



WHERE OPERA IS TRULY GRAND.

In Paris they have an opera season that never ends. In Vienna, Berlin, and Dresden, fine all round performances of immortal works are given year in and year out. In London the Grau forces, partially disin-

nowadays, does grand opera stand for as much brilliancy and real worth as in the four months under Grau at the Metropolitan in New York. The season opens this year on the 18th of December,



GERTRUDE BENNETT, APPEARING AS "CONSTANCE" WITH JAMES O'NEILL IN "THE MUSKETEERS."

*From her latest photograph by Schloss, New York.*

tegrated after the long American term, coruscate with a certain luster for a brief period in late spring; but nowhere in the world,

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with Calvé and Salèza in "Faust," and continues for fifteen weeks, and Mr. Grau announces a novelty in the shape of a Mozart



HELEN REDMOND, LEADING WOMAN WITH FRANK DANIELS, APPEARING AS "CONSTANCE" IN HIS NEW OPERA, "THE AMEER."

*From her latest photograph by Bushnell, San Francisco.*

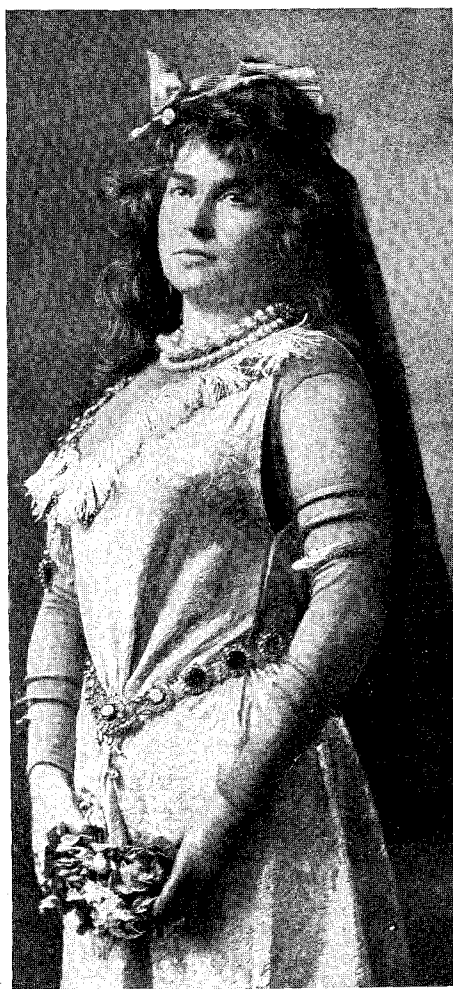
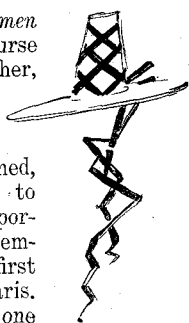
cycle, so the Wagnerites will have to step down from their pinnacle of being the only cult thought worthy of a lunch basket series.

This is Calvé's fourth visit to America. She came over first with Melba in 1893, and her *Carmen*, as will be remembered, was the hit of hits that season at the Metropolitan. In the light of history it is interesting to read how she came to have the rôle assigned her.

She was singing at Covent Garden, London, the previous summer, making her début there as *Santuzza* in "Cavalleria Rusticana." Henry E. Abbey, then at the head of opera in New York, heard her, and wrote to his partner, Mr. Grau: "Calvé is

just the person to sing *Carmen* for us. The music will of course have to be transposed to suit her, though she can now sing mezzo soprano better than half the contralti on the stage." The contract being signed, Mme. Calvé went to Spain to study at first hand the life portrayed by the piece, and in December she sang the rôle for the first time at the Opéra Comique in Paris. But Calvé is by no means a one part artist. She is great in all the characters she undertakes, and it is no disparagement to her associates to say that if a manager could have but one star on his roster, she would be his first choice.

But even one who has attained the heights, like Calvé, cannot rest quietly and enjoy the



SELMA KRONOLD, A NEW PRIMA DONNA OF THE CASTLE SQUARE OPERA COMPANY, AS "AIDA."

