# DESERET EVENING NEWS: SATURDAY, SEPTEMBER 13, 1902.



Blaffs. The receipts of the week's busi-

ness have not yet reached headquar-

ters here, though in Lincoln the busi-

ness was only fair. Mr. Wesley K.

Walton states that the impression has

gone out in advance that the play is

some sort of a proselyting venture sent

out by the Mormon Church, and that

people who see it express the greatest

surprise at its character. After the

Denver engagement Mr. and Mrs.

Bluxome were released, and Mrs. Ella

Squires took charge of the wardrobe,

There was some talk of cutting down

the heavy chorus and releasing some

of the members, as the management

are finding that 70 railroad fares, to

say nothing of salaries, is causing a

heavy drain upon its treasury. The

Lincoln papers at hand speak very

glowingly of the production, especially

of the scenery and staging, and of the

chorus, one paper says "That Mormon

thorus is a thing of harmony and of

by forever. A number of the soloists from the Tabernacle lead in the voices

and largely contribute to the success of

the incidental music." Mr. Haworth,

Miss Magrane and Mr. Lewis get the

principal praise from the same paper. Mr. Lewis, by the way, is doubling

his own part, that of Korihor, and the

small role previously played by Mr.

A note from Manager George D. Py-

The train to Denver, due there at 6:4, was delayed about 5 hours, and I

vas therefore, unable to see any but a portion of the last act of "Consider." What I did see

What I

showed that the pruning knife had

been busy since the last performance in fait Lake. The process has improv-

ed the play and made the ending more

north country with Hagoth, simply be-

mission and then he announces that they will both sail with Hagoth. The

death of Isabel, comes about as repre-stated in the first performances, but is quicker and the agony is not so long drawn out. All the palaver about Corianton's innocence is reduced to one

simple statement and is not again re-

per en route to New York, says:

Bluxome.

Corianton.

"cerianton" still continues on its Presently one turned to the other and trates and has played this week in 'Don't you wish you had your pick, Liscoln, Des Moines, and Council

Mike?' and Mike answered: Mike?' and Mike answered: "''I'd rather have my shovel.'" Pretty soon Charlle Bowers came along and asked: "Have you heard 'he pick and shovel joke?" George Blair, later: "Have you heard the pick and shovel joke?"

Later, George Thatcher "Have you heard the pick and shovel joke?" Then I knew Joe Haworth had got-ton in his work. He must have told that joke at least 60 times, and each

one tried to tell it to me." In Chicago, Mr. Pyper states, he saw "Beauty and the Beast," in which

## MISS MARGUERITA SYLVA.



ed the play and made the ending more legical and consistent. For instance: In the first version Corlanton, after being forgiven and after learning that Relia still loved him, made up his mind that he would leave her and sail to the north country with Hagoth, simply be-cross she, for an instant, had doubted him though she immediately repented of the doubt, After all that had oc-crred she had a right to doubt him. He seemed to forget this fact. Wel', in the new version, this is made more consistent. He tells her he has always leved her, she makes the same ad-mession and then he announces that 15. left the company before it reached this city.

Viola Pratt Gillette has made such a hit. He says it is a wonderful pro-duction. The weather was quite hot in gaged by James K. Hackett to play the simple statement and is not again re-ferred to. Enough that he is forgiven. They tell me Miss Lane now likes her part in the fourth act; and the fact helps the ending of the play. The tame role of Eliphalet Hopper with Isabel Irving in "The Crisis" this season. Miss Denver, but there was the customary rving's company commenced rehearsals last week. "The Bonnie Brier Bush" company with J. H. Stoddart at its head, is westward bound and jumps from Den-The second company made up to ex-ploit "Sherlock Holmes' in cities not visited by Mr. Gillette will be headed ver to San Francisco, calling here on its return about the middle of October. The company was in St. Louis the oth-er night and one of the papers gives by Herbert Kelcey. Mr. Gillett has been coaching Mr. Kelcey for the part during the past month. our friend "Bob" Easton the following

era "The Strollers," which Francis Wilson rendered so notable last year, will be presented with Miss Marguerita Sylva in the leading role, and the well known comedian, George C. Boniface, Jr., in Wilson's part. We are prom-ised a regular New York production, and the names of the people engaged to and the names of the people engaged to support Miss Sylva and Mr. Boniface indicate that the organization is a strong one. Among the well known names seen in the cast are those of John D. Gilbert, D. L. Don, David Torrence, Lester Brown, Matthew Hamley, Miss Lou Middleton, Dorothy Huntington. Alice Davenport, and Mazona Bradcome. A big chorus and a fine scenic mounting are promised by the

