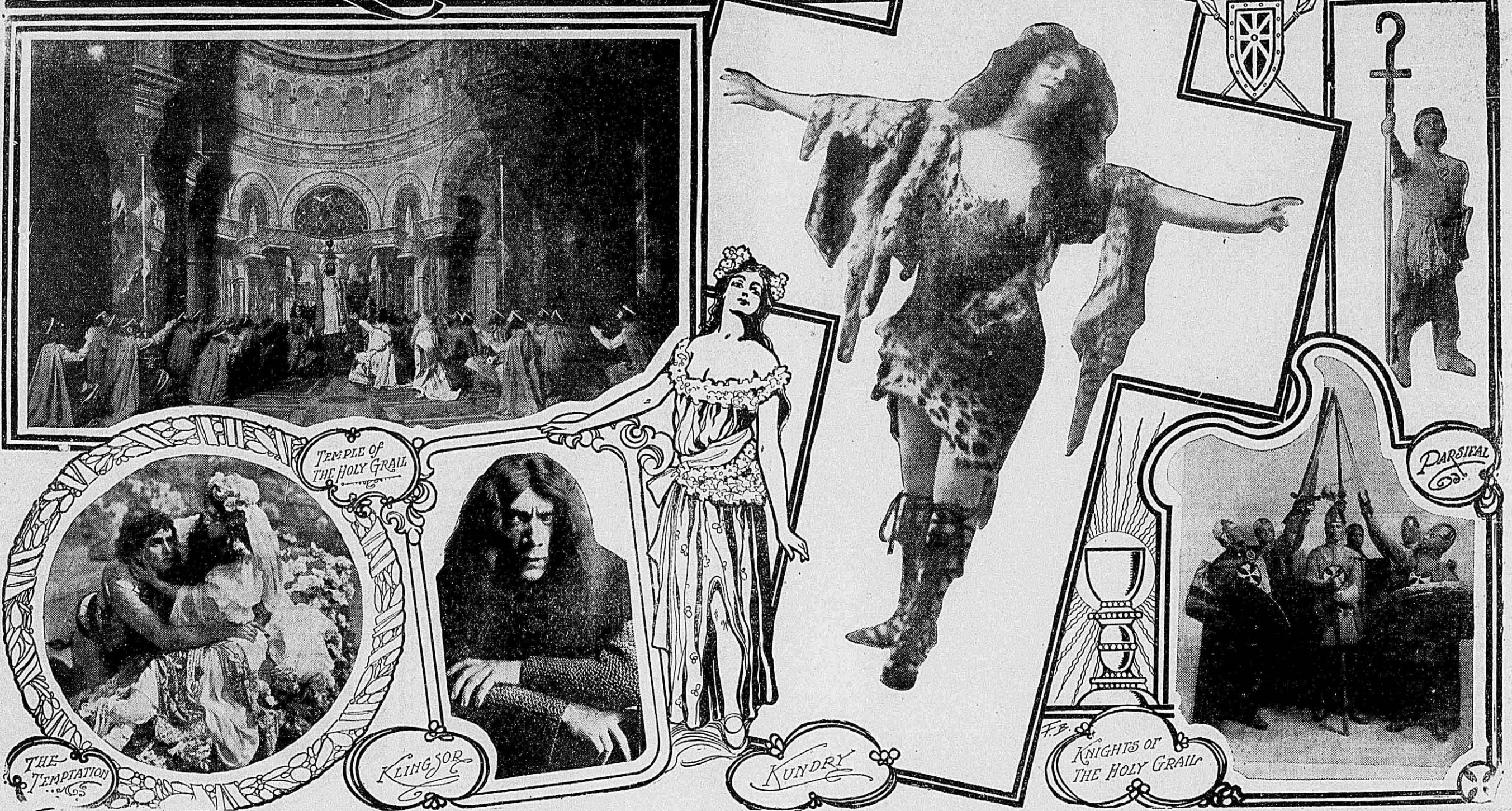


SCOTT MESSRS. MARTIN AND EMERY'S PRODUCTION

PARSIFAL

RICHARD WAGNER'S MYSTIC FESTIVAL PLAY
ADAPTED BY WILLIAM LYNCH ROBERTS



THE story of "Parsifal" is one of intense interest. In the Castle of the Grail, secluded from the haunts of men, two holy relics, the spear and the cup, are guarded by a band of heaven-appointed knights. Anfortas, their king, trusting rather to physical than spiritual strength, goes forth against Klingsor, a magician of evil repute, whose chief desire is to encompass the downfall of the knights, and the destruction of all holy things. The fall of Anfortas comes through Kundry, half woman, half witch, who under the spell of Klingsor is transformed into a being of transcendent beauty. Klingsor secures the sacred spear carried by Anfortas and inflicts therewith an incurable wound in the knight's side, which bleeds afresh with every celebration of the holy rite. Torn by physical weakness and the pangs of remorse, Anfortas' condition becomes desperate, when, at length, in answer to his supplications, a celestial voice is heard promising him relief.

Parsifal appears upon the scene, a mere youth, ignorant of the ways of the world, yet nobly born. Klingsor fears that he may prove to be the Redeemer to heal Anfortas' wound and prepares for him snarles of a most seductive kind: beautiful gardens, maidens of wondrous charm, and Kundry herself transformed by magical means into an enchanting nymph, who tempts Parsifal, not by sensual means alone, but by influences which traverse the whole scale of human emotion.

Against all these allurements, however, Parsifal is proof and his purity triumphs. Mad with disappointment and rage, Klingsor hurls the sacred spear at Parsifal, but instead of piercing him it miraculously hangs suspended above the head of the youth, who, grasping it, makes the sign of the cross, whereupon the magician's spells are broken. The garden with its wondrous beauty falls to ruin, and Parsifal is seen, high up on the broken wall, in triumphant possession of the holy spear thus recovered from the powers of evil.

Again the scene changes to the great hall of the castle, and once more Anfortas is borne in upon his weary litter. The knights demand that he recover the Grail, but as with each uncovering his agony increases, he refuses and in a paroxysm of despair, calls upon the knights to slay him and end his misery. Unobserved, Parsifal now approaches, bearing the sacred spear. He touches the wound and immediately it is healed. Then he proclaims himself king of the Grail and orders it uncovered. Ascending the altar, he raises the sacred vessel in all its crimson beauty. The knights kneel to do him homage; Kundry dies at his feet in the joy of repentance, and a white dove descending from the dome of the hall, hovers over his head, while knights and singers sound a hymn of praise.