*From a photograph by Pach, New York.*







EMMA CALVÉ, OF THE GRAU GRAND OPERA COMPANY, AS "CARMEN."  
*From her latest photograph—Copyright, 1899, by Aimé Dupont, New York.*



fruits of victory. On her arrival in America this autumn she told of the ceaseless walks she had taken, of the unremitting fatigue she had undergone, in order to ward off that stoutness of figure which would make her, to her own mind at least, ridiculous in a rôle

variety of coin. Jean de Reszke's mother in law dreads the sea, her daughter does not wish to come without her, and Jean naturally does not like to leave his wife at home. No sooner, however, is it announced that the great tenor will not be a member of the com-



ANNIE RUSSELL, STARRING IN ONE OF THE SEASON'S SUCCESSES, "MISS HOBBS."

*From her latest photograph by Fowler, Evanston, Illinois.*

like *Marguerite* or *Ophelia*. And then we read that she is having her tomb designed. Can a woman be perfectly happy who occupies her mind with the decorating of her own grave?

But the price of prominence is paid in a

pany this season than the rumor flies of Jean being in a jealous huff because Alvarez received so much applause last spring. So, it may be that we shall get the great Polish singer after all, in pure self defense, before the final nights are announced. Verily, those who oc-







SUZANNE ADAMS, THE NEW AMERICAN PRIMA DONNA.

*From her latest photograph—Copyright, 1899, by Aimé Dupont, New York.*



MARCELLA SEMBRICH, LEADING EXPONENT OF COLORATURE SINGING.

*From her latest photograph—Copyright, 1899, by Aimé Dupont, New York.*



ALBERT SALÉZA, IN "L'AFRICAINÉ."

*From his latest photograph—Copyright, 1899, by Dupont.*



ALBERT ALVAREZ, IN "ROMEO AND JULIET."

*From a photograph by Bary, Paris.*

A QUARTET OF ARTISTS IN THE GRAU GRAND OPERA COMPANY.





ARTHUR HOOPS, APPEARING WITH JAMES K. HACKETT IN THE NAME PART OF "RUPERT OF HENTZAU."

*From a photograph by Morrison, Chicago.*



CHARLES MAITLAND HALLARD, AN ENGLISH PLAYER WHO APPEARED AS "GEORGE LANGTON" AT THE HAYMARKET IN "THE MANEUVERS OF JANE."

*From a photograph by Ellis, London.*

cupy the seats of the mighty find many thorns in the cushions.

As to Alvarez, America may consider herself lucky to get him at all. Good tenors are the scarcest articles in the operatic market, and Alvarez, preempted by the Paris Opéra, was able to obtain leave for but twelve ap-

pearances when he was here last. Like Calvé, he was born in France close to the Spanish border, and he sings only in French. Salêza, the other French tenor, who made so decided a hit last season, is also here to sing leading rôles. His *Matho* in "Salambo" was acclaimed with great enthusiasm at the Paris



DOROTHY USNER, APPEARING AS "JULIA," THE "TOUCHINGLY CLEVER" MAID IN "WHY SMITH LEFT HOME."

*From a photograph by Barnett, London.*



LUCILLE WYMAN (FORMERLY LUCY SPINNEY) APPEARING AS "PARSONS," THE MAID, IN "THE GREAT RUBY."

*From a photograph by Schloss, New York.*





EMMA EAMES, OF THE GRAU GRAND OPERA COMPANY, AS "ELSA" IN "LOHENGRIN."  
*From her latest photograph—Copyright, 1890, by Aimé Dupont, New York.*





LILY HANBURY, AN ENGLISH ACTRESS, WHO APPEARS WITH MRS. LANGTRY IN "THE DEGENERATES."  
*From her latest photograph by Lafayette, London.*

Opéra. Two of the older favorites among the men who return are Édouard de Reszke and Plançon, the foremost bassos of the day.

All important to the Mozart series is Marcella Sembrich. Last winter she proved to be one of the most alluring song birds in the



WALTER HULL CROSBY, APPEARING IN THE MELODRAMA, "THE WHITE HEATHER."  
*From a photograph by Schloss, New York.*



RALPH YOERG, WHO MADE HIS DÉBUT IN "THE GIRL FROM MAXIM'S."  
*From a photograph by Robinson & Roe, New York.*



THURLOW BERGEN, WITH SOL SMITH RUSSELL IN "HON. JOHN GRIGSBY."  
*From a photograph by Chickering, Boston.*





ERNESTINE SCHUMANN-HEINK, PRIMA DONNA CONTRALTO, AND FAMOUS FOR HER "ORTRUD."  
*From a photograph—Copyright, 1899, by Aimé Dupont, New York.*



ERNST VAN DYCK, BELGIAN TENOR, POSSESSING STRONG DRAMATIC INSTINCTS.  
*From his latest photograph—Copyright, 1899, by Aimé Dupont, New York.*



SIGNOR CAMPANARI, WHO WILL BE THE "FIGARO" IN THE MOZART CYCLE.  
*From a photograph—Copyright, 1899, by Aimé Dupont, New York.*



ZÉLIE DE LUSSAN, THE AMERICAN PRIMA DONNA WHO HAS WON LAURELS IN "CARMEN."  
*From her latest photograph—Copyright, 1899, by Aimé Dupont, New York.*

FOUR SINGERS IN THE GRAU GRAND OPERA COMPANY.