### management. The book of "The Strollers" is by Harry B. Smith, author of "Robin Hood," and the music is by Ludwig Englander

At the Grand "Lost in New York" closed the week tonight. The house will be dark Monday, Tuesday and Wed-nesday, but on Thursday the familiar old black face artists Richards & Prin-gle, make a return visit to Salt Lake. There are 50 real darkies in the com-pany, headed by the well known endmen, Kid Langford, Dick Thomas and James More. The company announces as a special feature this year a troupe of Morocco acrobats.

Next month will see the removal from Salt Lake, at least for a long period, of the well known bill poster, lithograph-er, and general advertiser, Rob Anderer, and general advertiser, Rob Ander-son. He goes to England on Oct. 29. Mr. Anderson's connection with amuse-ment affairs in Salt Lake is almost a history of the theater for the past 15 or 20 years. He did work for the house under the management of David Mc-Kenzle, H. B. Clawson, C. S. Burton and Mr. Pyper, the old Walker Opera House under Fred Walker, Dug White, and Will Burgess, Wonderland, the Old Lycevim the People's Theater on Com-

Lyceum, the People's Theater on Com-mercial street, the Union Opera House on Franklin Avenue, and for the Grand since the time it began business. Mr. Anderson is very well known up and down Main street as the dispenser of passes and deadhead privileges, and he says he could write a small volume of his experiences in standing off people with show windows, and the owners of lots on which his bill boards stood, all of whom seemed to think be possessed the key to the box offices of the theaters. In fact, Mr. Anderson thinks some day of writing up his experiences in connection with Salt Lake amuse-ments and if he does it will no doubt be a work of rare reminiscences. His friends will all hope his absence will be but temporary.

#### THEATER GOSSIP.

Harry Corson Clarke, in "Hello Bill." s one of the near by attractions at the Grand.

Howard Kyle in Nathan Hale will dedicate the new Fraternity theater at Shamokin, Pa., on Sept. 1.

The name of the new play in which J. E. Dodson and his wife, Annie Irish will star, is "The American Invasion." Richard Mansfield's leading woman

Miss Blanche Bates, after a phenomenal run in "Under Two Flags," will have a new Belasco sensation this sea-

in "Du Barry." The first appearance here of West's Minstrels since the death of the owner

## COMEDIENNE'S RAPID RISE TO FAME.



Hattle Williams, the winsome commedienne, is one of the chief supports of the "Roger Brothers in Harvard," which is now attacking the risibilities of the New York theater public. Miss Williams' rise in the histrionic world has been rapid.

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received an ovation, from an overflow. | masterwork is the "Pathetic' sym-ing audience that included political | 1 hony. celebrities from various section.

In spite of the postponement of the World's fair at St. Louis until 1994, the North American Saengerbund has decided to hold its saengerfest in St. Louis in 1903, as originally planned German singing societies from all over the country will be present. The musical directors are William Lange and R. Struenyre,

Steamships from Europe will soon be carrying musical celebrities. Mascagri is due early in October on the Ameri-can-liner Philadelphia, soon before his brief Metropolitan Opera House sea-son opens. Maud McCarthy, the young Irish violinist: Miss Elsa Ruegger, the Belgian 'cellst, who played here two years ago: Raoul Pugno, the French [42] pist: Anton Van Rooy, the baritone and Ellison Van Hoose, the American tenor, are also coming before long.