The story is a grand exposition of the sorrow and suffering of humanity and redemption of purity, faith and love.

DRAMATIC



ETHEL MACDONOUGH

"The Girl Behind the Drum," at the Orpheum, Next Week.

WITH "Parsifal" the first half and Rose Stahl the latter half of next week, Manager Pyper has two attractions on which he may well place strong reliance. As everyone knows, "Parsifal" is the dramatized version of the great Wagner opera, and the last time it was given in Salt Lake it left a deep impression. It will come three nights next week, opening Monday, with the customary Wednesday matinee.

Everyone who has kept tab on the eastern theatrical successes of the past two years is well aware that Rose Stahl in "The Chorus Lady" is entitled to be placed among the headliners. The play had a phenomenal record in New York and Chicago. It was originally produced in New York by an unknown author and with an unknown star, but it found such instant favor that it played at three important Broadway theaters in one season, and is now engaged for London. Miss Stahl will cross the water immediately after her Pacific coast tour.

The lady brings to Salt Lake a strong supporting company, including Wilfred Lucas, Eva Denison, Earle R. Williams, Alice Leigh, Giles Shine, Thomas Maguire, Madeline Travers, Amy Lee, Amy Lesser, Marguerite Wheeler, Annie Ives, Joan French, Lavina Mason and Alice Chase.

Manager Pyper's attraction at the theater tonight will be a popular prize company presenting the stirring melodrama, "Texas." It is said to be full of movement, color, and the atmosphere of the southwest.

buy a piano, they are waited on by the four clerks and all the dialogue and conversation takes place in song. Then comes the Seven Yellings who have a reputation that is world wide. They are acrobats and tumblers and their work is said to be highly sensational in every respect.

Two of the most popular farceurs in vaudeville are Mr. and Mrs. Gene Hughes, who will offer an entirely new and original playlet written by Fred J. Beaman, called "Suppressing the Press." This pair of performers have a reputation as being among the best sketch producers in the country.

