

HENRY W. SAVAGE ROYAL MUSTLER

Personality of One of New York's Successful Managers in Opera and Drama



LINA ABBARANELL,
PRIMA DONNA, IN
"THE STUDENT KING"

BY A. H. BALLARD.
NEW YORK, Nov. 19.—(Special Correspondence of The Sunday Oregonian.)—This is the way he does it. Henry W. Savage has planted the fame of his name on the public mind. He has made his name stand for quality. We all know that he is one of the very rich, and that theatrical and musical productions are his hobby as well as his business. He combines culture with practical sense, and he has unwaveringly striven for excellence. Thus it is that we trust a "show" when it comes from Savage.

How has he built up this name, and how does he continue to make good with all that travels under his banner?

He maintains here in New York a regular, fully equipped play and opera and "production" manufactory. It is one of the most interesting establishments in the city. It lives a lot of industrious people, 500 or more souls, who contribute as much as any other collection of individuals in existence to the amusement of mankind.

It is situated on Twenty-seventh street and runs through to Twenty-eighth street, joining there with the back of the Castle Square Theater, where the complete production is brought out. The raw materials go in at the Twenty-seventh-street end of the structure and come out a complete play or opera, as the case may be, at the other end. You can drive a 40-ton truck through the doors of the raw-material end, and there is about everything in the way of industrial appliance under the sun in the buildings and series of departments that intervene between the initial point and the auditorium at the "finished" end of the factory.

Mr. Savage has stamped his personality plainly upon all his work. It is usually the case that every conspicuously successful enterprise that deals with the public, as, for example, a newspaper or a railroad, breathes in its atmosphere the personality of some one vigorous, masterful man. So it is with Mr. Savage's enterprises—they all speak eloquently in their every part of the powerful mind, the active brain, the untiring person who conceived and engineered the construction—the aggressive and indefatigable human being who is ever pushing them toward higher and better results.

In Savage's Office.

I was not surprised to find that he had a whole building to himself for his play factory, and I was quite prepared to know that he had altered over a fine brownstone house in Forty-third street (all four stories of it) for his general building. Where everyone can see it, to guide the people who seek Mr. Savage or his managers, a sign plainly telling the stranger or the friend that here are Henry W. Savage's premises.

This is in strong contrast to many of the other big managers who are wont to seclude themselves in the retirement of backrooms in some building and coop their employees up in little six-by-eight dungeons, where it is next to impossible for anyone to reach them. The idea is to impress all comers that the managers in question are extremely busy men whose time can scarcely be bought for love or money. In good truth, it is necessary in some degree to keep these managers about with some sort of red tape, so that the many people who seek them with trifling errands may not consume too much time. Time is their most valuable asset.

You see this thing carried out in thousands of instances all over town in various lines of business and in professional offices, too. But what can we say of such men as J. P. Morgan, whom anyone can see by going right in and walking up to him? And what can we say of Henry W. Savage? He does not coop himself up like some others. He is probably as busy a man as any of the rest of them, but he can be civil and he can find time also. I suppose it is the man himself. Another manager to whom I must allude again is conspicuous in this respect. I have heard it said a dozen times of Mr. Corri: "Well, you can see him, anyway."

That is true, you can walk right in to his desk, and you beside the person who has no business to transact. I think that is about the right policy to adopt. It doesn't take a long time to ascertain whether or not a caller has some business worth while with you. It does not seem necessary for a really influential man to make it impossible for people to reach him. The rule is carried out among the press bureaus of the big producing managers. I will not criticize any of these brainy and hard-worked men representing the big producing managers

here, but I will say that several of them shut themselves up and are difficult of access to the general public, when they are lived to see the general public. Some of them try to imitate their chiefs in this matter. But here we have another grand exception, which seems to be the exception that proves the best rule, and perhaps points a moral as to who in reality is the biggest frog in the puddle. W. M. Bates, the highly trusted press representative of Klaw & Erlanger, who has incomparably the largest interests to look after and who has much more work to do than any of the others, who can decide things where others have to go higher up and consult someone else—this man Bates sits at his desk in his own suite of offices in the New Amsterdam Theater building, and anyone can walk right into his room and speak to him without being molested in any way whatever. The man or woman or child, whoever or whatever they may be, will get right to Mr. Bates himself in the space of half a minute's time, and he will dispose of them in less if they have no business there. If they are properly told, and have business with him they will get everything that is coming to them, and if they are triflers they will also get just what is coming to them.

