

Dramatic * Musical

THURSDAY next will be a red letter date in Salt Lake, as on the evening of that day our Los Angeles visitors will assemble at the Tabernacle and listen to the rare program of music especially arranged in their honor by the Tabernacle choir. Without doubt the attendance will be a grand one, as no admission fee is to be charged, and the desire is that all classes of citizens assemble at the Tabernacle to do honor to our visitors, and hear the program arranged.

The full list of numbers is as follows:
 Chorus, "Hosannah," E. Stephens
 Tabernacle Choir and Organ.
 Grand Overture, "St. Cecilia," Balthus
 Mr. John J. McCellan.
 Quartet, "Flax Without a Stain," C. A. White
 Utah Ladies' Quartet.
 Mrs. Bessie Brooking, Miss Lottie Owen, Miss Julia Jones and Emma J. Sanders.
 Chorus, "Gloria," J. McClellan
 Tabernacle Choir, Organ and T. S. Ashworth.
 Intermezzo, "Cagliostro," Callista Communion in G major, Balthus
 Old melody, "Ave," by Performer
 Mr. John J. McCellan.
 Quartet, "The Song of the Lilies," Selected Imperial Quartet.
 T. S. Ashworth, Fred Graham, V. Christenson and Willard Squires.
 Chorus with Quartet, "The Lord's Prayer," E. Stephens
 Tabernacle Choir, Organ and Mrs. Lizzie T. Edwards, Miss Mabel Cooper, Mrs. T. B. Andrews and Mr. John Robinson.
 (Dedicated to the Utah Pioneers.)
 "Evening Star," and "Pilgrims Chorus," from Tannhauser, (arranged by the performer) Wagner
 Mr. John J. McCellan.
 Solo and Chorus, "Infantus," Heaslip
 Tabernacle Choir, Organ and Mrs. Lizzie T. Edwards.

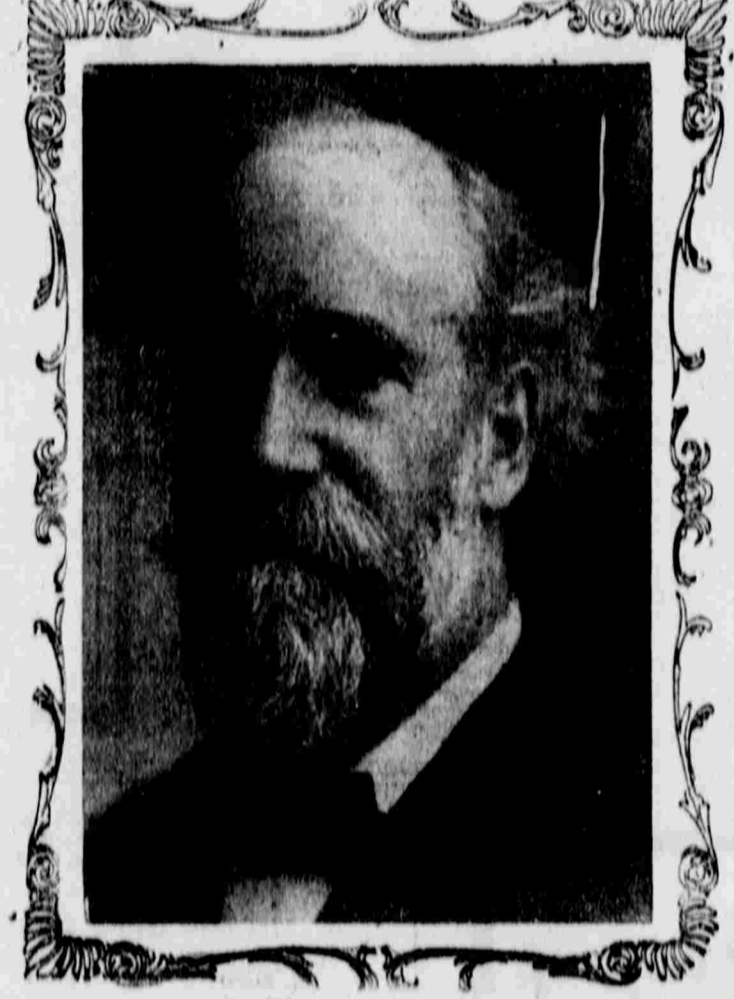
The Bitter company winds up the week at the Grand tonight with "Carmelo." Commencing Monday, the company's third week will open with a new play written by Mr. Harry Payne, the leading man of the company. Somewhat oddly, the title of the play is not yet announced, but the management say that it is a sensational drama containing a strong heart interest with the scene of the first two acts laid in Colorado, the last two in Mexico. Another original idea is that the audience is kept in ignorance until nearly the close of the play, as to which girl the hero is in love with. Judging by the synopsis, the play contains enough "thrills" to satisfy the most exacting taste. The story deals with the abduction of a young girl by her half-brother in order that he may gain her signature to a deed on the day of her wedding. There is a "hook-up," in which the father of the girl is wounded, and a scene in a cabin where there is a big explosion, through which, of course, the hero and the heroine pass unscathed. The unnamed play will be presented on Monday, Tuesday, and Wednesday, and Wednesday afternoon. Mr. Payne announces that to the person reading in the most suitable name for the play, will be given three lower boxes containing fifteen seats, with the compliments of the house.