Another man with world renown is "General" Edward LaVine, who is introduced as "the man who has soldiered all his life."

"The Girl Behind the Drum" is how Ethel MacDonough is announced; she is America's greatest drummer girl, as any one who remembers the famous Boston Fiddlers will testify. She is now on a tour which embraces all the civilized countries of the world.

No animal act has been seen so far at the Orpheum this year. Joe La

Fleur, assisted by a prize Mexican Chihuahua dog, will offer a spectacular and diverting act of combined gymnastics and skillful feats of strength.

Goehman and Spencer are a team of skilful, agile, dexterous dancers who also sing extraordinarily well.

The usual popular kinodrome films will reveal entirely new and pleasing subjects and the full Orpheum orchestra under the direction of Mr. Welthe, will appear afternoons and evenings.

This afternoon the new bill went on the camaphone and Manager Clark is satisfied that the variety is sure to prove attractive to all his patrons. "Fluffy Ruffles" will be the song feature. The noted singer Eva Tanguay will be represented in her song of "Success," which it is said cost the camaphone people several thousand dollars to secure for their circuit. A duet from "The Earl and the Girl" entitled "When the Right Little Girl Comes Along" is a feature presented by Thompson and Ray; Rafferty's Raffle, Molley Gerus, and several moving pic-

THEATER GOSSIP

DeWitt C. Jennings, now appearing with Miss Mary Trice in "Mrs. Peckham's Carouse" at the Garrick Theater, has signed a contract to appear under the management of Charles Frohman for the next two years.

William Gillette has made an agreement with Charles Frohman to continue in the part of "Sanson" for the next two years. During that time Mr. Gillette will complete the manuscript of a new American play, the scenario of which is already finished. The subject of Mr. Gillette's new play, in which he himself will not appear, will be a Civil War incident of the order of "Secret Service."

The announcement is made that Mr. John Drew is to abandon modern city drama, at all events for the season. In two years from now he proposes to appear in "The School for Scandal" and "The English Conies," including "Much Ado About Nothing," in which he will again play Benedick. All his friends will wish him success in the effort to get out of the artistic rut in which he has been sinking deeper and deeper for some years.

Capacity audiences crowd the Belasco Stuyvesant Theater, New York, at every performance of Blanch Bates in "The Fighting Hope." The Thursday matinees, introduced to relieve the heavy pressure at the regular performances, offer excellent opportunities to out-of-town patrons to see the Belasco star in her much-discussed play. It is a woman's play—the strongest appeal lying in the revelation of the innermost secrets of a feminine heart struggling in the throes of conflicting loves and sympathies.

Miss Julia Marlowe, whose return to the stage is always welcome, has decided to begin her new season with a production of Mary Johnston's poetic play, "The Goddess of Reason," of which some account has been given already in this journal. It is a romance of the French revolution, and is strongly colored with Miss Johnston's somewhat fervid imagination. It is an ambitious work, of American workmanship and distinctive literary quality, and, moreover, contains scenery and incidents which ought to prove valuable in the theater.

Jeffreys Lewis has been added to the strong cast surrounding Nat C. Goodwin in his new "Tarkington-Wilson" play, "Cameo Kirby." The company now includes Edward Harrigan, Maude Fealy, James Lackaye, Wallace MacCutcheon, Richard Pittman, Janet Beecher, Neil O'Brien, Thomas Coleman, John Harrington, Helen Robertson and Janet Shelby, besides the star and Miss Lewis. Old Harrigan appears once more in darky make-up, as Croup, a lazy, good-for-nothing slave. In the Harrigan and Hart days it was not uncommon to see Harrigan in blackface, and even the absurdly young had a chance to see his "Uncle Tom" in an all-star revival of that play recently.

"Do you know," said Israel Zangwill

recently, "I cannot understand why those interested in theatrical matters in all the other cities of the country yield to the opinions of New York as to the worth of a new play. It is strange. Why, just look how it was with Maude Adams. She played 'The Little Minister' to small houses in Washington, only \$1,500 being taken in during the week. Then she took the play to New York and it made a hit. Later on, when she played it in Washington again, the receipts at the box office for the week mounted up to \$17,000. Why is this? People ought to judge a play for themselves. New Yorkers are not any better qualified than anyone else," Mr. Zangwill would like to know and so would a good many others.