Grau aviary, and to behold her trilling her way, all smiles and good nature, through one of the *Figaro* operas, makes it difficult to believe what she once said last spring—that a day on which she is to sing is one of torture for her, and also, honesty compelled her to add, for those about her. She tries her

over." Small wonder that few grand opera singers care to appear two nights in succession. Although special attention has been paid to Mozart this year, Wagner is still in the ring, and doubtless this latter word will again be spelled with a capital "R." As an earnest of this, Frau Schumann-Heink has



META MAYNARD, WHO CREATED THE PART OF "AMY FALCONER" IN "THE CHOIR INVISIBLE."

*From a photograph by Hoyt.*

voice immediately after breakfast, endeavors, with but ill success, to keep quiet for the rest of the day, goes to the hated dressing room about six, and endures the agony of "making up." After it is all over, she is too excited to sleep, and keeps her husband up until three or four o'clock in the morning to "talk it

been reëngaged. Her *Ortrud* in "Lohengrin" was one of the sensations of last season. She was born near Prague, in 1861, and in the Ursuline Convent in that city, where she received her education, she used to sing tenor in concerted music. At seventeen she went to Dresden, and secured an engagement at the







PHYLLIS RANKIN, APPEARING AS "FIFI FRICOT" IN THE LONDON PRODUCTION OF "THE BELLE OF NEW YORK."

*From a photograph by Downey, London.*



LAURA BURT, WHO MADE A HIT IN LONDON AS "JUNE" IN "BLUE JEANS."

*From her latest photograph by Morrison, Chicago.*



EDNA MAY, WHO HAS BECOME A GREAT FAVORITE IN LONDON, WHERE SHE IS STILL PLAYING THE TITLE RÔLE IN "THE BELLE OF NEW YORK."

*From her latest photograph by Elliott & Fry, London.*



DOROTHY SHERROD, DAUGHTER OF TIM MURPHY, AND APPEARING WITH HIM IN HIS PLAY, "THE CARPETBAGGER."

*From her latest photograph by Windeatt, Chicago.*



ALFRED HICKMAN, WHO ORIGINATED  
"LITTLE BILLIE" IN "TRILBY,"  
NOW WITH JOHN BLAIR'S  
COMPANY.

*From a photograph by Falk,  
New York.*



CARL EKSTROM, WHO MADE HIS  
DÉBUT AS "CHAMEROT" IN  
"THE GIRL FROM  
MAXIM'S."

*From a photograph by Robinson &  
Roe, New York.*



MACE GREENLEAF, WHO APPEARS  
AS "HERBERT," THE KING'S  
FORESTER, IN "RUPERT OF  
HENTZAU."

*From a photograph by Baker,  
Columbus.*

Court Opera as principal contralto, making her début as *Azucena* in "*Trovatore*." On her marriage to Herr Heink, three years later, she left the stage, but soon returned to it again, this time in Hamburg, where she met her second husband, Paul Schumann. She continued to sing in various German cities; Frau Wagner heard of her, invited her to appear at Bayreuth, and after that she had crossed the line dividing workers who receive only salary for their efforts from those who receive both salary and fame.

Of the American contingent prepared to entertain us again this season, there are Emma Eames, who vacillated long before finally consenting to come; Zélie de Lussan, who will this year be released from the ungrateful task of replacing Calvé in "*Carmen*"; and Suzanne Adams, who, without having set the Hudson afire on her début last winter,



JAMES K. HACKETT, AS "MERCUTIO" IN MAUDE  
ADAMS' PRODUCTION OF "ROMEO  
AND JULIET."