by the Twenty-ninth U. S. Infantry band on the Fort Douglas Plaza, next Monday, at 4 p. m., in honor of the Los Angeles visitors: Hendrik Overture, "Orpheus," Offenbach
 Walse, "Italian Nights," Tobach
 Descriptive, "The Mill in the Forest," Blumenthal
 Idyl, "Trumpeter on Guard," Neske
 Fantasia, "Rocked in the Cradle of the Deep," Laurendeau
 Grand selection, "Ornament," Verdi
 Two Step, "Yankoo Girl," Heilmann
 The chief musician and bandmaster of the regiment is Mr. Frank X. Heric. A dress parade will follow the concert.

Miss Hazel Smith, a pupil of Mrs. Shodgrass, gave a piano recital the other evening in the Marx building, assisted by Miss Cecil Covdin, violinist. A select program was presented, and the young debutantes give an encouraging reception.

The music at the local summer resorts is divided up as follows this season: At Saltair, Christensen's orchestra; at the Salt Palace, Hal's band; at Lagoon, Higer's orchestra.

A very pleasant musical was given Tuesday evening last, by Mrs. M. G. Andrews at her Q street residence, to introduce Miss Bessie Deisher, a vocal pupil of Mrs. Andrews, the debut-



CLARENCE EDDY, The Noted Organist Who Will Give a Recital at the Tabernacle on Monday Night.

At the Theater this afternoon and evening the favorite actor, Mr. T. Daniel Frawley, closes his engagement in "Hanson's Polly."

As most of his Salt Lake friends know, Mr. Frawley has just returned from a trip around the world, and it is not unlikely that he will write a book, detailing the many interesting experiences he passed through. Among other notable performances that he gave were several in South Africa, where he narrates the following incident of a presentation before a native audience:
 "In Bulawayo in Rhodesia, I gave a performance of secret service before the three principal chiefs of the Bulu tribe. This performance was given on the lawn in front of the place, and naturally most of the most suitable towns witnessed the interpretation of the play. The high price was very much impressed by the Sherlock Holmes story, and after the performance put at my disposal his own carriage, which is in reality a ricksha, and his two ricksha men, 'White Wings' and 'Jim Fish.' This I used on a journey of some 50 miles up to the entry of the railroad. 'White Wings' is supposed to be the fastest runner in the country, and was not at all difficult for him to make 10 miles an hour with his ricksha. On our arrival at the railroad station I was given a feast by several of the Bulu tribe."

