Dramatic and Lyric.

The Trade Revival Affects Theatricals—Royle's Success and Future Plans—Robert Downing's Career—Eliason—Amateur Opera—Rehan's Success.

There is little doubt that the theatre is participating in the general trade awakening, and if the receipts for the last dozen nights could be compared with those of a similar number in the spring or early summer, we do not doubt that the same increase would be shown that is evident in our bank clearances and other business avenues. Of course the Fair and Conference helped matters lately, but the Fair really hurt the theatre during the first part of the week, more than it helped it, and the phenomenal business done by Old Kentucky some weeks ago, and by Royle's Friends since the Fair was over, show that there is a better feeling among the classes who have money to spend for amusements, and that good attractions at regular theatrical rates—not fifty per cent advance—may confidently count on the old patronage during the coming season. We believe Downing will have a good opening night, and that his second appearance will depend solely on the impression he makes in his first.

We asked Ned Royle the other day what had become of the two other plays he had written. "I am still at work on them," he says. "My play which I finished during vacation last summer, I have read to Mr. Lyons and other members of the company. They think well of it, and in all probability I shall give it a production next year in New York. The title of the piece is One Pure Gem, Equals Three; it is on the new order of plays, after the Lost School, though without the Dan gloom. I might exercise it best by saying it is something on the order of Hearts of the Wind."

"And what about the play you wrote in Salt Lake the year before last, the drama laid in Mexico?"

"I still have that by me, and expect to produce it on the heavy, scenic, spectacular order, and it would take $20,000 to properly stage it. I have strong hopes of it, however, and if our good fortune with Fifteen continues during the remainder of the season, we shall go to work on the Mexican piece in elaborate style."

That Mr. Royle, and at the same time his partners, Mr. Hoyt and Mr. Henderson, are making money very rapidly this season there can be no doubt. In Salt Lake their three nights ran close to $2,000, of which they receive about sixty per cent; in Ogden they had a good house, and in San Francisco, Oakland, and even in that theatrical graveyard, Sacramento, they sold standing room. In the Pagel Grand district, where last year they played to $200, $250 and $300, their receipts were this year $500, $550 and $700. While the cost of Fifteen is made up of people who get good salaries—the lot is a superior one, and salaries are now nothing like they used to be two or three years ago. It can be set down as certain, therefore, that the three partners lay away a snug sum to their credit in a New York bank every week that passes. Were this not the case Mr. Royle would not be taking so freely of a $20,000 production next year.

Mr. Royle's face bears the look of a man who works unstintedly and unceasingly. Indeed in his company they make no boast of saying that if he doesn't pull up he will work himself to a stick too. "I never saw anything like the way that young man applies himself," said jolly and gray haired Harry Allen the other day. "He never rests. When he isn't acting, he is writing, and when he isn't doing either he throws his whole heart, mind and soul into the work with an intensity that makes one tell him he is hurting his chance of life at both ends. I frequently say to him, 'Remember, my boy, all this whole world is looking to a man whose wife is a widow.' We were all glad when he resolved to take a day off to call Lake, for it is a rest he very much needs."

Robert Downing, the young tragedian, will make his first appearance in this city next week, playing an engagement of two nights only—Tuesday and Wednesday October 16th and 17th in a grand scenic production of Italian's great play, The Gladiator. Mr. Downing should need no introduction to this public, having been so long talked of in the eastern papers as the legitimate successor in heavy tragedy of the great masters of the art, Forrest and McCullough. Mr. Downing's rise in public estimation, keeping pace with his art, has been steady and constant. There has been no transient effort at sensationalism, no sudden leaps into startling mediocrity, but a steady faithful work, well directed effort and the natural result of satisfactory performances. He art, his reputation and his business have increased steadily and together keeping pace with each other. Mr. Downing's entire stage career shows the possession of uncommon common sense. From Mr. Louderbeck, his business manager, we learn he began in the best school of the drama, the stock company. When the task for yet undecided on assisted Hall he secured the position of call boy in John T. Ford's Washington theatre. He was a starter apprentice, and did not remain in that position long, but was soon promoted parts, then was made interpreter, and finally became leading man in the company. He made a hit at the Bowery in the support of John McCullough, and again at Brooklyn Bowery. The more good feelings whatever the direction of the latter gentleman, Mr. Downing had on the loss of the Bowery during which, during his engagement in New York.

This was the beginning of Mr. Downing's career. Let it now be his career of the period of the present season is well on at the public. It was the time for beginning a mutually between him and Mr. Italian that attracted to the latter's mind. Mr. Downing was not found to the support of Mary Anderson, playing Iago and secondarily to her Parthenia, Romeo to her Juliet, and Walter Walter to her Julia. Then he played opposite party to Joseph Jefferson in comedy. Next he had experience in the better class of melodrama.

