

Paranatic



Not many people in Salt Lake knew that Bronson Howard, author of "Saratoga," "The Banker's Daughter," "Aristocracy," and "Shenandoah," spent several weeks here recently, in company with his wife, resting and taking life easy. While here, Mr. Howard was interviewed by a Denver newspaper man who wrote up his views on New York's 400.

The interview was widely read and copied. Mr. Howard is now in Colorado Springs, from which place he has written the following to the Denver Post:

To the Denver Post:
Sir—In your issue of yesterday, I have read the following telegram:
"Salt Lake, Utah, Sept. 26.—Bronson Howard, the dramatist, who is visiting here, holds the women of New York's 400 in contempt. He believes their escapades are responsible for the bad name the women of New York are receiving all over the world."
I also find another dispatch from Salt Lake City to the New York Sun, dated Sept. 25, reproduced by Associated Press telegram, in which the Colorado Springs Gazette, in which my remarks to a young newspaper man are reported at greater length.

I am astonished to know that my opinion on a subject has been made the matter of telegraphic interest in the press; and am compelled to correct certain errors, one to the great haste, while securing railway tickets, with interview was conducted. It is only fair to add that these errors may be attributed to my own divided attention, rather than to carelessness on the part of the young journalist. I did not make certain distinctions in my own mind clear to him.

WHAT HE STANDS FOR.

With your kind permission, I will now say exactly what I am willing to stand for in the way of opinion; but wish to make it quite plain, in doing this, that I do not admit the importance attributed to my views by the press. In this connection, I will quote to you the exact words with which the interview opened, at the expense of my reputation as a former Sunday school teacher.

"Mr. Howard, you are one of the leaders, I believe, of New York society?"
"No, certainly not. I don't belong to the 'Four Hundred' in New York or anywhere else. My social life is based on my views by the press. In this connection, I will quote to you the exact words with which the interview opened, at the expense of my reputation as a former Sunday school teacher."

So I speak with no authority, you see, except as an American citizen. In the latter capacity, however, I do insist with many fellow citizens, Mr. Watterson among them, and with the magistrate in "Trial by Jury," that "I'm a judge, and a good judge, too."

NOT HELD IN CONTEMPT.

Referring to your own telegram, quoted above, I do not hold the women of New York's "Four Hundred" in contempt. On the contrary, I intended to draw a very strong distinction. The "Fast Set" is a small part of that little social world, and is discredited by an overwhelming majority of people who constitute the "Four Hundred." I, with them, hold the "Fast Set" in utter contempt, both men and women. With Mr. Watterson, I do not even count them. The charity which one, whom neither of us resembles, accorded to a woman of the Jerusalem Fast Set.

In regard to the latter sentence of the above telegram, I beg to say that I have never heard in America or Europe, that the women of New York are "receiving a bad name all over the world." But, of course, the women of our "fast sets," in New York and other cities, have sent the fragrance of their bad reputation over the planet. There is no nationality in this odor; one sniffs it from similar circles in every country in Europe; and when our own soiled pets get over there they all smell badly together, in the world-wide sympathy of moral filth. If Christians had half their international sympathy the millennium would be due tomorrow.

In the longer telegram from Salt Lake to New York and back to Colorado, I am made to say that the social set of New York known as the 400 is an extremely fast set.

I have never heard that this was the fact; here, again, is the confusion of the whole Four Hundred with a small and evil part of it. I am made to say, also, that "daily we hear stories of drunkenness among women of this set."

My young friend, at this point, evidently confused what I said, in the pressing haste of his interview, with his own readings of the daily press telegrams, exchanges and New York letters. All I said was that increasing luxury naturally carries excessive drinking with it in all "fast sets." For that matter, the "anties" that come before the public seem to make liquor necessary to protect the performers from the charge of idleness. Perhaps it would be better if our press gave less attention to these "anties," except where morality is publicly involved, and I am not quite sure, as an American citizen, that even a member of the "fast set," man or woman, hasn't a sacred right, under the constitution, like other people, to get drunk in private. I have never offered to insert my own exotic nose into this part of any social body.