*From his latest photograph by Sarony, New York.*

is advancing steadily in the regard of opera goers. Of the rest, baritone Campanari, the *Figaro* of the "*Barber*" and the *Valentine* of "*Faust*," and "little *Bauermeister*," without whom it would seem the opera company must disintegrate, will again be in evidence, as will also tenor Van Dyck, whose record is very like that of Miss Adams.

The opera season in America this year opened with a series of "one night stands," starting with Calvé in "*Faust*" at New Haven, on October 10, followed by Sembrich in the "*Barber*" at Springfield on the 11th. Philadelphia is to have a season of twenty performances, on Tuesday and Thursday nights, beginning in January, from all of which it will be apparent that although Mr. Grau's song birds may live in elaborately gilded cages of the Waldorf-Astoria pattern, they will be obliged to hop about





Mlle. MEDA, OF THE VAUDEVILLE THEATER,  
PARIS.

*From a photograph by Reudinger, Paris.*



YVONNE DE TREVILLE, A PRIMA DONNA SOPRANO  
OF THE CASTLE SQUARE OPERA COMPANY,  
AS "JULIET."

*From her latest photograph by Schloss, New York.*



BARRON BERTHOLD, A TENOR OF THE CASTLE  
SQUARE OPERA COMPANY, AS "WALTHER" IN  
"DIE MEISTERSINGER," AND WHO WAS  
SELECTED BY WALTER DAMROSCH TO  
CREATE "ARTHUR DIMMESDALE"  
IN "THE SCARLET LETTER."

*From a photograph by Strauss, St. Louis.*



LAURA ALMOSNINO, APPEARING AS "MILLY PHILLIPS"  
IN THE ZANGWILL PLAY, "THE CHILDREN OF  
THE GHETTO," WHICH CAUSED SO MUCH  
DISSENSION BETWEEN PLAYWRIGHT  
AND CRITICS.

*From a photograph by Miner, New York.*





VIOLA ALLEN AS "GLORY QUAYLE" IN THE MUSIC HALL ACT OF "THE CHRISTIAN."  
*From her latest photograph by Miner, New York.*



in an unusually lively fashion.

#### A COMPARISON OF AGES.

Not long since, the writer was chatting

with James K. Hackett, and the talk turned on London plays and players.

"Did you ever realize," remarked Mr. Hackett, "how few young men there are among the leading English players? No new people seem to be coming up, and those now in the front ranks are all well along in life."

The writer had thought of it in at least one instance, as a recent comparison of Charles Wyndham and John Drew in these pages will bear witness, but a little investigation will show many more examples. Take the names of the West End actors who are what we should call "stars" here: Beerbohm Tree, George Alexander, Cyril Maude, Martin Harvey, John Hare—they are all, without their make up, close on fifty, some of them beyond it. Henry Irving is purposely left out of the count, as, since Booth's death, we have none with whom to compare him.

To offset the foregoing there are on our side Sothorn, Henry Miller, Hackett, Faversham, E. J. Morgan, Charles Richman—some of them British born, to be sure, but all of them earning their reputation here. How is it done, it may be asked? How do young and inexperienced men obtain the openings which hold for them such great possibilities?

Of those who have recently "arrived" it may be answered that amateur acting set the ball rolling for them. Something like half a dozen years ago Hackett



VIRGINIA HARNED AS "MILADI" IN "THE KING'S MUSKETEER."

*From her latest photograph by Schloss, New York.*



was playing star parts with the dramatic society of the College of the City of New York, of which he is an alumnus; Richman received his training in the Carleton Club of Chicago—which also turned out Arthur Hoops, who created *Rupert of Hentzau* in the Hackett company. In this number we also give

the students were asked to present themselves before Joseph Humphreys, general stage manager for Charles Frohman, in whose Empire Theater the public performances of the school are held. Ekstrom and Yoerg were assigned to "The Girl from Maxim's," Ekstrom to the part of a French officer, and Yoerg, who is



JOSEPHINE HALL, APPEARING IN THE TITLE RÔLE OF "THE GIRL FROM MAXIM'S."

*From her latest photograph by Sarony, New York.*

portraits of two players whose story will show another way of beginning in America.

They are Carl Ekstrom and Ralph Yoerg, and they entered as students at one of the New York schools of acting in the autumn of 1898. The school has a two years' course, and in August of the present year several of

just twenty, to double that of a street sweeper and a butler. Of course, both young men are obliged to attend the sessions of the school; and when the piece in which they are playing is sent on the road they are transferred to the next suitable opening in one of the Frohman plays coming to town.









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"CAPRICE."

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