



MUSIC AND DRAMA

Readers of the Deseret News, and especially those who keep posted on theatrical events in New York, will read with pleasure in tonight's issue the first of a series of letters from the well known critic, Mr. Hillary Bell. These letters will run through the theatrical season, and while they are supplied to a number of the leading journals of the country, will be printed exclusively in the west by the Saturday "News."

In winding up their Salt Lake engagement last night, the Tivoli company played to the best house they have ever had, and gave in many respects the best performance of their series. While the "Toy Maker," and while it is usually below "The Serenade," it is a better play than either of the other two, and certainly it went last night to the credit of the company rather than to the credit of the audience.

Hartmann, though he lacks the natural humor of Danieles, gave an excellent copy of him in the part of the strolling accountant, who "just dropped" the company, and who is "just dropped" by the company. He was admirably aided by Webb, who in the "hot man" was every whit as good as the original in Danieles' comedy. The chorus, too, was in better form than ever, and if it could learn to sing its words distinctly, and if its conductor would tone down his orchestra, and work in a few lights and shades, the chorus as the Nautech might be played with sweetness; Mr. Cunningham was good as the fiery Cuban, and the others were all acceptable. The company leave us, mourning that they cannot obtain the remainder of the conference dates, should have given them up in favor of the one night stands in Colorado.

Saturday during Conference is the day eagerly sought for by all theatrical managers, but it has been reserved for Hermann to capture it. The "Toy Maker" will give a performance, and the manager promises that all the all bewitching tricks are discounted by this season's repertoire. The throngs of people in town to attend the fair and the conference render it beyond question that Hermann will be greeted by crowded audiences.

Commencing Monday next the Theatre announces a full week of the noted comedy production "Alphonse and Gaston." The many funny antics of these two knights of politeness are famous to everyone who has followed the work of the cartoonist Oppen. The dramatist is said to have taken Oppen's two figures and built up a laughable comedy around them with the usual interpolations of up to date music. The entire production calls for a company of 40 people and the fact that they have looked an entire week in a critical center, the Salt Lake, shows that they have confidence in the merits of their production. The advance sale is now going on.

Tonight ends what has been a prosperous week for the Grand, "Finnigan's Hall" being the bill. Monday night opens an attraction sailing under the name of "A Fox Tramp," which is announced as a comedy drama, based on the abduction of a young child, and its final recovery by a clever detective. There will be the usual school matinee Wednesday at three o'clock.

On Thursday, Friday and Saturday the Grand will present a melo-drama entitled "The Tide of Life," one of the exciting sort of plays that Lincoln J. Carter has made famous. The big cast features in "The Tide of Life" is announced as the electrocution of the villain on a live electric wire to which he has leaped from a high window. It is the sort of "elevated" play, that may be relied on to strike the taste of the "elevated" portions of the house.

Miss Luella Ferrin will leave New York within the next ten days. Next Thursday night the Grand will present a play which will unite in tendering her a farewell testimonial. An attractive program has been arranged and in addition to numbers by the choir and songs by Miss Ferrin herself, Prof. McClellan, Mr. Pryor and Prof. Skelton, a violinist will go up to represent Salt Lake musicians at the event. Mr. McClellan acting as accompanist. The affair under the management of Mr. Balch, the director of the Grand Theatre choir, and he reports that the concert is receiving the most enthusiastic support from Ogden citizens. A number of leading people have taken handsome blocks of tickets and the success of the testimonial is assured in advance.

Miss Emma Lucy Gates' final appearance in Salt Lake for a long time to come will occur at the Tabernacle Monday night. Director Stephens announces a recital by Miss Gates, assisted by the Tabernacle choir and the Ak-Schmitt quartet. Miss Gates leaves for New York and later Europe, within the next few days. Her present play, if followed out, will keep her away from home two or three years, and possibly longer. Her big success in the last time she appeared at the Tabernacle is still well remembered, and without a doubt hundreds of people from the country who have heard of her attainments will be anxious to hear her this only opportunity to hear her. Miss Gates will appear six or eight times during the evening, rendering a wide range of selections.

