



DRAMATIC

PROF. J. J. MCLELLAN will return from Sacramento this evening and put the finishing touches on the opera of "Robin Hood." Mr. Spencer, who is in charge of the stage work, will give his last instructions to principals and chorus, and on Wednesday afternoon at the theater, the Salt Lake Opera company will offer its latest and greatest bill of fare to the public. "Robin Hood" is such a melodious creation, so full of opportunities for principals and chorus, so capable of magnificent costumes, and altogether, so popular an opera, that Salt Lake are assured of a musical feast. The company has a splendid cast, a young and charming chorus, costumes of magnificence, adequate scenic effects, enlarged orchestra, and everything required to attract and please the public.

The cast will offer some new material for public favor, notably, Miss Hazel Taylor, Miss Sigrid Pederson, Miss Edna Evans, and Mr. A. L. Ferrell. An interpreted number has been arranged for Mr. Spencer, who will sing the "Gypsy Boogie Woogie" from "The Fortune Teller." The revised cast follows. The opera will run for six performances in Salt Lake. It will then be taken to Ogden, Logan and Provo for one performance in each place.

Maid Marston—Miss Hazel Taylor
Alan A'Dale—Miss Sigrid Pederson
Annabelle—Miss Edna Evans
Dame Dumbarton—Miss Hazel Taylor
Guy Gibbons—Fred C. Graham
Fifer Tucker—George H. Douglas
Will Scarlett—A. L. Ferrell
Sheriff of Nottingham—John D. Spencer
Hilichohn—Hugh H. Douglas
Robin Hood—Geo. D. Pyper
Tinkers—John Brown, Albert Ryan, Joseph Pelt, Al E. Bryds, B. Ness, John D. Owen
Milkmaids—Mrs. Fred C. Graham, Amy Osborne, Lila Bradford, Irene Kelly, Ivy Evans, Minnie H. Kingston, Alice Wehley
Bridemaids—Lillian Hudson, Mary Alder, Kathleen Fitzpatrick, Katie Gabbott, Alice Graham, Alice Wehley, Mamie Sumnerhays, Claudia Holt
Mrs. Herbert Stanton, formerly

"The Bostonians" is assistant stage manager and Mr. Pyper is the business manager.

Following "Robin Hood," the Salt Lake Theater will be kept going at the fast and furious rate. The next attraction will be a New York production entitled "The Three of Us," a story of Nevada mining camp life, which has had a long run in the east.

The press agent's promise that every week's bill at the Orpheum this year would exceed higher than its predecessor, bids fair to be realized next week. The head liner is Grace Van Studdiford, well remembered as the prima donna of the Bostonians when they presented "Robin Hood" and "The Serenade," here, and later at the head of her own company in "The Red Feather." Besides Miss Van Studdiford, the list of performers will include Violet Black and her company in "West Point Regulations." Miss Black is an actress of long experience, formerly with Frohman and Richard Mansfield.

Next is Francis Valda's troupe of English trick cyclists. Theirs is an act typical of the English music hall turns. It is said their work is exceedingly clever.

Then Frank & Pauline Berry appear in a musical burlesque entitled "Do You Like Music?" which is said to be one of the most up-to-date musical turns on the vaudeville stage.

Edith & Currier appear as refined vocalists and present one of the best singing acts in advanced vaudeville. This season's songs include "The Door of Hope," "Love Me and the World is Mine," "As Long as the World Holds Out," "Together You and I, Dear," and other popular selections.

The British dancing company, do not seek to be said to be not only entertaining, but wonderful. The above numbers, together with the new kind of dance, and new music by the orchestra, will make up an attractive week's bill.

The next attraction at the Grand will be the Holden Brothers and Edwards company in the thrilling play entitled "No Mother to Guide Her." The leading character will be in the hands of Miss Jeanette Carow, who has played such roles on the road as Lady Babbie in "The Little Minister," and Anna in "Way Down East." In the new play she has the part of "Babe," and her managers claim that they will surround her with a strong company. There is no need to say that the play is a melodrama full of thrills, interspersed with comedy. The usual matinee will be given Wednesday and Saturday.

Following Miss Carow, the week of Sept. 15, the Grand favorite, Mr. Theodore Lauch, will commence an engagement in "The Lieutenant and the Cow-Boys."

Mrs. A. A. Adams, the well known actress, has been spending the summer in Canada where she has taken part in several public performances. A resident of the Grand Theatre, Park, Ontario, contains clippings of an entertainment there in which she gave a biblical sketch in costume, entitled

"Delliah's Confession," the same one that she expected to give in Salt Lake some time ago. The Hamilton Herald of a recent date says:

"Last night the grand closing concert of the season was given at Grimsby Park. The most notable feature was a biblical sketch given in costume by Mrs. A. A. Adams, as Delliah; Mrs. McClive, as Sampson's mother, and Miss Lora E. Stinson as the slave. It is called 'Delliah's Confession,' and was written from parchments recently discovered in the holy land. The authoress, Miss Charlotte Teller, has made a great success of her interpretation. Mrs. Adams, as Delliah, gave a grand representation of the remorse and despair of an oriental woman of strong passions and unbridled nature. It seemed impossible to believe she could be the mother of Maudie."

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Ethel Barrymore will begin her next season at the end of September

Adams, so full of youthful fire did she seem."

At Wallack's theater, New York, on Monday evening last, Charles Frohman presented Dustin Farnum, the latest of his stars, in a play by Augustus Thomas entitled "The Ranger," which was written especially for Mr. Farnum.

