of the stockholders of the Grand Opera House company came off at the appointed time and place yesterday afternoon. It was expected that a fight would be on between Mr. Sam C. Park and the Messrs. Pepper and the Rogers brothers, but the new directors were elected without opposition. Below is the personnel of the new board and also of the retiring board:

Old Directors—C. L. Hawley, president; J. H. Rogers, vice president and manager; J. R. Parker, secretary; S. C. Park, treasurer; Geo. L. Nye.

New—J. C. McNally, president; J. H. Rogers, vice president and manager; L. M. Hoyt, secretary; Jas. Rogers, treasurer; Henry McCulloch.

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