Mr. Arthur Shepherd's long talked of symphony orchestra is at length a thing accomplished, and once a week the organization meets for rehearsal at the Salt Lake theatre. The orchestra has the backing of the theatre management, and at the last rehearsal Mr. Pryor attended and gave the members a strong talk on the necessity of hard work, and a union of efforts. It is likely that the theatre will announce the first concert within a month, and that the subscription plan will be followed.

How strong the organization is can be seen by the following list of instrumentalists:

Violins—Messrs. Skelton, Youngdale, Masterson, Muller, R. W. Wilson, G. W. Wilson, Pedersen, Johnson, Panning, Johnson, Engberg, J. Hansen.

Violas—Messrs. Rordane, Rydval, Green, Bessley.

Cellists—Messrs. Ford, C. Olsen, Hirschbach.

Basses—Messrs. Smith, Bendixen, Christensen.

Trumpets—Messrs. Jespersen, Atkins, Thompson.

Trombones—Messrs. Singrey, Mercer, Baker.

Tuba—Mr. Bamberger.

Coronets—Messrs. Sharp, Leslie.

Drums—Messrs. Carlson, Deery.

Flutes—Messrs. Williams, Bessley, Hirschbach.

THEATER GOSSIP.

J. H. Stoddard closes his phenomenal successful two weeks' season in San Francisco tonight.

W. W. Randall, the well known old time manager is this year presenting Kate Claxton in "The Two Orphans."

Every mail brings press clippings of the Neill company, from which we conclude that that popular organization is bearing down in our direction.

Kyrie Bellew, with whom Ada Dwyer Russell appears, reopens in "A Gentleman of France," in New York Monday night.

Clara Morris fainted from overexertion after delivering a lecture before the Chautauqua assembly at Chautauqua, N. Y. And it wasn't a stage faint, either.

Henry Miller will sail today (Tuesday) on the Kronprinz Wilhelm, for Europe. He will make a short visit in London.

doma of the Mascagni Opera company, which will be heard here one night in December. Signora Capelli is one of the foremost dramatic sopranos in Italy. She is a young and handsome woman, and is one of those cases of early development, like Patti and Malibran, for she made her debut at 13. She is a pupil of Vergini of Naples. She has been for some time prominent at the San Carlo, Naples; La Scala, Milan, and secured great successes in Cairo, Egypt, and in South American capitals. She is now singing at the Imperial theatre, Warsaw. Her greatest successes have been made in Puccini's "Tosca," and Mascagni's "Cavalleria Rusticana." Her voice is said to be of great range, power and sweetness, and her dramatic talents of a very high order.