Leaving the "fast set" to its own fancies and antics, a few words about the whole social circle, and the true progress of our best social life. In all these matters it has no influence, whatever. In spite of the generous benefactions of a few individuals who happen to belong to it, it is ignored by all of us who follow others or lead, in any American movement. The "Four Hundred," as such, is not a part of the American population; it merely resides a portion of each year in America, imitating Europe. For all patriotic purposes, for all patriotic influences, for all patriotic sympathy with the rest of the people and their aspirations, it is a cypher. It is only the rotten edge of American democracy, which the grim and resolute butcher, Public Opinion, must yet trim off from the solid beef, to save the rest. I say this, with firm belief, but without any reference to the personal character, in many cases most admirable, of those who constitute this body.

DIDN'T SAY GENTLE.

To close with a personal explanation: I did not use that long-drawn-out word "gentle," as charged. Referring to our true American society, which still exists

and increases in strength and usefulness, uninfluenced by the "Four Hundred," I spoke of it as the "gentle, refined and temperate element." The word "gentle," implying good breeding, as well as sweetness of temper, has no wider application, in any country, than it has in America—not so wide, if we consider the enormous percentage of our population enjoying the privileges of high education and of moderate prosperity; but this word is not generally applicable to what we call the "Four Hundred." Respectfully yours, BRONSON HOWARD.

Colorado Springs, Sept. 28.

At the theater tonight "Florodora" closes the week, and with the Fair and Conference rush fairly begun, there will no doubt be an immense turnout.

Next week our country visitors will have two bills to choose from; the first a new rural play, called "Reuben" in New York. The principal character is Frank McNish, and as the title indicates, the play is woven around the adventures of an agriculturist who visits the metropolis. The usual specialties may be looked for. "Reuben" will be seen the first four nights of next week.

On Friday and Saturday the perennial "Texas Steer" will be seen. To city people, Hoy's masterpiece needs no introduction, but country folk who have

of those of the famous foreign artists of the stage belong. The best example of Mrs. Fiske's exceptional ability in this field is noted in her "Mary of Magdala," which is to be seen in this city this season, and which is said to stand comparison with any production that the stage of any land has shown.

Joseph Jefferson, in a lecture on the drama, told the students of an incident showing the rare presence of mind of William Charles Macready. According to Mr. Jefferson he got the story from an old man who saw Macready far back in the forties.

In a shipboard scene the actor paced the deck while the canvas representing the sea was kept in motion by the walking beneath of men with half bent bodies. The cloth had been worn to thinness by dint of much use. When Macready came to the most impassioned part of his monologue and the waves were rising higher and higher the audience up through the crest of a wave. The actor saw it too, and for a moment he looked as if he were disconcerted; but it was only for a moment. Raising his voice he shouted:

"Man overboard!"

And this made the people cheer and praise Macready all the more.

It is pleasant to read in the Canadian papers that the "Bonnie Brier Bush"

ROYLE SECURES A NOTABLE.



Laura Lang, who will be a member of the company presenting Royle's "My Wife's Husband," is being extensively paraded in the east on account of her cousinship to the famous Anton Lang, who assumed the part of the Savior in the original "Passion Play" at Oberammergau.

not yet seen it, should by all means embrace this opportunity. The old time minstrel, Milt G. Barlow, who used to head a company of his own, this year plays the "Minister to Dahomey."

At the Grand a big house is looked for tonight, when "Where is Cobb" closes its engagement. Next week's Fair and Conference bills consist of "Our Wife" Monday, Tuesday, and Wednesday nights, and "Buried at Sea," the last part of the week. The first piece is something of an oddity, in that it is a farce whose scenes are laid in France during the thirteenth century. The second is a simple opportunity for the display of handsome costumes and scenic features. Alexander Rimini, a new star, heads the company.

THEATER GOSSIP.

"Buried at Sea" is a sensational play from the pen of Theodore Kremer, author of "The Nihilists," and "The Road to Ruin." "Buried at Sea" is said to be one of his best efforts, and although it contains a weird and solemn ceremony connected with a burial at sea, he is said to have woven a merry thread of humor throughout his play. The company brings its own scenic features, with Mr. Orrall Humphrey as leading man.