It was a greatly varied experience which he had, and by the time—dark company, tragedy, romantic drama, comedy and melodrama—had so he thought that he had received a sufficient training to give to the world his idea of Rome's ideal character. To understate the higher form of dramatic interpretation for himself, but even there he proved a consummate actor. He did not attempt everything at once, nor try to produce all the great days known to the tragic stage, in a single season, as many star have done. He mastered one character at a time, making a success of it before he attempted another. He began in 1881 to star in the Gladiator. That the result was a large undertaking, for some of the giants of the stage have dominated the role with their genius. But enough men were many innovations in the interpretation, he compelled the critics to admit that he was a man of intelligent, and that moreover he had the power of moving his audience. Having mastered this part, he went out on Virginius. He succeeded even better in popular in some departures, for Virginius has been a favorite role of the late John McCullough, and Mr. Downing took many changes from the interpretation of that great artist, and made the entire points by himself and original methods. But in the end it was stilled that though he departed from the traditions his Virginius was consistent and admirable, and so it went on from one play to another, until his repertoire now includes some of the most difficult roles of Miss Annie May Abbott.

A pleasant feature will be the living pictures and dissolving figures. Among the subjects already in course of preparation are Adagio, from a painting by J. C. Horsley, the lovely Passion and His Flower Girl, by William Kray, and the world and favorite printing, Woman's Farewell to Bunkhide.

Frederick Warde and Louis James, who have been joint stars for several seasons, will separate at the end of the season. The only reason, it is stated, for the dissolution of the partnership, is that Mr. Warde wishes to produce several plays next season in which there will be no parts for Mr. James. The latter has contemplated starring alone for some time, and next year will head his own company.

Henry E. Abbey says that in the twenty-eight weeks of Henry Irving's last tour into the provinces were $75,000, almost averaging $2,000 one night, and aggregating $57,000 for fourteen performances in San Francisco. He took in $4,000 for one week of Bernhardt in the same city, and $43,000 for nine of her appearances in Boston. During the six and a half months of her spectacle Amelia, in Chicago, at Fair time, the income was $1,000,000 and the outlay only a little more than $100,000. Mr. Abbey says he has yet to realize on Irving and Bernhardt over $1,000,000 south. The salary of Lillian Russell under her present contract is $1,000 a week.

The most enviable success of the season in the East is Ada Rehan's starring venture, and Daly has left with her to realize money at his other recent losses. His regular dramatic company, including James Lewis, Mrs. Gilbert, Hoyt and other notable people recently played in Boston to popular prices, and Rehan followed the last week at the same town at advanced rates, crowding the place at every performance. Her repertoire includes her usual Shakespearian roles and several of Daly's best modern comedies.

The London papers containing the criticisms of Lillian Russell's appearance in the Queen's Brilliants have arrived here. Without exception they award Miss Russell the highest praise. For English misses they are really extraordinary. The same comes to her very little praise. All the house seem to have eyes or Miss Russell's state. The Daily Telegraph says:

Without a word she Lillian Russell is the one bright particular star in the Charles Hardie also successful venture. Her voice has improved, but nothing has great charm, for diction is full and persuasive, and if she really note given her songs three times over for many minutes in front every note has been sung unmistakably. Her bewitching manner, the lightness, the exquisite humor Lyonne treatment, dynamic, Virginia and graceful of Miss and Flowers which had been exposed in the shade on the window of a fashionable Bond's in Regent street, and so on, are at her very successful performance the beautiful and popular prima donna was greeted with enthusiastic applause and shouts rolls that were reminiscent of the faraway ranch and the cattering cowboys. But the time with dispersed were infected as the most in drama compliment have can be no possible doubt whatever.

Among the most crowning bit of news we have heard was in the New York press in the morning Annie Russell is coming well again and that she is to resume her Palmer's engagement in a play called The New Woman. Mr. Stoddart and E. M. Holland will be in the same cast.

Madame de Lorry, née Lillian Russell, will wear My Retirement from Dudley Buck's Golden Legend, at the Congregational church services in morning. Madame de Lorry has rehearsed, will sing a solo at the morning service at the 11th church.

From all indications we are soon to have another crop of amateur opera. A club of 60 young people from the tabernacle choir has organized for the purpose of studying light opera, and have engaged Mr. Stephens to give it the necessary rehearsing.

Richard Mansfield has at length decided to go on with his production of St. Gaudy's play of Napoleon. He is the course of a week's in New York the other night, gave a celebration of the Parisian Romance, he said:

"One of the most arduous duties an actor now has is to make speeches to his audiences. I know many speakers who might well become actors, and also find it a task, and I should be glad to welcome them among us.