The visit of the noted organist, Clarence Eddy, on Monday evening next, takes place under the management of Prof. McCellan. The full program is as follows:

- Concert Overture in C minor, Alfred Hollins
- Dedicated to Clarence Eddy.
- a. "Matus" (New), William Faulkes
- b. Concert Etude in B flat (New), George E. Whiting
- (Dedicated to Clarence Eddy.)
- Air de Salon, Massenet
- (From "Herodias")
- Mrs. Grace Morel Dickman.
- Bonata Pathetique, Chopin
- (Dedicated to Ralph L. Baldwin)
- II Allegro con brio.
- II Adagio.
- IV Recitativo.
- (Dedicated to Clarence Eddy.)
- a. Prelude in D minor.
- b. Louis Nicholas Clerambault (1876-1899)
- The great Fugue in G minor, Johann Sebastian Bach (1685-1750)
- a. "By the Sea," Franz Schubert
- b. "Pilgrims' Chorus," from "Tannhauser," Richard Wagner
- (Arrangement by Clarence Eddy.)
- Song, "Called Back" (New), W. H. Squire
- (Dedicated to Clarence Eddy.)
- "Lamentation," opus 45, Alex. Guilment
- "Wedding Chimes" (New), Lueden T. Chaffin
- (Dedicated to Clarence Eddy.)
- Toccata in F major, Charles M. Winter
- (From the Fifth Organ Symphony.)
- Miss Ida Due, the Salt Lake actress who attained considerable prominence through her connection with the "Confidant's" company, is now leading lady with the Hedford stock company. A recent coast paper presents her picture

For the last half of the week the famous play of "The Count of Monte Cristo" will be revived.

The First Baptist choir will sing tomorrow morning the anthem "Sweet is Thy Mercy," by Barnby; and in the evening, the choir will sing, "Come Holy Spirit," by Warren.

Mr. Jone Carroll, an eighth grade teacher in the Riverside school, has written a song called "On the Banks of the Maumee," which is making a hit in the east. A Chicago house is publishing the song, and copies have reached this city.

Mrs. Agnes Osborne gave a musical to her honor, that was attended by over 200 friends and admirers. The parlors were handsomely decorated with flowers, and Mrs. Osborne, Miss Agnes Barkhol and Harold Siegel, and the pupils taking part were the Misses Henrica Wallace, Marion Hooper, Florence Huribut, Beatrice Critzer, Alice Kimball, Frankie Leyshon, Alice E. Seckels. A concert by Lidoif was played by Miss Florence Huribut and Mrs. Osborne.

The following program will be given

nots being assisted by Miss Gladys McConaughy and Master Morris Andrews. The following program was given at the Tabernacle, Tuesday evening, June 7, 1905: Eosiasse (Leybach), Miss McConaughy; Resurrection (Roma), by Miss Deisher; Chanson Polonoise (Weinlawski), Morris Andrews; The Swallows (Cohen), Miss Deisher; Morning Song (Covcovitz), Miss McConaughy; Benediction's Stream (Gatly), Miss Deisher; Treatment (Schumann), Morris Andrews; Across the Deep (Coombs), Miss Deisher. "Punch was served after the musical, and there was an informal reception.

Held will take half of his hand with him on the Commercial Traveler's trip to Logan, and Manager A. S. Zimmerman will remain behind with the other half to furnish music for the Salt Palace and play the usual early Saturday evening open air concert from the upper Main street balcony.

There will be special music Sunday evening next, at the Mutual Improvement conference in the Tabernacle, and a feature of the program will be a quartet composed of Thomas Ashworth, William Derr, Charles Pike and Edward Braby.

Prof. Wetzel and Supervisor Parrott have gone south on an institute tour, in which music and concert work will cut considerable of a figure. They will be away several weeks.

C. D. Schettler is the happy possessor of a new style of mandolin, which he believes will revolutionize the mar-

Contralto Who Will Appear at the Tabernacle With Clarence Eddy Monday Night.

Blanche Walsh is to play a repertoire next season embracing "The Woman in the Case," "Resurrection," "Leopatra," "Fedora," and some new pieces. She will play on the Pacific Coast and in Australia.

E. S. Willard and his company sailed for England May 22 for the summer. Mr. Willard will return next season and appear here in "The Fool's Revenge," which was popular in the repertoire of Edwin Booth. Mr. Willard will select his company with this play especially in mind, since he intends to make it his chief offering next season, opening in Montreal Oct. 2.

May Irwin is to use next season a new play by Reginald Pinero, a cousin of Arthur Wing Pinero. Mr. Pinero and Leavenworth J. Anhalt, business manager for Miss Irwin, met in Elmira, N. Y., by appointment, on May 29 and the first scene of the play, which is a straight comedy, is being written by her. The first scene by Miss Irwin, were submitted.

