

LEAVES FROM OLD ALBUMS



B. MORRIS YOUNG JR.,
How the Well Known Salt Lake Violinist, Now a Member of Yagye's Brussels Orchestra Looked at Fourteen.

MUSICIANS

ing Mrs. Miller's absence in California is Mrs. Sanborn.

One of Halle's minor operas is to be given in this city shortly by Mrs. Lizzie Thomas Edwards, Miss Judith Anderson, Thomas Ashworth and John Robinson, the opera admitting only of four characters. Prof. W. C. Clive will be the musical director, and Clifford Clive the pianist.

Miss Judith Anderson goes to Park City Feb. 7, to assist at a recital to be given there.

Miss Wolfgram, contralto, will sing next Friday at the annual meeting of the Ladies' Literary club.

Next Monday evening's meeting of the Monday Musical club will be given entirely to Mendelssohn, and a quarter from the Orpheus club will sing one of that composer's compositions. Among the other artists to appear will be Mrs. King and Mrs. Peters, soprano; Miss Daisy A. Wolfgram, contralto; and Hugh W. Douglass, baritone. The attendance promises to be large, and the meeting one of unusual interest.

The management of the Orpheus club expects in a few days to hear from

ty-fourth street, New York, will be devoted exclusively to productions of grand opera. It will enjoy the unique distinction of being, with the Metropolitan, one of the two theatrical structures in the United States, devoted entirely to that purpose.

Victor Herbert and Henry Blossom are to write a light opera for Miss Fritz Scheff, to be used as a starring vehicle for her the season after next. In the new opera all of the scenes save the final one will be laid in Austria. The last scene will show the interior of the Metropolitan opera house, New York, and Miss Scheff and her company will be heard in a one-act opera.

The extraordinary popularity of Verdi in New York—his "Aida," "Il Trovatore" and "Rigoletto" are always given to crowded houses—ought to suggest to Don Carlos, an opera which Jean de Reszke repeatedly tried to persuade Mr. Grau to produce. It is to be given at Monte Carlo this season, and the result will be looked forward to with interest.

Patrons of Italian grand opera, to the number of 3,000, were turned away from



EMMA DUNN SCORES A HIT IN "THE REDEMPTION OF DAVID CORSON"

The prevailing belief that ministers know but little of things theatrical is being dissipated nightly at the Majestic theater, New York, where "The Redemption of David Corson," a dramatization of the novel by the Rev. Charles Frederic Goss, is playing to crowded houses.

The role of David is taken by William Courtleigh, and his principal support is by Miss Emma Dunn, as Peppeta. This is Miss Dunn's first appearance on Broadway, but from the hit she is making, she will be no stranger to the White Way.

eastern correspondence so that it can be definitely stated what artists will appear with the club at its concert to be given the last of this month. In the meantime the club is busy rehearsing for that event, and making excellent progress.

It is stated that the reason for the erratic orchestral performance during the first act of "The Yankee Consul" recently given in this city, was due to the conductor being left behind at Denver, so that the chorus director had to try and fill the bill—which he did very indifferently. At the conclusion of the first act, however, the tardy director showed up, and then everything went on all right.

Mr. and Mrs. Harold Daynes have returned from Los Angeles. Mr. Daynes reports the music trade there as very lively, and that permanent concert bands are stationed at all of the watering places.

SHARPS and FLATS.

Edward Grieg will lead the Queen's Hall orchestra, London, on May 17, and a week later will give a piano recital of his own compositions in Queen's hall.

Henry W. Savage is negotiating with several singers now abroad for roles in the new DeKoven-Stange romantic opera, "The Student King," which will be produced Easter week.

Mme. Norden will not be a member of the company of the Metropolitan opera house on its tour to Chicago and San Francisco. Instead she will give concerts of her own for a month through the west and the southwest.

Reginald de Koven goes to Europe to spend a few weeks in Budapest and the cities of Austria-Hungary, getting musical color for his new opera, "The Student King," which Henry W. Savage produces about Easter time.

California's gifted singer, Miss Ellen Beach Yaw, has written to her mother in California that she is to return home in March, when she will make a musical tour of the United States. She has been most enthusiastically received in the principal cities in Europe.

Col. John A. Sweeney, who is to be a guest of President Roosevelt soon, is a producer of Oklahoma, and combines the quality of an accomplished piano player with that of the greatest wolf hunter. About showed many little mannerisms. The president is expected to appoint him United States marshal of Oklahoma.

The Manhattan opera house now in the course of construction in West Thir-

How the Wonderful Kinodrome Pictures Are Secured.

MOTION pictures, which have become such a fad in Salt Lake, represent a new departure in the professions, or, rather, it should be stated, that the making of the films is a new way of making a livelihood, and a profitable one, too.

Those who witness the moving pictures thrown on a big screen by the biograph, vitascope, kinodrome, or whatever the act is billed in the program, take the pictures as a matter of course and seldom worry about the manner in which they are secured. Others pass them off with the remark, "They are good, but, of course, they are fakes."

Most of the motion pictures are fakes, but just where the reality ends and the fake begins—that is the rub. When the biograph was first presented as a feature of vaudeville programs, church socials and promiscuous entertainments, pictures were secured of street scenes, moving trains and other familiar objects. These soon began to pull, and the scene was reached when the Alhambra in London produced a faithful representation of the Oxford and Cambridge boat race on the night following the day it was pulled off on the Thames. Then the pagents following the Queen's Jubilee afforded much profit. Prize fights also became popular.

