Dramatic and Lyric.

The London Comedy Co.—Success of Friends in San Francisco.—A Lyceum Rehearsal.—Romany Rye For the Old Folks.

Tuesday and Wednesday nights the London Comedy company, a purely English organization of a high class, will appear at the Theater headed by Mons. Marius, the noted French actor, and the well known Miss Phillis Page. The repertoire will be as follows:

Tuesday evening, Sunset, That Lawyer's Fee, A Pantomime Rehearsal, and Wednesday, Dream Faces, Waiting, and Crocodile Tears.

One of the oddities of the representation will be the rendition of the fifteen minutes sketch without words called Waiting, produced by M. Marius. It will be an unique performance, for not one word is spoken through the entire scene. Yet everything is understood, says a critic who witnessed it, for so clear, forcible and complete is the pantomime in which M. Marius tells the story that not an action is misconstrued. He says nothing, for his eyes and hands are voices.

The Old Folks annual entertainment this year will come off on November 15th, and will be rendered by the Salt Lake Stock company in a performance of the noted Romany Rye. Rehearsals are now going actively forward, and with Messrs. Collins and O'Malley in the leading rôles a great entertainment for the old people is assured. Messrs. Savage, Goddard, Napier, Kimsey and the other hard workers of the committee will have their hands full from now on till the date of performance assigning tickets.

Those who know the clever players of the Lyceum company—and they are many in Salt Lake—will appreciate the following sketch taken from the *New York Sun*:

Scene—The stage of the Lyceum theater. Time—Any time these five years when a rehearsal of a new play was going on. Members of the stock company seated indiscriminately about the stage perusing their parts. Mr. Frohman and Stage Manager Williams, here, there, everywhere. Handing Author—[illegible] and expectant seated, etc.

Handing Author (half-apologetically)—The chief beauty about this play, ladies and gentlemen, is that it supplies you all with effective parts. Each member of this company will have at least one chance to shine.

Ladies roll their eyes [illegible]. An emphatic "Humph!" from Mr. Lemoyne.

Miss Cayvan (ten minutes later to Mr. Radcliffe)—Are you in this play?

Mr. Radcliffe—Oh, dear, yes. Charming part—two entrances in the first act, a commission in the second and an exclamation point by way of a climax just before the final curtain. Wait till I get Frohman's private ear.

Miss Cayvan (turning over the twenty-seventh page of her part)—Well, I'm glad that somebody has something to say. A deaf mute could make a great hit in my role. Here's two acts over and not a single "My God!" yet. And yet they call this an emotional drama.

Author (while his face falls several inches)—But, my dear Miss Cayvan—

Mr. Lemoyne (gruffly)—If you young people won't stop talking I—but, then, that's always the way.

Miss Cayvan retreats to the wings. Author subsides. Mr. Lemoyne and Mrs. Walcott rehearse a sidesplitting love scene which lasts fifteen minutes.

Author (beginning to feel again)—Bravo! Capital. I think I've fitted you this time, Mr. Lemoyne. It will be the hit of your life.

Mr. Lemoyne—Huh! Well, I like that. With an exception the worst part I was ever cast for. Isn't even a good leading part. [illegible] is [illegible] in such pap as this is. It's an outrage to expect me to accept it. I speak to Mr. Frohman about it.

Author (turning to Mrs. Walcott)—Aren't you pleased with your lines, Mrs. Walcott?

Mrs. Walcott—Oh, the lines aren't so bad. I've made a success out of worse ones. But good heavens, my dear boy, you've got me down for six changes of costume. I shall be a bankrupt for the whole season. Mr. Frohman's got to raise my salary if I play that part.

Mr. Fritz Williams (button-holing the author)—Look here, old man, this won't do, you know. You make me wear an [illegible] coat through the entire play. You don't even allow me a chrysanthemum in my buttonhole. How the deuce do you expect me to act?

Author has acquired a full-blown will by this time, approached Mr. Kelcey, who has just concluded [illegible].

Author—That part of yours is a pretty long one, Mr. Kelcey. It [illegible]

Mr. Kelcey (at [illegible])—[illegible]

Well, I like that! Great heavens, man! do you think I'm a "Prodigal Prodigy" [illegible]? There's not a single situation in the part. The only [illegible] is [illegible]. You keep me so doggedly [illegible] [illegible] behind a barber with [illegible]. This about settles it. Why I am a square meal [illegible] Lemoyne and Miss Cayvan. That's all.

Miss Cayvan and Mr. Lemoyne fire up stage arm in arm and grave to Mr. Kelcey in motion.

Omnes—Where's Mr. Frohman?

Mr. Frohman (from the paint loft, where he has taken refuge with Mr. Unit [illegible])—It's a moment [illegible] in a moment, the right about to the end of the act.

Miss Cayvan suddenly breaks out into smiles, takes author kindly by the hand and leads him into a secluded corner.

Miss Cayvan—Tell me, now, is the original French woman as a woman was this [illegible]?

Author (nervously)—Well, to tell you the truth, she was a cold-blooded, [illegible] sort of person. Rather unpleasant on the whole. She's not a [illegible], you know. But, then, I've changed all that. I have retarded her age and [illegible] her future. In fact, I've given her generous, whole-souled, [illegible]. I have [illegible] her construction and built her up entirely new and original lines such as only you can create.