CLAY CLEMENT,
AS "SAM HOUSTON"

EVELYN
VAUGHN
TITLE ROLE,
IN "COLLEGE
WIDOW"

RAYMOND
HITCHCOCK
IN
"THE GALLOPER"

LOUISE JANSSEN,
TITLE ROLE, IN "MADAM BUTTERFLY"

"SHE HAS GORGEOUS VOICE, AND
CREATED ROLE OF ELZA, IN
FIRST PRODUCTION OF "LOHENGRIN"

ELZA
SZAMOSY, IN
"MADAM
BUTTERFLY"
CALLED THE
"MOST BEAUTIFUL
WOMAN
IN EUROPE"

WALTER
ROTHWELL
CONDUCTOR,
"MME BUTTERFLY"

ELZA
SZAMOSY AND
PUCCINI
COMPOSER OF
"BUTTERFLY"
AND PRIMA DONNA
IN THREE CASTS



managers, when they arrive back in this city, must keep their offices in their hats practically. This is one of the little things that I noticed which, in my estimation, tends to keep Mr. Savage's force cemented together as a unit, and helps coalesce all factors that make up the united strength of his enterprises. There is an esprit de corps cultivated and fostered in this manner that is invaluable to this astute manager and business manipulator. The play factory is the result of many years planning, and is practically the combination of several minor establishments that have grown up under the development of the Savage interests in several cities. Formerly Mr. Savage had different departments in Baltimore, Washington, Boston and New York. Lately he has

united all under one roof at the Savage play factory in this city. All theatrical companies organized and controlled by Savage are drilled here, and all their equipment is devised, planned, and manufactured here. To the minutest detail the production, the costumes, the scenery, the properties are made, fitted, combined and gathered together, here by skilled hands that have been hired by Mr. Savage, by workmen and workwomen who swear by their chief and who are the most expert that he could obtain in a very wide experience. When you think of the magnitude of Mr. Savage's undertakings in the past with his grand opera enterprises and other companies, and when you remember that this year although he has abandoned the English Grand Opera troupe that he pleased all America with last year, he is up to his ears in successful labor with the Puccini masterpiece "Madam Butterfly" which opened the other night to an amazed and delighted audience at Washington and will come here to the Garden theater November 12, and that he has already opened "The Student King" opera troupe in Boston, that Reginald de Koven piece that is said to be better than "Robin Hood"—that his

forces are now rehearsing "Die Lustige Witwe," the last year's popular success in Vienna, Berlin and Hamburg and which is so electrically in December; and when you do not lose sight of the fact that he has on tour now the droll and deliciously fun-making fellow Harry Bulger in "The Man From Now" with a gorgeous production and enough handsome girls, music and dancing to satiate all the bald heads in the Northwest; when you jot down in your mind that Raymond Hitchcock is being started by Mr. Savage over the country in Richard

Harding Davis' splendid farce comedy "The Galloper" which has been almost entirely rewritten this summer; when you keep in mind that this hard working Savage has the original production of "The Prince of Pilsen" with Jess Dandy and the rest touring this country; and other productions of the same thing touring Australia, the English provinces and France; when you note that Savage has also on the road in the United States three "College Widow" companies, in which the title roles are taken by actual college widows who have graduated from American colleges; and when you take the sweet junction to yourselves that all of these "attractions" will visit the Pa-