VICTORY BATEMAN AND ADA PATTERSON'S BOOK

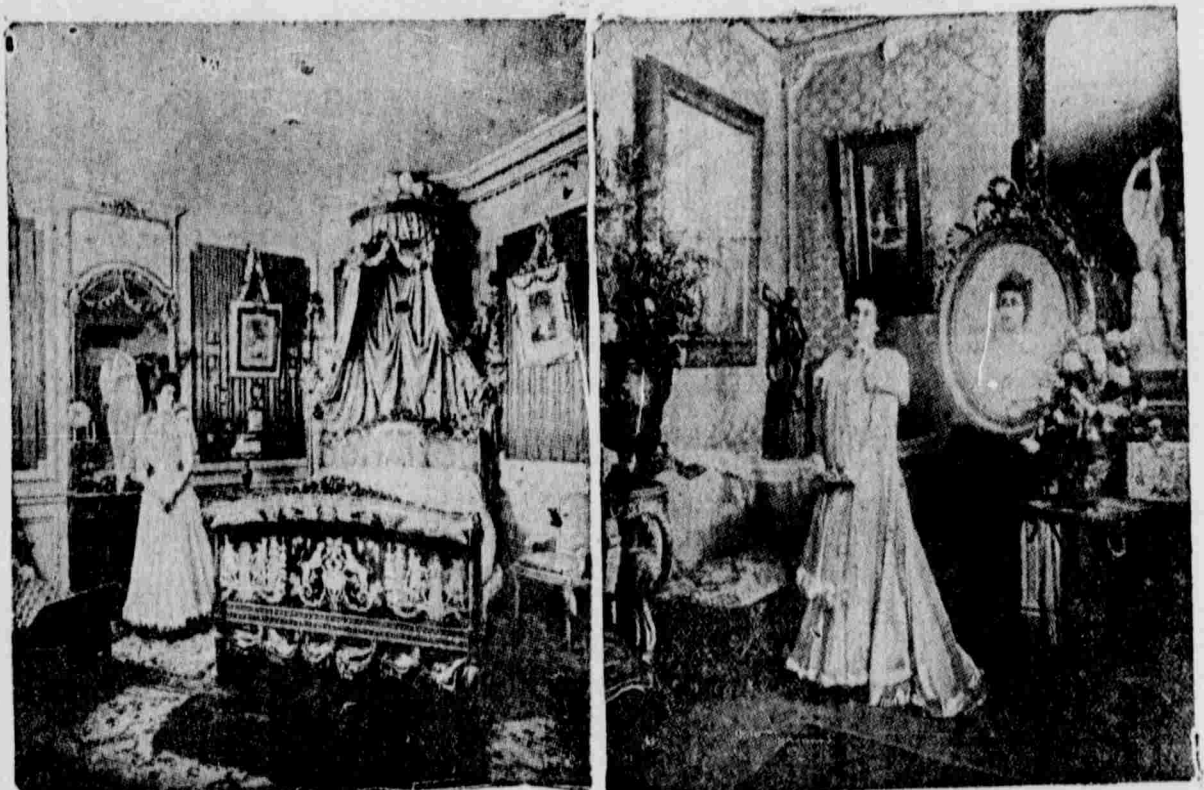
The stage! Countless are the books published on this magical subject, and endless is the material it affords, for no calling, no profession, furnishes the amount of tragedy, pathos and comedy that is to be found crowded into this, which so many admit, where so few are known, and where still fewer become famous.

Another work, which brings with it a strong recommendation from the theatrical ranks, has made its appearance, and asks for recognition. It is to be found in all the leading Broadway book stores, and is gradually making its way westward. "By the Stage Door," is a handsomely bound book in cloth and gold, with a strong suggestion of the English book shop lying around its thick ragged edges, and plain type. Reminiscent of old volumes that find their way into book lovers' favorite corners. This one, so full of life's tragedies, claims as its authors, two well known names in the theatrical profession, and in journalistic work. Victory Bateman—a flighty favorite, a poetess, and a writer of brilliancy, and Ada Patterson, the well known member of the Journal and American

on her lips. The stage has lost her charming presence, the public that fickle goddess, has for the last time, raised its gloved hands to applaud her, but she still lives in the memory of those who understand and appreciate the real artist.

And now by the second of these interesting tales, to read with eagerness "The Passing of the Leading Lady," which claims such sympathy for its author, acquainted with the disappointments and heart-burnings of this great school of toil and drudgery, and no more pathetic picture can be imagined than the one drawn under this simple title. Georgia Cayvan was the ideal "Leading Lady" at the head of the ideal home on the easy Lakewood theater on Fourth avenue, between Twenty-third and Twenty-fourth streets, in the early 90s, but which has recently been torn down to make way for a modern edifice, which has since been named as its floor. Those who remember the work done by this incomparable little family will read with moistened eyes the sketch of the "Leading Lady." If a word can adequately describe the power of the "charming" will answer in every

KING OF GREECE HER SLAVE.



