

Dramatic



Ada Dwyer Russell is experiencing the novelty of a good solid spell of idleness at her home in this city after a full year's absence. During the time she has been away she has done some gigantic work in her profession, and the rest she is now taking is surely well earned. Since she went away she has played one month with Belle in "A Gentleman from France," 21 weeks with Eleanor Hobson in "Audrey," and a spring tour of five weeks with the same actress in "Romeo and Juliet." That brought the regular season to an end, and she then accepted a proposition to go to Denver at Elitch's Gardens, where the season was so successful that it spun out to 14 weeks. A large number of plays was produced, among them "Audrey" with Maud Fealy in Miss Robson's part. The theater at the Gardens—half an hour's car ride from Denver, holds 2,600, and was always nearly filled.

After a few weeks' rest Mrs. Russell will again return east to resume her connection with the Eleanor Hobson company. The opening play will be "Merely Mary Ann" in which she will have the character part of "Agatha." Mrs. Humphrey Ward's new play, is produced by Miss Robson, Mrs. Russell will have the role of an adventuresome heroine. Mr. Russell, who left Salt Lake some weeks ago, is now rehearsing with Mrs. LeMoynes company, and will open with her in "Lady Bebind's Secret," in Detroit next Monday evening.

Next week will be a lively one at the Salt Lake Theater every night except Thursday being occupied, with matinees Wednesday and Saturday. It is something of a coincidence that the week will be filled by two operas running under different management, but both written by the same composer and librettist.

"The Burgomaster," whose tuneful music came from Luders' fertile brain, and whose story is by Frank Pixley, has been seen in Salt Lake before, and it then scored a very happy success. The present company is headed by Miss Ruth White, who is singing her original role of "Willie," and who is said not only to be an excellent singer, but a beautiful woman. Oscar L. Figgman, well known as a German comedian, has Cawthorne's old part. The sale for "The Burgomaster" is big, and going on at the box office and a big turnout is looked for.

"The Prince of Pilsen," also by Luders and Pixley, is more widely famed than the other work. It must have some special merit, or it would not have been taken in hand by the noted proprietor of the Castle Square opera company, Henry W. Savage, who sends the production to this city. "The Prince of Pilsen," in fact, has been swept along on a high rolling wave of success ever since its first production. It crowded the Tremont theater in Boston every night for five months; it ran four months in Chicago, five months in New York, and it now comes fresh from a second engagement in Chicago where the enthusiasm has been greater than ever. The present company is the original one, and the impersonation of the role of "The Prince of Pilsen," who has never missed a performance since the opening night; Miss Trixie Friganza, well known name in Metropolitan productions, is to be the widow Crocker, while the part of Hans Wagner, the Cincinnati brewer, is committed to Jess Dandy. The production is a big one, and carries in addition to a heavy chorus, its own special orchestra.

The Grand season opens in earnest next Thursday night, and from thenceforward there will be very few nights until spring that the house will be dark. Next week's attraction is the famous play, "Lady Audley's Secret," dramatized from the equally famous book. It will be presented by George Wessells, a well known coast actor, who in several times has appeared in Salt Lake, and who always left a good impression. Nearly every one has read Miss Braddon's celebrated novel, and its fitness its stage production. The engagements lasts three nights, with a Saturday matinee.

