



Lovers of Dickens—who are numbered by the thousands in Salt Lake, and lovers of musical comedy—who are even more numerous, ought to find in Pickwick, set to music, something rich and rare, interpreted as it will be this afternoon and evening, by a big New York company, headed by De Wolf Hopper, Digby Bell, Marguerite Clark and other notable, the performance is sure to be a highly enjoyable one, and the only regret is that its stay could not have been longer.

Hopper himself, has a high place in our recollections, from his "Wang," his "El Capitán," and his inimitable recitation of "Casey at the Bat," which he did one night when he was called before the curtain for a speech.

During the five years that he was under the McCull Opera company's banner, Hopper appeared in all sorts of parts, the principal operas being "The Black Hussar," "The Beggar Student," "Die Fledermaus," "The Lady of the Tiger," "Don Cesar," "Lorraine," "Bellman," "Josephine Sold by Her Sister," "Falka," "Folbach," "Boccaccio," "The Crowning Hen," "Clover," "Faintina," "The Begum," and "Captain Fracasse." His two most successful characters and the only two worthy of special commendation in the whole list, were General Ollendorf in "The Beggar Student," with its famous song, "In a Moment of Rapture," and Pausanias in "The Lady of the Tiger."

Mr. Hopper began his starring career in 1890, and the first opera brought out was "Castles in the Air." The following season "Wang" was produced, and this was a great success. Hopper presented this for two seasons, and then came "The Pajandrum," which did very well for a single season. "Dr. Syntax," which was simply Robertson's "School" set to music, was produced in October, 1895, and did well enough until a successor was found in "El Capitán," which was brought out in Boston, on April 13, 1896.

As Mr. Pickwick, Mr. Hopper is at his best, according to the eastern critics. His supporting company tonight includes Digby Bell as Sam Weller, Frank Belcher as Weller Sr., Louis Payne as Alfred Jingle, J. K. Adams as Mr. Wardle, George Chapman as Mr. Winkle, Augustus Colletti as Mr. Snodgrass, F. R. Willing as Mr. Trupman, Guy Bartlett as the Fat Boy, George Rolland as Colonel Bulder, G. R. Williams as Dr. Slammer, Marion Field as Arabella, Marguerite Clark as Polly, Laura Joyce Bell as Mrs. Bardell, and other parts are played by Vivian Ogden, Florine Murray, Nellie Victoria and Felice Robinson.

"There ain't no king but Dodo"—and there has been none to equal him since Raymond Hitchcock sang and danced his way into our good esteem last year. Hitchcock is no longer with the "Dodo" company, but the management have put a monarch into the role whom they think just as good, in Richard Golden, of "Jed Prouty" fame. The new company comes back Monday night, for three performances and a Wednesday matinee, and the advance notice says that the supporting company will be just as bright as it was before. It is sent out by Henry W. Savage, who also gave us "The Prince of Pilsen," so that our theatergoers take but little risk in turning out to see "Dodo." Others in the cast are Claude Albright, David Williams, Margaret Barnes, and Maud Hamann, while Charles W. Meyers takes the part of "Prof. Mudge."

Next week at the Grand will be devoted to the last half of the week, in the play of "The Minister's Son," and to sensation the last half, in the melodrama of "In Convict Stripes." The first named play belongs to the rustic class, and the advance agent says that in addition to the usual rural scenic features the play possesses a moral, a plot and a sermon. The advance sale is now going on at the Grand box office.

In "The Convict's Stripes," which opens Thursday, the advance agent glows on the fact that one of the main characters is one of the most hardened ruffians ever depicted in stage lore. To gain his desires he stops at nothing, first slader, then poison, and then dynamite. How he is thwarted in his deadly designs makes up the thrilling story of the play. The scenic plot tells us that we are to see a southern convict camp, "taken from life."

#### THEATRE GOSSIP.

Last Friday in Syracuse, New York, Wm. Gillette, opened in his new play "The Admirable Crichton." It seems to have scored an enormous success.

The scenery employed in De Wolf Hopper's comic opera, "Mr. Pickwick," was painted from photographs and sketches of the scenes in and about London, where Dickens laid the action of his novel.

Mrs. Carrie Nation made her debut as an actress in Troy last week, where she introduced her celebrated sermon smashing specialty in "Ten Nights in a Barroom" to great applause.

Clyde Fitch's new play "Major Andre" was bought out in Hartford, Conn. last Friday night, Arthur Byron having the title role. The press of Hartford gave both the play and Mr. Byron warm commendation.

Early in December we are to greet one more of the "The Dominoes" company, with old man Stoddard in his beautiful part of Lachlan Campbell, Reuben Fox as the young Paddy, and with the musical comedy headed by our own Bob Easton. The management have so much confidence in the popularity of the play that they have booked it for an entire week.

Florence Roberts is making special preparation for her first production of "The Frisky Mrs. Johnson," the very successful Clyde Fitch comedy, written for Amelia Bingham and thus far played in but two western cities out-

side of San Francisco. It was by special arrangement that Miss Bingham refrained from further performances during her recent western tour.