Mrs. Leslie Carter opened her season last Monday night, Sept. 23, at the Montauk theater, Brooklyn, inaugurating her farewell year in David Belasco's "The Nihilists." The announcement that the Brooklyn engagement was limited to seven performances, resulted in a very heavy advance sale, and a week of enormous business. Mrs. Carter herself returned to her duties in the prime of good health. Hard work is a second nature with her, so she resumed her triumphant and artistic portrayal of the famous French favorite with as much pleasure as if she were appearing in the great Belasco play for the first time. The early part of Mrs. Carter's season will embrace cities near New York, her "home" season being played at the Belasco theater following the engagement of Blanche Bates in "The Darling of the Gods."

"Down Mobile," by that Chicagoan Shakespeare, Lincoln J. Carter, and a striking novelty, "East Lynne," are among the Grand's October promises.

Although the "Ben-Hur" engagement is nearly a month distant, the opening night being Monday, the 26th, there is a high degree of interest over the production. Manager Pyper looks for one of the biggest rushes the theater has ever known when the box office is opened.

Much has been written relating to the more notable productions by Mrs. Fiske as to the marvelous ability of this actress in stage management—in those details of direction that have made her productions stand out a distinct class, to which only the greatest

nothing and forgotten nothing."

The Revue Musicale prints for the first time some letters written to Chopin by Marie Wodzinska, to whom he was engaged from 1835 to 1837. One of them, dated September, 1835, was written soon after his departure from Dresden, and refers in the first line to a well known characteristic of the great composer: "Although you dislike to either receive or write letters, I seize the opportunity," etc. She tells him how he is missed by all his friends, and how the music lessons languish without him. "We are always regretting that your name is not Chopinski, or that you have no other way of indicating your Polish descent, so that the French could not assert any claims to you as a countryman."

Mr. Aronson announces that Siegfried Wagner and the Strauss orchestra (now conducted by Johann Strauss III) will visit American next season under his management.

Mark Smith, the comic opera baritone and actor—and than whom there were few more popular men in the profession of his home in New York on Sept. 20, of dropsy, after an illness of four months. His last engagement was with Babes in Toyland, in Chicago. He was obliged by his illness to retire from the company, and he returned directly to New York. Although his friends knew that he was seriously ill the

news of his death came to them as a severe shock.

The New York Symphony orchestra, which was founded by Mr. Walter Damrosch 10 years ago, will open its season as a reorganized institution in November. Its management will be vested in a board of directors of 23, of whom 11 are ladies and gentlemen interested in the furtherance of musical affairs in New York. Among these are Mrs. George Sheldon, Mr. Frank Hastings, Mr. Samuel Untermyer, Miss Callender and Mr. Daniel Frohman, who has accepted the presidency.

The orchestra will rehearse constantly, and, after the plan of the Berlin Philharmonic, will not only give its own series of symphony concerts under its own conductor, Mr. Walter Damrosch, but will also, if required, take part in other concerts and under other conductors, the idea being to give New York an original and highly trained body of men are available for any musical affair of the higher order.

"Parafal," which Corried is preparing to present in New York, has been given only eight times outside of Bayreuth, and this was in Munich on May 3, 5, 7, and Nov. 2, 7, 1884; and April 26, 27, 29, 1885. All these performances were private, for King Ludwig II of Bavaria. The casts included the following singers: MM. Reichmann, Gura, Klendemann, Sleh, Gudehus, Vogt, Fuchs and Madames Maiten and Vogel.

Leander Richardson's Letter

Maxine Elliott's New Play Seems to be a Big Hit—The Story of "Checkers"—Miss Robson's New Leading Man an Englishman.

Special Correspondence.