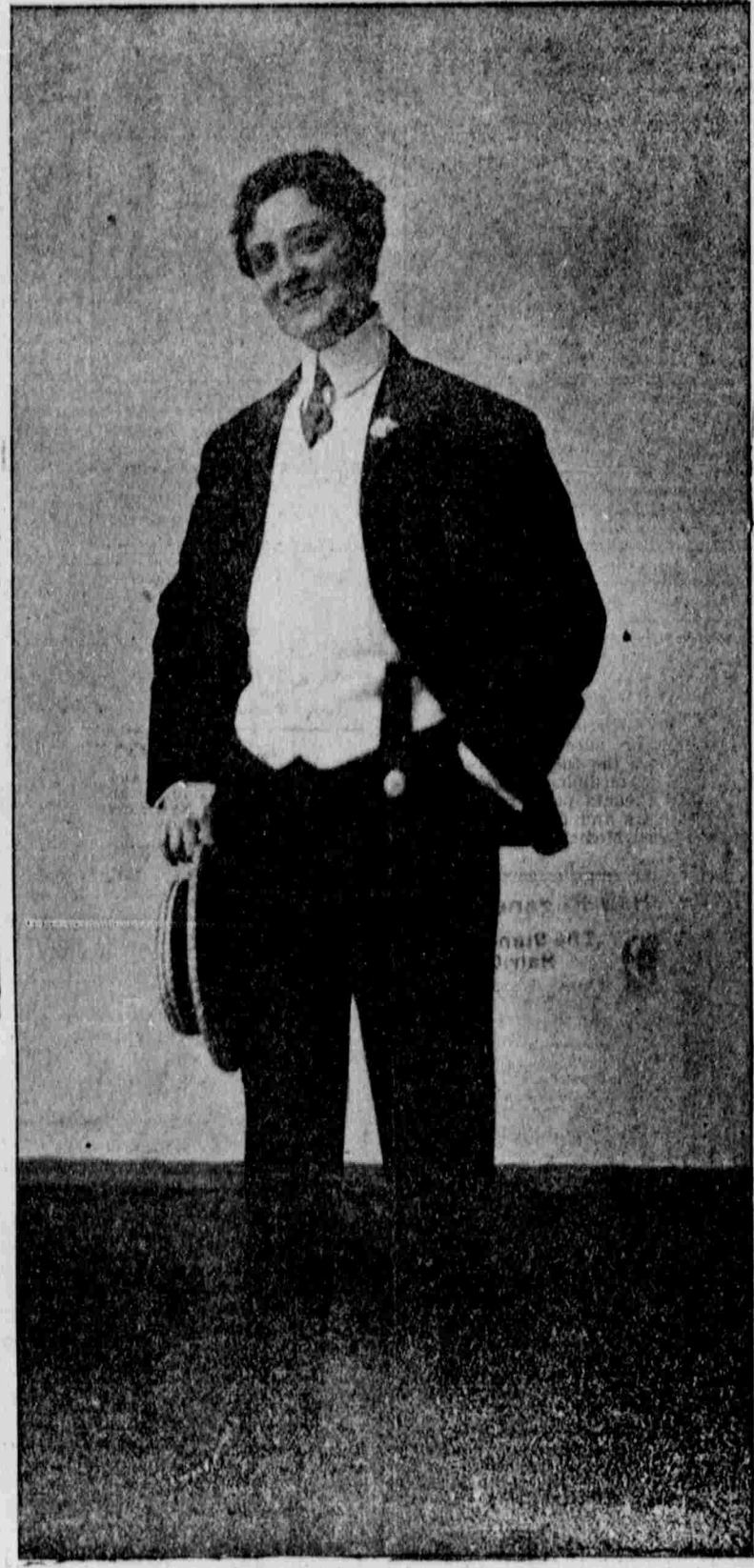
THEATER GOSSIP.
Maxine Elliott arrived Tuesday on the Kronprinz Wilhelm and although she has been quite ill for a month, revived her desire to change right in her work by driving direct to the Garrick theater where she expected a rehearsal of her new play, "Her Own Way," was in progress. But Clyde Fitch had given in the members of the company a day's rest after an exhausting rehearsal Monday. Miss Elliott was met at the theater by her husband, N. C. Goodwin and a party of friends, whom she had invited by wireless messages sent via Nantucket station the night before. She looked well but much thinner than when she left for England. For several weeks she has been suffering from neuritis, but declared herself in the mood and quiet fit for the season's work. She studied the new play with a few more cozy society friends and had all the principal members of her company as her guests at "Jack-rod," the country estate of the Goodwins, for several weeks, as well as that he finishing touches upon the play. The coming season when she will be under the direction of C. B. Dillingham, will be Miss Elliott's first as a single star. She has shared the stellar distinction with her husband, N. C. Goodwin, for two or three years, but in this season she will have it all her own way.