Signor Lago, who died a few days ego, once refused the services of Jean Te Reszke. It was in London and Jean had just returned after his year's tirement consequent on his determina-tion to sing tenor instead of baritone roles. De Reszke offered to come for a Lago very moderate sum: none of him. Carl Rosa made similar mistake with Melba. He forgot to keep an engagement to hear the lody and she broke off the negotiations in a huff.

original story. It was entitled "The Interpretention of the interpre was a favorite character in early American plays. George Park Cusils wrote a drama of that name produced at the Park theater, New York, Dec. 28, 1830. James Thorne, an English singer, who died a few years later, was Coart Low Smith, Theorem Dick Capt. John Smith: Themas Placide was Lieut. Percy, and Edmund Simpson, manager of the Park Theater for so many years, played Master Rolle, Robert Dale Owen's "Pocahontas" was meducad at the same heater for so produced at the same house seven years later, Feb. 8, 1838, with Emma Wheatley as Pocahontas, W. H. Wheatley, John H. Clark, the father of Constantia Clark, the Olympic favorite of later years, as Powhatan. Peter Rich played an Indian character, Maccomac, and Charlotte Cushman, at that time fond appearing in male parts, was the Master Rolfe.

As these several versions of the story of the Indian maiden are presented to us, that of Mr. Owen is decidedly the best from a literary point of view has not been seen upen the stage in many years. John Brougham's bur-lesque of "Pocabontas" will probably outlive any of them, outlive any of them, thenably Edwin Forrest's

Unquestionably Edwin Forr great success with "Metamora, prize drama, for which he paid its au thor, John Augustus Stone, \$500 large sum of money for such an effort half a century ago-was the secret of the remarkable run upon the Indiat plays from which theater-goe throughout the country suffered b tween the years of 1860 and 1870. For-rest even at that early period in his career was the recognized leader the American stage, the founder of a peculiar school of acting with a host of imitators and followers. "Metamora" was one of his strongest and most popular parts; its great effect upon its admirers is still vividly remembered.

"Metamora, or the Last of the Wain-panaogs," was produced for the first panaogs," was produced for the first time on any stage at the Park theater, New York, Dec. 15, 1859, Mr. Forregt, Peter Rich, Thomas Placide, John Po-vey, Thomas Barry, Mrs. Hilson and Mrs. Sharpe were in the original cast. As Metamora Mr. Forrest appeared many hundreds of nights and in almost overy city of the American Union many hundreds of nights and in almost every city of the American Union. Wemmyss, one of the early historians of the American stage, wrote: "The anxiety to see Forrent as Metamora crowded the theater each night of the performance, adding to his reputation as an actor, as well as to his private fortune as a manager. It is a very in-different play, devoid of interest, but the character of Metamora is beautlfully conceived, and will continue to attract so long as Mr. Forrest is its representative. It was written for him. and will in all probability die with him.

Wemmyss' prophecy was certainly fulfilled. No one after Forrest's death, with the single exception of John Mc-Cullough, and he but seldom, had the hardihood to risk his reputation in a part so thoroughly identified with Ed win Forrest. And Metamora and Ed win Forrest have passed away together.

"Metamora" owed everything to the playing of Forrest; if it had failen into the hands of any other actor it would no doubt have been as short-lived as the rest of the Indian dramas generally -a night or two, a week or two at most, and then oblivion. The history of John Augustus Stone, its author, was a very sad one. In a fit of insanity he threw himself into the Schuylkill in the summer of 1834, when harely 39 years of age. After life's fitful fever he sleeps quietly under a neat monument containing the simple inscription that it was "Erected to the memory of the author of 'Metamora' by his friend, Edwin Forrest." With all his faults and failings the great tragedian was ever faithful to the men he called his friends. The red man of the woods was always a favorite with the gallery. At the old Bowery theater Indian' plays without number were produced between



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This is one of the latest pictures of the young comic opera singer who has of late forged into so much prominence, and who will appear here next week, Miss Sylva is of Belgian birth, but she went to England when she was about 15. There she had the advantage of being introduced to the public under the auspices of W. S. Gilbert, with whom she was a great favorite. Miss Sylva she was a great favorite. Miss Sylva was the star who headed the opera of "The Princess Chic" last year, but who

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Scotch tenor now before the public

ing his health, after having passed trough a very severe illness. Mr. Le Moyne has decided to retire from active stage work, as his career of over 50 years of honorable and artistic dramatic achievements justly entitles him to do. While no one will begrudge the veteran actor the rest he has so well earned, his loss from the contemporary drama will be keenly felt, both by play-goers and the hundreds of players with

of the company, will take place on Sept. 24 and 25. The organization is headed by the well known Billy Van.