"There is no large an audience here tonight that I almost decline upon the impossibility of pleasing new people. When I give new plays people say they want to see old ones, they want to see me. New plays cost a lot of money, and when the money, so it seems seem better for me to give you old plays and save my money. For, after all, it is money the actor seeks.

"However I may tell you that I have decided to produce Napoleon after all.

"Since the announcement was made that I did not intend to put it on," he said, "Mr. Stoddard has written me such contrite letters and seem so confident of its success that I have determined to give it a trial anyway, with the hope that the public will see it as he does."

De Koven and Smith's new opera, Rob Roy, was given its initial production at the Detroit opera house Monday evening, October 1, and was present here. The cast was as follows:

Rob Roy	William Pruette
Prince Charlie	Robert Rennet
Major Galbraith	Frederick Cantor
Polly Macdonald	Miss Marie Stone
Jean	Nellie Carson
Janet	Bertha Carson
Donald Macdonald	Frederick Cantor
Captain Kemp Maxwell	Alan O'Keefe
Lieutenant Gordon	Frederick Cantor
Sergeant Macpherson	Alan O'Keefe
Sergeant Macdonald	Robert Rennet
Corporal Macleod	Alan O'Keefe
Corporal Cameron	Robert Rennet
Corporal Clarke	Frederick Cantor
Corporal Fraser	Frederick Cantor
Sylvia	Marie Stone

While one could not do so any special comfort as being similar to those of Robin Hood, yet one is frequently reminded of that opera. A Detroit paper says:

"The audience listened upon the new opera very liberal and generous in praise, and opinion is unanimous that Rob Roy is an unmitigated success."

Despite the troubles of a first night, the production went with great spirit. The duet of Rob Roy and Janet was given a double encore, while the comedy song of the Major was entirely repeated. At the conclusion of the first act pandemonium reigned, and there were wild calls for De Koven and Smith.

These views of the final tableau would not damp the enthusiasm, and the authors, De Koven, the musical genius, and Stan Freeman, the stage manager, and Fred Wattney, the manager, were called before the curtain and speeches demanded.

In one respect the story of Rob Roy is a surprise. The hero of the opera turns out to be not Sir Walter's outlaw, but the son of the lady worthy. It is supposed that Mr. Smith selected the younger Rob in order to bring the period of his own years down to the smooth selection of 1745.

The author-librettist gave himself the pleasure of getting Rob Roy and Bonnie Prince Charlie into one and the same tableau. As old Rob died fifteen years before Prince Charlie's rebellion, the discovery of Rob the younger was a lucky one.

From a spectacular standpoint, the opera is more striking than Robin Hood, as the Scotch costumes and the picturesque Highland landscape combine in an effect novel and uncommon.

In writing the music for a Scottish opera Mr. De Koven was between two flying gas with the fire. If he had thought based upon the lack of originality could be attributed. If so was such a lack of base music would be a subject of complaint. With the exception of the scene of the parting of the clans where Mr. D. Koven uses the now famous Mr. D. Koven uses the now familiar and so old songs, the composer has confined his Scottish coloring to the use of the peculiar rhythms which are as unmistakable to us the rhythms of Hungarian music. The best music in comparison is a T-ma Creek's song, the Margery song, with a laughing chorus and a burlesque scene in the tavern. A tender mother's song, in which ancient ballads are introduced and sung two at a time, is charming, as is the Highland fling. Among the lines likely to be popular are the Plough Boy's Wooing, the Drum Corps march and Kemp's Tuesday's Song.

SAMMY KOHN'S ADDRESS.

"Are We the Nation of Israel Still in Existence or Not?"

A correspondent writes to the NEWS from Ogden under date of the 12th that, regarding the publication of the following article:

Not often has an audience been so delighted as was the multitude gathering at Hermann's old prominent church of Salt Lake City who came to the Hebrew temple on Sunday to hear a lecture on the subject, "Are We the Nation of Israel Still in Existence or Not?" by Sam Kohn, the 15 year old son of L. Kohn, of Ogden, on October 13th, the day before delivered a remarkable address in the Ogden tabernacle in September and therefore his name had promised soon. He stepped on the rostrum and his voice remarkably full of feeling and his command of language is that of a cultivated speaker. He spoke not only showed pathos but also deep thought and pathos, which at times brought tears to the eyes of his hearers. Three phases were announced at the boy's wonderful address and it was repeatedly said the men a before had never before been heard in the city. The lad repeatedly kissed the Bible before at the conclusion of his lecture and persuaded him to speak again later in the day, and also his promise to recitate again in the near future.

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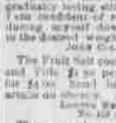

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