Harry Corson Clark opened the season in "His Absent Boy" at the Tabernacle, Denver, Aug. 20. The heat was intense, but the play did good business. The attraction at the Grand following "Lady Audley's Secret" will be "The Hills of California," which fills an engagement of three nights, opening Monday, the 21st.

Of Ned Royle's play the Dramatic news says: "My Wife's Husband's" roves to be a capital entertainer, and it will make his play a trifle longer as a few more cozy society friends, so that most of the time would be spent listening to the orchestra. The idea of a woman having three husbands and signing for a fourth is something of a reminder of Agnes Booth's work in the old days of the Madison Square theater. Of course, the

play as offered by Mr. Royle is original with him, and the speeches are filled with sharp repartee. Mr. Royle gave an evidence of light comedy work that could not possibly be excelled, and in view of the fact that he is a good, light comedian, his work was in the nature of a treat. The play, free from suggestiveness, might have some of its profanity eliminated, then he will have a wholesome production.

It is understood, says the San Fran-



RUTH WHITE.

In "The Burgomaster."

Miss Elliott, who will take leading parts in Richard Mansfield's production of "Ivan the Terrible" and "Old Heidelberg," has arrived in New York from Europe.

Madame Janauschek's remaining jewelry and other possessions are to be disposed of at auction in order to procure funds sufficient to care for her during her illness, which seems to be approaching the end. If these mementos of the once great actress are offered under favorable circumstances,

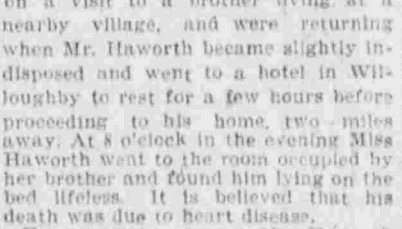
to receive aid from that source.—Mirror.

Salvini, who is said to be well and vigorous at 73, no doubt owes in a large measure the conservation of his health and powers to the fact that he has never in his career acted more than three or four times in a week in any circumstances.

That is the custom with all the Italian tragedians. Ristori and Pons and the rest have generally confined their performances to three in a week throughout their careers, and have alternated characters in order that they should find the necessary variety.

Our tragic actors, who play the same part seven or eight times a week, are worn out before they attain to three score. The Italians are wiser.—Mirror.

JOS. HAWORTH'S DISTINGUISHED CAREER.



American tragedians. That he did not quite reach the goal of his dreams was due, perhaps, more to the lack of public interest in the Shakespearean drama during the years of his best endeavors, than to any shortcomings of his own. As it was he grasped every opportunity to appear in the classic drama, and it is not too much to say that he was successful in every classic role that he undertook. He was a man of unusually broad mental attainments, a master of the mechanics of acting, and in ten years he had won a reputation as a thorough artist. By his death the stage loses a disciple that can ill be spared.

Some idea of Mr. Haworth's feeling character may be gleaned from his own description of his first meeting with Edw. Booth. In an interview a few years ago he said:

"I had read of the tragedy that cast a mantle of blackness around our hero of the stage for a brief period and left the stamp of everlasting sorrow on his pale, intellectual brow and in his luminous eyes, and that served to create in our own imaginations the ideal Hamlet. The project of a benefit, which was suggested the latter part of last season, has come to naught, and the invalid actress is without means to pay for medical care and board at the place in Saratoga, where she has been since she was stricken with paralysis.

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years, playing a wide variety of roles in the legitimate drama and taking part in the comic opera productions made at the Museum during the summer.

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