Mr. Thomas, it is said, has tried to depict a heroic character after the style of David Crockett, and he selected for exploitation a much-misunderstood and maligned Texas product, the famous Ranger, who instead of being a wild and reckless ruffian, as some suppose is really constantly jeopardizing his own life to save the lives of others. This is the character Mr. Farnum will play.

THEATER GOSSIP

Amelia Bingham will open her season in the "Modern Lady Godiva," at Baltimore on Sept. 9.

Annie Russell will appear at the Astor Theater late in the season in a new comedy by Marion Fairfax.

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GRACE VAN STUDDIFORD.
Former Prima Donna of the Bostonians, Who Appears at the Orpheum Next Week.

In a new play, "Her Sister," written in collaboration by Clyde Fitch and Cosmo Gordon Lennox, in three acts. The scenes are laid in English, but the story relates to incidents that have occurred in America.

Duse has received a very poetic gift from Ibsen's widow. According to Ibsen's dying wish, his grave is sown with brilliant flowers. The widow made a basket of these and sent them to Duse. A friend writes from Christiania that some little jealousy is felt there among the artists that an Italian actress should be chosen for this gift instead of a native one.

Mr. Arthur W. Pinero is writing a new act for "Iris" for Miss Virginia Harned. It will be in the place of the present fourth act, and the present fourth will be the fifth. It is expected to show Iris in the depth of her poverty and misery, and give a good reason for the last act.

Oiga Netherole will present four new plays during her engagement in the Astor Theater, beginning in February. As a double bill she will offer Paul Hervey's new play, "The Enigma," followed by a dramatic version of "Pagliacci" made for Miss Netherole by Charles H. Brookfield. Selections from the Leonavalle opera will be given in connection with the play. "The Awakening," another new play by Mr. Hervey, will be Miss Netherole's first offering at the Astor. The fourth in her series of plays will be Mr. Louis N. Parker's version of "The Tivoli," made from the French. Miss Netherole will sail from Liverpool on Aug. 25.

Percy MacKaye, author of "Sappho and Phaoon," in which Bertha Kalich is to appear under Harrison Grey Fiske's management, is one of the colony of writers and artists that confers about the town of Cornhill, N. H. Though it has not been explained as have other colonies much less entitled to distinction, this cluster of picturesque country places houses much of the creative genius of American art and letters. The colony was founded by Augustus St. Gaudens, the sculptor, who died there only the other day. Maxfield Parrish, the artist, has his studio there, and Winston Churchill wrote "Constantin" among many of his novels at his beautiful home nearby.

Dustin Farnum, having finished a tour of 10,000 miles, playing "The Virginian," has just got back to New York. For four years and a half he has been playing in the dramatization of Owen Wister's novel. Now that his contract is ended and his role in "The Virginian" handed over to another actor, one of the first things Mr. Farnum did was to listen to Augustus Thomas, at the Lamb's club, New York, read the new play for Farnum called "The Ranger." With apparent unconsciousness Mr. Farnum uses in every-day life the speech of the cow puncher he has acted so long. "When I gave up 'The Virginian,'" he said slowly, "I felt mighty blue. It was most as bad as losing a kid. I hope you all will like the new play, and then I will have a chance to stay at home for a while. 'The Ranger' is in four acts. Gus Thomas read three of them and outlined the fourth. Of course, I don't want to say much about it, but I feel mighty enthusiastic about the whole thing. It all happens down on the Rio Grande, with an American who gets into trouble, but Uncle Sam straightens him out all right. I'm going down into that country for two weeks. No, not for local color. I've got all of that from Thomas. He made the whole thing vital and visible to me. But I want to know around a bit, since my enthusiasm has been waked up. Guess I'm safe enough going down there now. You see, I'm on the water wagon."

RICHARD MANSFIELD.

An Appreciation—By James O'Donnell Bennett, in the Chicago Record-Herald.

Mr. Mansfield paid for his great gifts with great sufferings. Probably nobody can tell how long a mortal disease had had him in its grip. It must have been a long time, for his was, to the outward eye, a superb constitution. He had in arm like a hammer and sinews that stood up like whiplaws. He was, up to a few months of his death, a great walker. He loved the sea, and children, and flowers, loved to be alone in the open where he could throw back his shoulders and take long breaths and sing deeply to himself. Much as he liked to be with the people whom he loved, he preferred to take his walks alone, and I think that it was when he was pounding along in his terse, hard stride that he thought out most of his roles. His favorite walk in Chicago was along the Lake Shore drive and up the esplanade of Lincoln park, where he could peer into the gray tones of the eastern horizon on an autumn day and sniff the miasms and miles of water.

He was a man whom to know was not alone an education but an inspiration. He was always an incentive. He made you feel in his private conversation, I mean—not only that the best was the only thing worth trying for, but that it was possible. That was the great charm and help of the man, supporting you all in idleness and self-indulgence, and the public that he was a composer. He loved music, and he was a composer of pictures, and he could paint. He had an exquisitely attuned ear for the cadence of verse, and he could translate French and German poetry into English that should bear the voice of the actor on waves of melody. If he loved any tradition—and he scorned most of them—it was the Garrick tradition, because, he said, Garrick was versatile and a worker. A constant phrase on his lips was, "Nothing is done without work," and to his company he used to say at rehearsals, "I work in the theater and out. 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