SHARPS and FLATS.

Lillian Blauvelt will be at the head of a comic opera company next season in a new piece, "The Road to the Sun," by Charles Emerson Cook and Lucius Haesler.

Alfred Best, Jr., who is under engagement to Henry W. Savage, will not give up his studio in this city till the end of July.

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Leander Richardson's Letter

Special Correspondence.
 NEW YORK, June 13.—Practically all the entertainments now on view in New York will remain here throughout the Summer and what with the roof gardens and the playhouses still open there will certainly be plenty of amusement not alone for the residents of the big city but for the thousands upon thousands of visitors who take advantage of the vacation period to journey to this center. The roof garden term had its initiation on Monday night when the Aerial Theater and the Paradise Gardens were opened to the public under circumstances of a highly encouraging character. At the first mentioned establishment a most ambitious effort was made to provide an entertainment of a high order, and while without out stint as to quantity, the Gilbert and Sullivan review, embracing the favorite numbers from all the operas by the famous English composer and author, will undoubtedly be quite as popular as the Offenbach review which made an extraordinary success last year. Supplementing these reviews, J. McNally's new local act called "Lifting the Lid," a piece built upon the lines of local satire. The names of a few of the entertainments which convey an idea of the nature of Mr. McNally's work, District Atty. William Travers Jerome appears as Wilbur T. G. Bonnell, Royce, and Commissioner Sella Wiley Johnson, and Commissioner McKelton is on the bill as Commissioner Muchadon, and other suggestive titles are: Common People, Theater Trust, The Clawson, Hammerstein, etc. Louis Hammerstein's assumption of the noted Oscar in a capital piece of make-up and nonsense and several of the other personalities are doubly effective among the leading members of the cast are Virginia Earl, Corinne, Eddie Leonard, Sue Stuart and Lillian Hudson, and in addition there is a local act called "The Girl Backed by a Sixty and Sumptuously dressed chorus."

Across the way at the Paradise Gardens Mr. Hammerstein has started his summer offerings with one of the very biggest straight vaudeville bills ever seen in New York, including such attractions as To-To, the mysterious automatic musician imported from Paris; Louise Gunning, Stuart, "The Girls of the Year," "The Girls of the Monkeys," the Three Yoccoys and no less than six others, nearly every one of them in what is technically known as the "headline" class. Mr. Hammerstein has amended his contract with the giving matinee performances by daylight and will continue these afternoon shows as well as those in the auditorium of the Victoria Theater. This necessitates transferring the scenery, stage fixtures and paraphernalia of the performers every day from the ground floor to the theater, and back in itself something of an undertaking.

The New York Roof Garden, now called the Wisteria Roof Garden, presented its first program on Monday evening with a piece called "When We Are Forty-One," the book of which is by Robert B. Smith. The show is intended to take part in the festivities upon the stage are Harry Bulger, Elsie Jarnie, Emma Carr, Nellie Daly, Sella Wiley Johnson, and Virginia Earl, and a large number of others. The show will also reveal vaudeville features of uncommon interest.

At the Knickerbocker theater Frank Daniels in "Sargeant Bruce," will stay on until the last week in August, immediately taking the place of Sam Bernard to remain at the Herald Square until the autumn and perhaps longer. "The Heat to the Hoop" will be presented for a similar experience at the Hudson theater. Several of the "continuous" playhouses will not close their doors and it is almost certain that the Victoria Theater will be opened without a break. It will thus be perceived that there is no paucity of stage recreation in sight at present.

At the last mentioned of New York's amusement resorts there is no let-up in attendance, which is quite the most wonderful on record. The actual receipts of the Hippodrome have been running right along in the immediate vicinity of \$5,000 a week, and considering the fact that the highest price of admission is but \$1, it will be readily observed that this sum represents a patronage that is numerically tremendous. The one hundredth performance in the Hippodrome is celebrated this week by the distribution of suitable souvenirs.