The company supporting Howard Kyle in "Rosemary" will consist of Frederick Webber, George Gaston, Henry Booker, Norman Macdonald, Alfred Conbar, Louis Ellsner, Helen Prindle, Edna Ewen and Margaret Hardy. Miss Prindle, who will play the role assumed by Miss Adams in the original production, is the youngest leading woman in the country. Mr. Kyle's tour is managed by George H. Brennan.

Henry C. Jarrett, who died recently in London, was the producer of "The Black Crook," which made him a fortune. Among the other great achievements of his managerial career were the "Julius Caesar" revival with Davenport, Barratt and Bangs and the "The Sign of the Cross" with Geo. C. Rigola in the title role. He also produced and managed Charlotte Cushman's farewell performances. It was originally intended that she should take her final leave of the stage at Booth's theater, and the occasion was made notable by many features, including the crowning of Cushman as the Queen of the Stage, the reading of a poem by William Cullen Bryant in the presence of a most distinguished audience, followed by a serenade at the Fifth Avenue hotel, where the tragedienne appeared upon the balcony and addressed a great concourse of people.

When Nat Goodwin announced that he was going to do Bottom in Shakespeare's "Midsummer Night's Dream," the "News" gave out the word of advice—don't. The Mirror this week says:

N. C. Goodwin is said to be expressing to his friends indignation at himself for—as he puts it—having been "talked into" the notion that Bottom in a sort of Beauty-and-the-Beast production of "A Midsummer Night's Dream" was a wise choice for an established star.

The decision of the failure of "A Midsummer Night's Dream" is shown very clearly by the fact that, while it was put on with the expectation of a run, it is to come off on Nov. 11, and will then go on tour. Mrs. Goodwin (Maxine Elliott) is to be shifted from the Garrick to the New Amsterdam to continue the career of "Her Own Way."

Mr. Belasco has decided upon a revival of "Zaza" for a part of the time covered by Mrs. Leslie Carter's forthcoming three weeks' engagement at the Belmont theater. This play will be made use of for the first week and "Du Barry" for the second, while the third week will be divided equally between the two works. The seat sale for these farewell interpretations of the two dramas mentioned, was opened on Monday, and before Wednesday noon it was a practical impossibility to secure a place in the house for an audience for any one of the performances, night or day.

Mr. Gillette's impersonation of the hero of "The Admirable Crichton," which is to be introduced at the New Lyceum on Monday evening, appears to have made a quite profound sensation upon the audience, and is being well received in this piece of Dr. J. M. Barrie's, which has a year's run in London. Mr. Gillette assumes the role of a deferential English butler, who, being cast away with the family in the course of a yachting cruise, assumes authority by reason of the helplessness of the others, and sets everything straight—dropping back again into his old attitude when the rescuers come along. Mr. Gillette's work in this play is described as being quite the best he has yet accomplished, his career of altogether extraordinary success.

As foreshadowed, the charming English artist, Vesta Tilley, has scored a brilliant success with the introduction of her specialty in the play "The Under Cover," at the Murray Hill theater, which has been crowded to its limits since she made her first appearance in this city. In this play, Vesta is the only woman impersonator of boy roles I have ever seen who possessed the capacity to carry conviction and at the same time retain the sense of femininity. Her acting is graphic beyond words, but it has none of the coarse assertiveness so often seen where women disport themselves in men's garb and the spectator never forgets that she's a girl masquerading. Miss Tilley is quite as much the talk of the town as she was when she first came to America and astonished us with the fidelity and delicacy of her art.

George Ade's "The County Chairman" is to reach New York in time to become the Thanksgiving week attraction at Wallace's theater, where it will be retained until holiday time. At that period "The Yankee Consul," the new musical comedy of which Raymond Hitchcock is the star, is to take its place. "The County Chairman," which is Mr. Ade's first experiment in writing a "straight" play without musical accessories, has had a run of eleven weeks' duration at the Stockholder theater, Chicago, in itself a fact sufficiently unusual to commend the piece to other cities. It is not, as its name implies, an exposition of the game of politics, but tells rather a strong love story amid bucolic surroundings with a country political intrigue as the background from which most of the fun springs out.

Clyde Fitch's "Major Andre" in which Arthur Byron has made his debut as a star of the Savoy theater, is a mixture of history and fancy, with decorative features in the form of a descriptive accurate mirroring of the life of the French revolutionary times. The most dramatic incident is the capture of the British officer in a ravine upon the Hudson, but it is interesting at other points as well, and as a whole it will be regarded as one of the most deftly woven and characteristic of Fitch plays. Mr. Brown, in his chief character, has once again given evidence of his worth as an actor, and has been very cordially received.

The coming of Marie Tempest to the New Hudson theater at the end of the month, causes the announcement that Ethel Barrymore's engagement must close two weeks from Monday night. The season of "Cousin Kate" at this establishment has been very successful. At a special matinee now announced, the actress will revive "Carrots," the little one-act piece in which she made such a distinct hit last season. It is to be played in conjunction with "Cousin Kate."

Kylie Bellevue's run in "Raffles," the Amateur Cracksmen, at the Princeton theater, has been extended for an indefinite term. The performance has certainly caught the fancy of the city, the surprising part of it being that a play having to do with the gentle art of burglary should have appeared with such very few exceptions in New York. Fully one-half the crowd now patronizing the Princeton, drive up to the portals in their private equipages.

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