Junius Brutus Booth has been en-

state. The Mirror says: William J. Le Moyne, whose portrait appears at the head of this column, is steadily regain-

for this season will be Miss Dorothy Hammond, who is described as a tal-ented nd beautiful English girl.

and Mrs. Leslie Carter continues

deeply interested in Mrs. Le Moyne's forthcoming production of "Among Those Present," which he is materially aiding by his advice upon many details.

sword combat at the end of the play still remains to worry me. If I were manager I should withhold the plaries of Seantum and Corlanton unthey could promise a good fight oleman tells me he will close with the company next Saturday night, but I m unable to give you the real reasons. and my guessing at them would hardly notice: teproper at this time. Bluxom left the company Saturday night and remained at Denver, and my brief stay pre-Mated me getting at the reasons for the Otherwise the company is intact. George Thatcher leads the orchestra Miss Wilson have bad colds but are lappy. Our train overtook the special was singing "Annie Laurie," a man in the dress circle was listening intently. When the singer reached his highest the "Corianton" people miles out of Denver cerrying the us the theatrical folk seemed to be in splendid humor. The When the singer reached his highest note the man forgot himself and rising to his feet shouted: "Good boy, good boy." Then he sat down amid an up-roa, that brought down the house. Mr. Easton sang before Queen Vic-toria several years ago and received as to be in splendid humor. The whole company rushed out to greet us, haded by Joe Haworth (the yougest pirited man of his age I ever niet) and Havon'h yelled across the rails, as the mins slowed up: "Pyper, have you have the joke about the pick and

said I "Well I'll tell it to you. A couple of The first production of realmerit which Instmen were standing in front of Tiffany's window, New York, looking the theater has had to announce since the new season opened is booked for

longingly at a great stack of diamonds. Monday night, when the new comic op-

Mins May Cahill is one of the chief attractions of Legerer's new musical avery, "Sally in our Alley." The play is making a big success at the Brodvay theater, New York.

"R. C. Easton, who sings Scotch songs in the production of J. H. Stoddart's Bonnie Brier Bush at the Willis Wood theater this week, has a voice which is said to be higher than that of any other Buffalo on Sept. 22. During the production of the play in St. Louis Saturday night when Mr. Easton

Within a fortnight David Belasco, his lieutenant, Benjamin F. Roeder, and the numerous others on Mr. Belasco's managerial staff will be located in their new and permanent quarters in Belasco's Republic Theater, upon which work is progressing with might nd main in order that it may be ready for Mrs. Car-ter's occupancy in the near future.

The Mirror says: Georgia Cayvan was removed last week from the San-ford Hall Sanitarium at Flushing, where she has been for a year past, to the home of her sister, Alice W. Cayvar., in New Dorchester, Mass. Miss Cayvan is now totally blind, and there is no hope of curing her mental ailment. She is, however, in excellent

A wonderful advertiser is Richard

Many old Salt Lakers who remember

Louis James and Frederick Warde,

established favorite in legitimate ro-mantic roles is the Ferdinand. Miss

Teresa Maxwell the Miranda. Miss Teresa Maxwell the Miranda. Edith Bassett the Ariel and Thomas Coffin Cooke the Trinculo. On the opening night both Mr. James and Mr. Warde

Miss

## IN "SALLY IN OUR ALLEY."



Rose Coghlan has recovered from the burns she received by mistaking a bottle of carbolic acid for a face lotion at Butte, Mont., recently. She is now rehearsing "Miss Multon and Forget Me Not," and will open her season at

a gift from the queen a gold scarf pin studded with diamonds." physical condition. Stuart Robson and his company are rehearsing "The Henrietta" and "The Comedy of Errors" at Mr. Robson's summer home at the Highlands of the Navesink, where the star's supporting

This inquiry is made pertinent by the fact that Otis Skinner will this season present "Lazarre." and all over the country, writers are recalling the days when the stage Indian was a popular and an interesting figure. Those days vanished with the times when Waldron brought out "Nick o' the Woods" in Salt Lake, when W. C. Dunbar played Powhatan, when John T. Caine played Wahnotee in stately fashion, and Bish-

whom he has been associated during these many years. Mr. Le Moyne is

MUSIC NOTES.