All Paris is talking about Mlle. Aimee Martial, the beautiful actress, who is called the modern "Du Barry" on account of her influence over the King of Greece. That monarch is said to be her devoted slave. It is whispered she may even become Queen of Greece if the present queen should die. The above authentic photographs convey an idea of the gorgeous style in which the beautiful favorite lives.

England, combining business and pleasure, and will return to New York within a month—Mirror.

Ralph Cummings of malodorous memory, never seems to be long out of a job. He is now leading man of Proctor's theatre, New York, a cheap stock company rendering "Jim the Penman."

The attraction at the theatre week after next will be Herne's old time play "Hearts of Oak." This is the drama in which David Belasco, the now famous actor, once appeared with Jim Herne on the Salt Lake stage, when he left the record of being a pretty bad actor.

Kathryn Kidder has passed under the management of Jules Murry. He has signed a contract calling for the services of the star for a number of seasons. He will present her in a new play for which he is now negotiating with a well known firm of dramatists. The tour of the Kidder company will begin in November or December.

So Richard Mansfield is not going to play any part except that of Brutus in "Julius Caesar," after all the excitement kicked up by his alleged announcement that he would play Caesar and Brutus. As indicated in these columns, it turned out that Mr. Mansfield was having a bit of silent fun over the whole thing, which, to his mind, appeared entirely as a joke. The actor is credited with saying that he gave out the interview in a spirit of fun, just to discover how many fools there were extant. He must have found quite a number, for it has been amusing to read the wonderful accounts of some of the new food for false instances found by his enemies, who alleged egotism in selecting two parts in the one tragedy which it would be a physical impossibility for him to assume—Los Angeles Times.

The new play written for Blanche Walsh by Stanislaus Stange has at last been named. It will be called "The Daughter of Hamlet." Although based on Flaubert's Salammbô, Mr. Stange has practically evolved an original play having introduced several characters which do not appear in the French classic and made many and radical departures from its story. The play is arranged in five acts and eight scenes. Those who are familiar with the story of Hamlet's latest play "Monna Yanna" the performance of which was prohibited in London, are liable to accuse Mr. Stange of having taken the idea for the most important situation in his play from the play, but those who have read Salammbô will readily conclude that "Monna Yanna" equally with "The Daughter of Hamlet," has been inspired by Flaubert's tragic story of ancient Carthage.

MUSIC NOTES.

The Maurice Grau opera season at the Metropolitan Opera House will consist of 68 performances, 21 nights and 17 matinees, to be given during a period of 17 weeks, beginning Monday evening, Nov. 24.

Miss Sallie Fisher made her bow in the leading young woman's part in "The Chaperons" last week, in New York state. Her letters to her friends in Salt Lake are full of jubilation over the reception she had. One New York paper at hand gives this notice of the production: "In a vocal way there were but two voices worth mentioning. Mr. Farrington's song, 'We're all good fellows,' was splendid. Miss Sallie Fisher rendered several songs delightfully, she has a beautiful soprano voice, rich and sweet, and sings effectively." On the opening night Miss Fisher had several encores for her duet with the comedian.

Elena Bianchini Capelli, is the prima

staff. These two have published a book full of interest to every reader and from the moment its first pathetic story is unraveled to the eye of the curious, there is no relinquishing nor skipping a single sentence, so beautifully is such one related, and faithfully told.

Between the covers, though no names are given, may be easily recognized the faces of men and women who have graced the stage of America and England, and whose genius has made them famous. Let us carefully read the introduction by Annie Adams, our Aseneth, so lovingly remembered by every Salt Lake theater goer of the last generation, and the story of the now successful actress of the age, Maude Adams. Annie Adams tells us that this book is not fiction, it is fact. Every character in it has lived, moved and had a being. This little introduction possesses a rare charm, and makes the first strong appeal to the reader. It is followed by a poem of Victory Bateman's, entitled, "Life," and a little gem on the opposite page begins, "The Story of a Friendless." It requires no second sight, to conjure up the irregular, but intensely interesting features of Ada Rehman, the Shakespearean exponent, and the truly great actress, whose private life hundreds of writers have endeavored to penetrate, only to find themselves at the end of the search, as far from the goal of their desires, as when they started; that woman of genius, that queen among artists, who quietly rests in her English home, saddened, and widowed, it might almost be said, a dethroned queen, still closely keeping the seal of silence.