New York, Sept. 23.—This week has seen two important theatrical openings in New York, both occurring on Monday night, one at the Garrick theater, where Maxine Elliott was introduced as the principal figure in Clyde Fitch's "Her Own Way," and the other at the American, where the stage version of Henry Blossom's "Checkers" had its initial representation in this city. Both plays were received with emphatic manifestations of pleasure and both secured a most successful opening for some time to come. The first night of "Her Own Way" at the Garrick was indeed in the nature of a triumph, not alone for Maxine Elliott, but for Mr. Fitch, whose latest play is thought by many to be worthy of the distinction of being named his best offering to the stage literature of this time. The work is not alone of high quality in story, construction and dialogue, but it serves to show that the author has gauged the capabilities of the actress with quite remarkable insight, crediting her with the possession of talent very greatly exceeding those with which she had been generally supposed to be gifted. The public has until now looked upon Maxine Elliott as a superb picture of feminine loveliness, somewhat skilled in the portrayal of comedy roles, but having no claim upon consideration in the broader range of stage art calling for the mastery of serious emotion. From now on she will be accepted with eagerness as one of the really powerful players in the stage world, for this verdict passed upon her work last week in Buffalo is amply sustained by the endorsement of New York. There is, perhaps, no other actress in America who has made such extraordinary progress in the illuminative art of acting during the past few years as that recorded by Miss Elliott. To be sure it is quite possible that she has not until now received the opportunity to give expression to her best talents—for in the theater as elsewhere, one must have the materials with which to work in order to accomplish large things. Charles K. Dillingham, under whose fostering care this actress has been enabled to demonstrate her claim to recognition as an individual attraction, has supplied not alone a capital but a most admirable supporting company, several of the members of which have made hits of their own. The best of these falls to the lot of Arthur Drown, whose portrayal of the rich schemer for the hand of the heroine is a piece of acting of the very highest type. Charles Cherry, as the young lieutenant whose absence in the Philippines furnished an opportunity for his rival to attempt his undoing, also contributes a thoroughly fine piece of stage depiction, and George Lawrence, as a sabbing handiworker from whose nimble tongue comedy very persistently, has won recognition instantly and widely.

TOM ROSS IN "CHECKERS."

"Checkers" in its stage drama is rather more melodramatic than it was in book form, where the story was made to rely almost exclusively upon the element of humor. Only the main thread of the original tale is retained, together with two or three of the principal characters, but a very interesting work with strong dramatic and ingeniously developed scenes, is not the result. The hero of this work is a young chap who has lost all his money upon the track and has been compelled to adopt betting as a means of gaining his livelihood. He is temporarily weaned from this pursuit by reason of falling in love with a young woman who will have nothing to do with him unless he reforms, and he becomes a clerk in a country grocery store, where he has a rather unpleasant time, partly by reason of distasteful surroundings and partly through the energetic opposition of his inamorata's father, Checkers, estranged from the girl of his choice, finally drifts back to the bet-

DREW AND SOTHERN.

John Drew in "Capt. Dieppe" is to remain for another week only at the Herald Square theater and at the end of this time E. H. Sothern will succeed him in "The Proud Prince." The New Empire will then have been completed and Mr. Drew will be enabled to carry out the sentimental project of Charles Frohman by becoming the first attraction of this rebuilt playhouse as he was of the original theater. Mr. Sothern will go through practically the same routine by playing for a few weeks at the Herald Square and then moving uptown to open the new Lyceum, just as he did the old establishment of this name when Daniel Frohman became its manager years ago. After that the Herald Square will settle down to its winter routine with the first performance in America of the English musical comedy, "The Girl from Kays."

MRS. CARTER'S FAREWELL.

Mrs. Carter has begun her farewell tour in "Du Barry" at the Montauk theater in Brooklyn, where she is playing this week to literally enormous audiences. Mr. Belasco has received some very tempting propositions to send Mrs. Carter to England for the opening of what is known as the London season at Easter time, but is disinclined to their acceptance, partly because he doesn't wish the actress to work beyond her strength, but mainly because it is his desire that the Herald Square play be down to its winter routine with the first performance in America of the English musical comedy, "The Girl from Kays."

MISS ROBSON'S LEADING MAN.