Miss Cayvan (with a long-drawn sigh)—Ah! Now I begin to see through [illegible]. Now I know why she [illegible] him. She was a woman with [illegible] in her composition, who was [illegible] of [illegible], which and original [illegible]. You've replaced the [illegible] with platitudes. You've dispensed with her [illegible] and given her a Sunday school [illegible] in lieu of it. I won't have this. Where's Mr. Frohman? I won't be goody-goody any longer. I want to be real devilish, like Mrs. Kendal."

Miss Cayvan climbs to the paint frame, where she harangues Mr. Frohman. Mr. Unit, the scene artist, [illegible] all the scene [illegible] while from sheer fright.

Mrs. Whiffen (to author who is just on the point of a collapse)—I want to thank you so much for my little character part. I am charmed with it. It offers a great opportunity. I was brought up in the old stock school, you know, where acting, or rather stage business, was supposed to speak louder than words. I consider this part the chance of my older age.

Author, overcome by this unexpected kindness, swoons, and is carried to his home in an ambulance. He recovers consciousness three weeks later, just in time to hear the verdict on the first production of his play, and to hear the stock company, with one consent: "Greatest hit of our lives, dear boy. You may congratulate us. We have made you famous."

In consequence of illness Miss Rosina Vokes will not appear in Salt Lake City, as has been announced. This fact will undoubtedly be deeply regretted by lovers of refined comedy, as no actress is held in higher esteem than this jolly little Englishwoman.

Charles Gounod, whose death was recently announced in the dispatches, lived long enough to feel sure that his name would go down to posterity with those of Mozart, Bach and Beethoven. This must have been a full compensation to him for all he had suffered in the early days of his musical and budding genius, when he struggled with the cold of adversity, at times feeling that he must give up the contest and succumb. It must have been a compensation to him for the slurs of stupid critics and the ignorance of managers who would not see the value of the pearl which he offered them. Fortune came with fame in later life, but he thought less of the fortune than he did of the fame. Fortune is fleeting, fame is lasting, and this truism Gounod fully appreciated. His immortal opera of Faust was written in 1859. It failed to please the Parisians and it was condemned by the critics. Mme. Miolan-Carvalho was the Marguerite and Barbot the Faust of the original cast. The work was given only a few times, and so disheartened was Gounod by his failure and so straitened were his circumstances that he disposed of his publishing rights for 1000 francs, to the music publisher Choudens, who subsequently netted over a million francs by the transaction. Although a failure in France "Faust" was immensely successful everywhere else, and after having been sung in all the great cities of Europe and America, it was revived in Paris at the Opera. Its success was not only complete, but has proved lasting. It has remained a regular piece of the repertoire of the Paris Opera, where it is given frequently [illegible] [illegible].

have accorded the first lyric stage of France.

Roland Reed makes a good suggestion: "We have had real tank, real buzzsaws and real fire engines in our plays of late," he exclaimed. "Suppose now, just for a change, we have a couple of real actors."

The success of 1492 at Palmer's theater, New York, is so great that Mr. Palmer has made an arrangement with Manager Hayman by which his stock company will go to San Francisco in December for a season of four or five months. This will be the reason why Maurice Barrymore has decided to resign his position as leading man and go into the dog fanciers' business? Up to this time Manager Hayman has heard nothing of an intention on the part of the Palmer company to visit Salt Lake en route. It is to be feared that the Lyceum company's season gave us a black eye with big attractions from which it will take us some time to recover.

Mr. Willard's long awaited production of Hamlet has come at last, and critical Boston, where it was first given, does not enthuse over it. The *New York Herald's* account says:

Mr. Willard has not copied his Hamlet after any one's else, but it is more Irving's than Booth's. His tendency to the melodramatic is irrepressible, and though no previous role [illegible] [illegible] no occasions is an opportunity [illegible], so that the effect upon an audience accustomed to Booth's realistic and refined performance of this part is not satisfactory. Another noticeable thing in his performance is the affected manner in which he reads some of Shakespeare's most memorable lines. His soliloquies, beginning—"Oh, that this too, too solid flesh," and "To be or not to be," were tonight delivered in a manner below the standard of so scholarly and careful an actor.

This with some of the other shortcomings may be due, as Mr. Willard explained in his speech after the close of the performance, to the fact that the production has been but three weeks in preparation. Mr. Willard is entitled to the gratitude of the public for presenting so beautiful and accomplished an Ophelia as Miss Burroughs, who shared fully with him the end the honors of the evening at the hands of a large and critical house.

The new *Dramatic News* has made a census of the various theatrical agencies and finds that no less than 3061 actors and actresses are looking for something to do. Such a condition of affairs speaks eloquently of the effect the financial depression has had upon matters dramatic.

Nat Hoyle's Friends has reached San Francisco, where, according to the papers it has created a very strong hit. Its dates here are Nov. 20, 21 and 22. Mr. Hoyle writes to a friend in this city as follows:

We have closed our first month, and can, unlike the Congress of the United States, report progress. I am much more hopeful than when I was home. So far we have not had a losing week, and our weeks in St. Paul and Minneapolis were very good—exceptional under the circumstances. Irving followed us in Minneapolis and his sale opened in the middle of our week, but we rolled up a handsome profit on the week just the same. Maybe we are in luck in being in a section so many are afraid of. At any rate, if our season continues as it has begun—and it ought to improve—we shall be satisfied [illegible] are very bad.

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