Luigi Arditi, veteran of a hundred

operatic vicissitudes, and conductor for half the great singers of the past two generations, has just celebrated his both burblan. Up of the first

oth birthday. He conducted the firs

representation in London of "Faust.

Creatore, the gymnastic conductor,

continues to interest New York; reports say that his gestures interest every-

body, and while some laugh at first, all

become impressed with his sincerity and

before the concert is ended, he has his audience spell bound.

Music lovers will be delighted to know that the famous Tivoll Opera

company, the pet organization in the musical line of San Francisco, is headed

this way. It will produce three popu-lar operas "The Serenade," "The Toy Maker," and "The Idol's Eye."

A Tchaikovsky festival was held a few weeks ago at Pyrmont. Three cor-certs were given, preceded by a lec-ture by Dr. Huga Riemann. This em-

inent historian and critic agrees with the public verdict that Tchaikovsky's

same part-but they remain very inter-

During the greater part of his life Liggt spent hours every week perusing manuscripts and talking or writing to their composers about them. The manner of his criticism was gentle or sar-castic, according to his mood. In 1880 his pupil, the Baroness D'Angwez, sent him a few pleces by an Italian com-poser. Liszt wrote back guardedly that the composer's talent deserved "attention, encouragement, and con-sideration," and returned the music afer pasting over two of its pages suggested improvements. His letter was printed in the collection issued by La Mara, and a recent issue of the Gazette Musicale of Milan gives a fascimile of Liszt's two pages.

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IS THE STAGE INDIAN TO BE REVIVED?

# 

esting memories, nevertheless Mark Twain said "the Indian of Fen-imore Cooper is the father of the stage Indian, and both belong to an extinct tribe that never existed." A full list of the Indian plays more or less successfully known in other days and now quite forgotten would be one of the cur-

ican author of which there is any rec-ord, says the Record-Herald, was produced at the Park theater, New York, June 14, 1808, and was written by James Barker of Philadelphi 1t should take wahnotee in stately fashion, and Bish-op Whitney later succeeded him in the tas written by English dramatists because it was a new treatment of an

the sixties and the seventies. The reaction against the Indian drama began to be apparent early in the seve the when one critic wrote that Indi Indian plays, in his opinion, had become perfect nuisance.

One of the best stage redskins, be-cause of his humanity, is the Wah-notee in Dion Bouclcault's admirable melodrama, "The Octoroon." Wah-no-tee is a whisky-drinking aborigine, who follows little Paul, the mall carrier, through the swamps of a Louisiana plantation and avenges his death in the good old melodramatic way by means of a bowie-knife duel. In the original cast of "The Octoroon" Boucleault him self played Wah-no-tee and Joseph Jefferson was the Salem Scudder. In more modern times the Indian has

been a merely subsidiary figure in American plays, David Belasco and Franklin Fyles made effective use of the redskin in a merely incidental way in "The Girl I Left Behind Me." A conventional Indian play of the old school figured briefly in the repertory of Louis Morrison. An educated Indian who had had the advantage of a West

Point training was the hero of "North-ern Lights," a melodrama that pos-sessed many elements of originality. But it remains for some one to put before the public a dignified human type of the North American aborigine. If Mr. Skinner in "Lazarre" succeeds in presenting this new type he will ac-complish a histrionic feat that will go

down through posterity. The old pro-verb that the best kind of an Indian s a dead one is particularly applicable to stage Indians. "Lazarre" in Mrs. Catherwood's romance is human and vital. Otis Skinner will probably in-carnate every trait of this new charac-

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Is the "Injun" play coming in again?