Hillary Bell's Letter.

The Famous Critic on Matters Theatrical in the Metropolis—Belasco's Relations With the Trust.

Special Correspondence of the Deseret News.

New York, Sept. 25.—In the entire history of the drama no season has opened so curiously as this one. The theatre trust appears to have plenty of play houses but few plays; its enemies seem to have plenty of plays but few play houses. This condition of things must lead to an interesting struggle between the Octopus and the anti-Octopusians. David Belasco, the slumbering foe of the syndicate, is at last in a position to declare warfare on Frohman. Oscar Hammerstein, crushed, as he believes, in many of his earlier ventures by the trust, has formed an alliance with Mrs. Carter's manager, his agreement giving a long lease of the Republic theatre being that Belasco should hold all his attractions for the Hammerstein houses, the Republic, Victoria and the Drury Lane. That contract suited the "California first star," Belasco, but it did not suit Frohman. When he was down in his luck they pressed him hard. Belasco was in misfortune when he wrote "The Younger Brother" and Frohman had little sympathy for him. The California first star, Belasco, has now declared that that affair as Shylock did his wrath against Antonio. To this writer he said soon after his success in "The Girl I Left Behind Me," which dedicated the Empire theatre, "Not yet, not yet." Again when he brought Mrs. Carter triumphantly in applause in "The Heart of Maryland" said he, "Not yet, I bide my time." The day of his revenge seemed ripe with "Zaza," but still he muttered, "Patience, I am not yet ready to strike." When "Madame DuBarry" placed Belasco on the pinnacle of fortune he whispered to this

way, and vividly bring to mind the handsome and graceful Georgia Cayvan. She was charming, lovable, magnetic in every movement, the woman in every gesture, and how these glorious eyes are shut out from this fair world, that brilliant mind no longer grasps external objects, but quietly and peacefully waits for the last ring of the curtain, and then to pass entirely from the view and memory of those whom she has in days gone by, entranced by her lovely personality. No more pathetic picture, no greater tragedy has ever been acted behind the footlights, than "The Passing of the Leading Lady."

Another side and quite a different picture, is brought out in the "Triumph of Temperament." It is a leaf out of the life of "Lady Babbie" (for by that name did she become famous) Maude Adams, and the insight into the life of the "Nun," the "Student," which is so cleverly told, will strike a chord in the hearts of many of our readers, who think an actress' whole life is as open and readable, as the character she portrays for their entertainment; the sketch will offer a surfeit of pleasure in the nature of a portrait for the Julia Woods of the Empire, is a woman of surprises, even to her best friends, and every line will be perhaps more eagerly read, than any of the brief stories by the authors. Each actress has its own individual charm, and the pages are filled with the struggles and trials of living characters, who have faced every difficulty in their ambition to succeed, and who have never faltered in their determination to reach a high place on the ladder of fame.

JANET.

played to extraordinary business all last season in New York. So also with the Rogers Brothers, most profitable of stars. These astute managers have solved the ancient and hitherto insoluble problem of how to eat your cake and have it. They make the syndicate share its profits with them, but refuse in various matters to share their profits with it.

Thus it is to be observed that the theatre trust begins the year unessentially. Every member of it is a Jew and the Jews are good fighters. The syndicate as organized into a corporation, is composed of Frohman and Hammerstein, and Zimmerman, Klaw and Erlanger and Rich and Harris, all Hebrews and all militant. David Belasco and Hammerstein, the Liebers, Sires and Shuberts are of the same faith, but is a sort of family row and, like all such quarrels, is bitterly contested.