After five weeks of rustic humor and real-life comedy of the broadest character, varied by the occasional touches of pathos which the situations of the deserted wife and the trembling Lovey Mary supply, "Mrs. Wiggs of the Cabbage Patch" reached the end of its season last night. The time had come to say goodbye to the clever American artists Mr. J. C. Williamson had brought from the United States to reproduce the quaint atmosphere of the story, and above all, to bid farewell to Miss Ada Dwyer, the clever and gracious artist who has so ably expounded the philosophy of Mrs. Wiggs. There was, accordingly, a scene of enthusiasm, and at the end of the evening, after many recalls, the applause was sustained until the popular actress responded feelingly with "I just thank you" and "I'm sorry to say goodbye." Sydney, Australia Herald Sep. 26.

UTAH TALENT IN GERMANY.

CLYDE W. LINDSAY, conference president, sends the "News" an interesting account of a recent concert given in Stettin:

program was made up from Utah talent, brought over from Berlin, and Elder Lindsay states that the concert, which was given on the 15th, was provided to entertain the members and friends of the Latter-day Saints branch in Stettin. Fully 200 people were in attendance at the hall, and all declared the program a rare musical treat. The singers gave their services free, and the admission charges were sufficient to buy books and pictures for the branch.

Elder Lindsay adds:

Emma Lucy Gates simply won the hearts of all by her charming rendition of "Die Nachtigall." Alfred Best left a feeling of "Ach, grossartig!" on everybody's lips by his two fine selections. Tom Giles was loudly applauded for his work at the piano. The elders' quartet, composed of W. F. Corbett, V. L. Arnold, F. N. Parkinson and C. W. Lindsay, made a "good hit" by their three numbers. Sister Wanda Czaplowsky, who appeared for two piano selections, is a very talented young lady of 16 from the Berlin branch.

Following is the program:

Quartet..... Elders Corbett, Arnold, Parkinson and Lindsay.
Baritone solo..... V. L. Arnold.
Tenor solo..... W. F. Corbett.
Piano selection..... Wanda Czaplowsky.
Tenor solo..... Alfred Best.
Piano selection..... Tom Giles.
Soprano solo..... Emma Lucy Gates.
Ten-minute gospel talk..... C. W. Lindsay.
Quartet..... Elders Corbett, Arnold, Parkinson and Lindsay.
Piano selection..... Wanda Czaplowsky.
Bass solo..... C. W. Lindsay.
Tenor solo..... W. F. Corbett.
Piano selection..... Tom Giles.
Soprano solo (by request)..... Emma Lucy Gates.
Quartet..... Elders Corbett, Arnold, Parkinson and Lindsay.

Elder Lindsay concludes by saying that the missionary work in Berlin conference is prospering. He sends a special message of thanks and congratulation to the Saturday "News" for the sunshine it brings the colony each week that it arrives.

GRAND OPENING OF THE COLONIAL THEATRE

WEDNESDAY NIGHT, NOVEMBER 18TH

MME. NORDICA

ASSISTED BY
Emma Showers, Pianist;
Frederick Hastings, Baritone;
Andre Benoist, Accompanist

Seat sale opens at the box office Thursday, November 12, 10 a. m.

SCALE OF PRICES

LOWER FLOOR.
First six rows (divans)..... \$5.00
Next nine rows..... 4.00
Next six rows..... 3.00

BALCONY.
First six rows..... \$3.00
Next ten rows..... 2.50

GALLERY.
First six rows reserved..... \$1.50
Balance unreserved..... 1.00

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The Smartest Musical Novelty in Vaudeville, introducing 9 Musicians

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World's Most Famous Acrobats
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"GENERAL" ED LA VINE
The Man who has Soldiered all His Life.

ETHEL MACDONOUGH
"The Girl Behind the Drum"

JOE LA FLEUR
And His Prize Mexican Chihuahua.

Daring High Ladder Novelty
GEEHAN & SPENCER
In a Singing and Dancing Specialty

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Entire Orchestra at all Matinees.
Matinees—15c, 25c, 50c. Box seats, 75c.
Evenings—25c, 50c, 75c. Box seats, \$1.00.