Marion Ivel, the sumptuously beautiful prima donna contralto of Henry W. Savage's English Grand Opera company, called on Wednesday for Paris, to remain for several weeks, and during the period she is to devote herself to the further cultivation of her sonorous and delicious voice. She is to have the advantage of singing at the Metropolitan under a master than Jean DeReszke, with whom arrangements have been made to give special attention to the gifted American singer. Miss Ivel is accompanied by her sister Jane, one of the most strikingly handsome women of the time.

Several men the other night were talking about the marvelous development of Harlem in amusement and other matters. One of the speakers was Oscar Hammerstein with the comment: "Why, when you built the Harlem Opera, House everybody said you were crazy." Mr. Hammerstein took a long pull



A MUSICAL SALT LAKE FAMILY.

It is needless to say, perhaps, that there are many musical families in Salt Lake. Not always, however, is every member of the household a musician. But in the case here referred to, the family is musical from the father down to the youngest child. Prof. Olive, who has been its instructor, and who is still acting in that capacity, says the "harmony bent" is highly developed in all. This orchestra is made up of Joseph Anderson, the well known commission merchant and his sons. The father himself plays the cornet; Milton, the eldest boy, 14 years of age, the cello; Howard, 13, first violin; Clyde, 11, flute; Wallace, 9, second violin. A much younger tot is preparing to augment the ranks with another appropriate instrument.

THEATRE GOSSIP

Madge Carr Cook expects to star next season in a new play by J. M. Barry, and it is probable that she will go to London to confer with the author.

Julius Dean will be the leading woman in the new play by J. M. Barry, company at Hartford this summer. Miss Dean is resting at Sunbright before beginning rehearsals.

Henry Guy Carlton, the playwright, who was stricken with paralysis some weeks ago, is reported greatly improved and determined to complete a play which he was writing for Frohman.

C. M. S. McLellan, whose play, "Leah Kleemann," has made just as great a success in London as it did in New York, has now turned his attention to his next stage offering. This is "The Buttery of Fashion," the musical com-

NEWS OF THE LONDON STAGE

Special Correspondence.
 LONDON, May 27.—If it were announced in the United States that De Wolf Hopper was organizing a Passion Play some little surprise probably would be felt. Hopper, Hicks, ex-Gaiety comedian and author of various rollicking musical comedies, is not more closely associated with "hinger things" than is Hopper at home, so the intelligence that Hicks is going to give London an English counterpart of the Oberammergau spectacle has proved just a bit startling.

In this enterprise, Hicks will be backed up by his present manager, Charles Frohman—who is described as "deeply interested in the project." The actor is planning to give his Passion Play until next Easter, and as yet the essential consent of the censor hasn't been obtained, but otherwise the plans are complete. It is intended to represent the life of Christ in a series of tableaux. They will be accompanied by music, but not a word will be spoken from the stage. Moreover, the names of the actors are not to be revealed, lest former association should prove embarrassing. The scene of the production will not be the usual Gaiety cycle of tableaux following the tragedy only to the betrayal. Mr. Hicks, who is at present appearing as a sporty duke in "The Catch of the Season," declares that the whole thing will be done most reverently and add the informa-

tion that it will cost between \$40,000 and \$50,000 to produce the play at the New London theater, which Mr. Frohman is building near the Strand. But one doubt is felt. The censor is a British person and few things are less likely than that he will consent to a drama on the most sacred of all themes by the composer of "King Lear." The British is occasionally proper, the old saying about the bard's name spelling ruin seems to hold good even in London. Hicks is the manager of the British, and he is backed up by Oscar Ashe and Lily Brayton, recently proved a great attraction at the Adelphi, the same management was announced to follow with "Hamlet," and a whole show of other Shakespearean productions promptly came into being. Two of them were "Hamlets"—those of Tree and Martin Harvey—but Lewis Waller put on "Romeo and Juliet," while T. S. Brant gave us "Othello," and R. B. Benson a "King Lear." The Adelphi "Hamlet" had the special interest which attached to seeing the younger Irving as the Prince of Denmark. The production was far from lengthy and the piece will give way to a new romantic play by James Bernard Fagan. The other revivalists are "The Merchant of Venice" and "Hamlet," which is perhaps his least successful impersonation, and only a few performances of the tragedy, which he gives in "The Merchant of Venice." While Martin Harvey's portrayal of the Dane was "bood" at the first performance and