Meanwhile, the trust is in a delicate position this season. It has plenty of theatres and an army of actors, but not enough dramatic material. "The New Clown" with which it opened the dramatic year at the Garrick theatre is a farce of little quality. John Drew's new piece at the Empire, "The Mammy and the Humming Bird," a history of "The School for Scandal" and "Lady Windermeres Fan," which, on the first night, was carried into applause only by the popularity of Mr. Drew, and the skill of his nephew, Lionel Lincoln, there does not seem to be much money in either of these pieces, for both of them were written for metropolitan audiences. On the other hand "The Rogers Brothers in Harvard," John McNally's new piece, independent attractions—George Lederer's "Salvy in our Alley," the Moss estate's "Mrs. Jack" at Wallack's, and the five "Hearts Adams" at the Bijou are doing well. These are all days for the syndicate and the theatre owners in other cities who are indebted to it for past favors must stand by the theatre trust manfully this season else its enemies may triumph over the Octopus.

The home house of Weber and Fields is so limited in capacity that these managers are compelled to exercise their wits to make ends meet. Therefore, having a good reputation among our fair lovers, they sell seats at auction every year for the opening night. The results of the auction sale held last week amounted to \$8,250, or about as much for one night as John Drew took in for a week at the Empire. People paid from \$100 to \$200 for boxes, and orchestra chairs in the dingy little theatre brought \$50 apiece. Weber and Fields need all the money they can raise. Their salary list is \$500 a week, which makes the company the most expensive of modern theatrical organizations. Sir Henry Irving's company costs \$2,000 a week, including \$500 paid to Ellen Terry. John Hare's "Good Queen" company costs \$1,500 a week. Mrs. Patrick Campbell's company last season cost \$1,400. Weber and Fields are the most extravagant of impresarios. They pay \$1,500 a week to Lillian Russell, \$1,000 a week to Willie Collier, \$800 a week to Charles Bigelow, \$500 a week to Fay Templeton, \$250 a week to Fritz Williams. Wholly ridiculous prices most of them. As a matter of fact Lillian Russell is worth \$100 to Weber and Fields. Collier \$150, Bigelow \$75, Templeton what she receives, Fritz Williams \$50. It is in accord with the modesty of the stars that they claim only \$500 a week for themselves, yet think more of Weber and Fields than of all the other actors. By squeezing people into the auditorium like sardines, and by the profits of wines and cigars, Weber and Fields can count it in good times on receipts of \$5,000 a week. That allows \$3,000 for rent, taxes, costumes, advertising, scenic production, and incidentals. Our burlesquers have hard scratching all winter to hold their own in New York. They use the metropolis as Paris uses Manhattan Beach, merely as an advertising medium, and make their profit on tour.

It is said that one of the greatest successes of this season comes from the love of a man for a maid. The damsel who induced this good fortune was a chorus girl in the "Wild Rose" company. A gallant of wealth discovered and became enamored of her in the back row of the Lederer's chambers at the Knickerbocker. "I have genius," said she, "and I need only opportunity to prove it." The swain being in the heat of ardor, believed it and said so statily, "You shall have opportunity. How can it be arrived at?" Whereupon the enchantment led him eloquently into a venture which was alluring at first, though finally planning. First the gagging of a chorus girl in John Hare's case. Next the engagement of a composer in England, who was costlier. Finally, a contract with an impresario in Lederer, who was still more extravagant. The gallant had a warm heart, a sincere regard for the girl, and before he knew where he was at the lovely lass had cost him \$20,000, with the prospect of spending \$20,000 more if the venture failed. This is the story of "Sally in our Alley," was over. Next the engagement of a composer in England, who was costlier. Finally, a contract with an impresario in Lederer, who was still more extravagant. The gallant had a warm heart, a sincere regard for the girl, and before he knew where he was at the lovely lass had cost him \$20,000, with the prospect of spending \$20,000 more if the venture failed. This is the story of "Sally in our Alley," was over. Next the engagement of a composer in England, who was costlier. Finally, a contract with an impresario in Lederer, who was still more extravagant. 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