The engagement of Charles Cartwright for the support of Eleanor Robson goes to show that Liebler & Co. are very much alive to their opportunities and it demonstrates also the intention of this management to give Miss Robson a season as good as possible to Miss Robson's starring tour. Mr. Cartwright is one of the foremost actors upon the English stage, where his most recent appearances were made in the role of Captain Cuttle in an elaborate and successful revival of "David Copperfield." The actor came to this country with the idea of finding an opportunity to secure an American hearing, but arrived just at the time when it was altogether impossible to get control of a theater at any price, and he was about to return disappointed to his home when Liebler & Co. quite by accident learned of his presence and offered him an engagement upon terms so liberal that he couldn't resist accepting it.

A JAPANESE CRITIC.

It is likely that you are not familiar with the name of Yai Yichi Yabe, but such a person exists nevertheless, and is moreover in the business of literature. Mr. Yabe is the editor of a publication resembling the footprints of a

stock of chickens after wading in ink, and it is called Japan and America. All these facts might not have been of vital interest, were it not that Mr. Yabe has written a criticism of Miss Blanche Bates in "The Darling of the Gods," which being duly translated, goes on to say: "Japanese sentiments and sense of honor are correctly interpreted. The play might properly be reproduced by the Japanese on their own stage." This, together with the published conclusion of an eminent New York critic that "Yo San" is a Japanese Juliet, ought to fill the cup of Miss Bates' bliss to overflowing.

RANDOM NOTES.

The run of "The Wizard of Oz" at Mr. Stahl's beautiful Majestic theater is to be brought to its conclusion rather earlier than most people anticipated—although not by reason of any appreciable diminution in the receipts. "Babes in Toyland," the music of which is by Victor Herbert, is announced for the house a fortnight after this publication, and the managers of theaters elsewhere who have been clamoring for the com-

pletion of their contracts calling for "The Wizard of Oz" will thus be enabled to have their wishes gratified. The "Wiz" has had a wonderful career in New York, playing straight through the summer at "popular" prices to receipts which never fell below \$5,000 during any single week and often ran above \$12,000. Grace George is to bring "Pretty Peggy" back to town next Monday evening at the Madison Square theater for a run, to be determined only by the continued desire of the house to see the piece and the charming actress who has been having a kind of preliminary career through the smaller cities adjacent to New York during the past fortnight. William H. Crane comes to the Savoy theater on Monday evening, after 10 nights along the line of the New York Central railroad, in "The Spenders." Orrin Johnson in "Harris' Curious Victrola" is to be the next attraction at the Broadway theater. He brings the hearty endorsement of Chicago and other cities.

LEANDER RICHARDSON.

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1. Overture "Rienzi"..... Wagner
2. Symphonic Poem "Don Juan"..... Richard Strauss
3. "Oh love of Thy Power" from "Samson and Delilah"..... Saint Saens
4. Dream Fantasia from "Hansel and Gretel"..... Humperdink
5. Theme and Variations..... Correll

PART II.

6. Rhapsodie Hongroise No. 11..... Liszt
7. "To Thee O Lord most mighty Power"..... Duss
8. Prelude du Deluge..... Fisk
9. Dance of the Sunburst (new)..... Saint Saens

Violin Obligato by Mr. Nahon Franko. Waller

EVENING PROGRAM: Madame Nordica, Soprano.

Mr. J. S. Duss, Conductor.

1. Grand March, "Pomp and Circumstance"..... Elgar
2. Overture "1812"..... Tchaikowsky
3. Prelude Act III "Herodias"..... Massenet
4. Hungarian Aria "Des Lais"..... Erkel
5. Rhapsodie Norwegienne..... Hallen

PART II.

6. Vespers "Parafal"..... Wagner
7. (a) Slavie Folk Song and Variations and (b) Dance of the Automotons from "Capella Ballet"..... Delibes
8. Polonaise from "Mignon"..... Thomas

MADAME NORDICA.

9. Intermezzo "Life's Voyage"..... Duss
10. "The Marvelous Work" from "The Creation"..... Haydn
11. Vespers "Das Heilchen am Herd"..... Goldmark

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