Step by step those operating picture machines cast around for novelties until today it is a hazardous occupation in more ways than one. Corps of actors engaged specially, and scores of super are hired daily for two or three weeks until the desired results are obtained. Even then something may go wrong which will ruin the picture, and again they may not take with the public. The man who gets a good set of pictures is sure of handsome profit in the form of royalties.

The process of taking motion pictures is a simple one. Given a specially constructed camera, which takes instantaneous photographs in rapid succession and that is all there is to it. For instance, a man walking is photographed in all ten or more pictures of him are snapped before he has completed a single step. The negatives are developed and printed on a flexible transparent ribbon of gelatin, which is wound before the lens of a stereoscope, give the desired result. On the screen is thrown a life-like representation of a pedestrian in motion, or some other subject.

1,000 FEET OF FILM.

In this manner, all kinds of subjects and stories told in pictures have been taken. Some of these stories embrace 100 feet of film, others are only limited by the size of the spool which contains the transparent ribbon. At the Orpheum here, for instance, 1,000 feet of film are used at every performance, and the local house has contract with a Chicago firm to supply that length of pictures every week. Should the film be too long for practical purposes before the climax is reached, some reels are discarded, which causes practically imperceptible gaps in the even run of the presentation. In some cases too many prints are killed, and this was what gives the "jumpy" effect to some pictures. If the objects are close to the camera, they are more pronounced than is the case when some foreground intervenes.

THE FAKE PICTURES.

From every-day scenes the natural evolution was to secure some pictures that were a novelty and this is where the Great American Fake got in its first work. Some enterprising individual worked up a chase. It was a success from the start, and chases serious and comic, with water scenes and people being chased, were the order of the day. Then came the criminal series which now has much vogue. These pictures, according to W. A. Pinkerton, the great detective, in a recent interview, were more pernicious than the much-exploited dime novel. From first to last the sympathies of the audience are with the desperate criminal who is making a daring escape—least that is the promoters' conclusion drawn from the vociferous applause which greets their nightly presentation. Every detail is depicted with a fidelity that leaves a lasting impression. It is so real that it must have happened.

HOW IT HAPPENED.

It happened all right, but not quite as depicted. The man who was convicting his cell, thinking of wife and home, frantically shakes the bars (strips of lath) while next to him an adjutant cell walls another convict, to whom the jailer when he makes his rounds. They could both escape with the greatest ease because right in front of them is an open hall containing the camera and the employees and one or two friends of the convict who look as though they were actors out of a job—which they are the truth. Suddenly the "jailer" leaves the group, works his way into the canvas corridor, and the convict escapes. The camera, then, is on the jailer when he makes all is well, and gets a blow on the head with a club stuffed with rags. He then staggers and does one of those slow twisting falls well down in front of the camera. The convict seizes the camera, then the convict secures the keys and unlocks his cell, and they both race down the corridor. At one of the corners the machine is shut off and packed up while everybody

takes a smoke and congratulates the actors.

ON THE ROOF.

The next scene is generally on the roof of the hall, possibly with a vast crowd of people, and a witness of the affair from the windows of the adjacent buildings in the heart of a city. When the word is given the machine is set going, the trap door in the roof is opened and a convict appears. He glances around, then beckons, and his jailer comes painfully through. Together they sneak along the roof and a guard pounces on them. A life and death struggle follows. Suddenly the prompter counts "One, two, three," and the machine is again stopped. The struggling men remain rigid. Careful made of their positions and the guard is ordered to take a dummy dressed like him is produced. The word is given and the machine is set in motion once more. In the meantime the actors with the dummy have taken up the positions held before the picture machine was stopped. As the cue is given the convict with a superhuman effort hurries the luckless prison guard off the roof to his death (great applause).

Then everybody goes downstairs and gets into carriages and a drive is taken to a park where there are water, fountains, and other rural scenic effects. Here is where everybody works, off on the prospect of a fat tip in view, ride the horses until they later in keeping the course clear of curious spectators. Incidentally these picture makers have secured a permit from the authorities to utilize this park, and for several days before a whole scene has been rehearsed by the twenty odd actors who have been on the salary list for some time.

THE AUTOMOBILE CHASE.

To make an effective chase it is necessary to hold up an automobile or two (all hired by the hour) shoot off a lot of powder, swim across several shallow ponds with one foot on the bottom, and above all, get one or two fat men, preferably ex-circus performers, to dress up as policemen and women. These form the comedy effect if they are good, and rolling down grassy banks, splashing through ditches and getting hung up on fences in transit, the picture will be a great success—more so if the officers of the law are made to appear as ridiculous as possible.

This is enough to point out the manner in which pictures are made for the kinodrome.

THE TRAIN ROBBERY.

The same story holds good regarding "The Great Train Robbery." The "Train Wreckers" and other motion pictures exhibited here recently. In each case a special train was chartered on a branch line and all of the performers were drilled for days before the pictures were taken. In each case the dummy was substituted at the critical moment and the machine and train stopped, and the chase was being made. Those who witnessed the "Train Wreckers" will recollect the scene where the fireman on the cowcatcher rescued the prone figure of the stricken train. This is enough to point out the manner in which pictures are made for the kinodrome.

Every time—or to be more correct, nearly every time—a motion picture gives a jerk it marks the putting of the ways between the real thing and the fake. Some are so artistically pieced together, however, that it is hard for anyone to detect the change unless he is an expert.

AND MINE EXPLOSION.

Take the "Great Mine Explosion," which made such a realistic sensation at the Orpheum last week. It was the same old story. This picture was taken in Germany. Above the ground the scenes were the real thing, but the exception of the interior of the miner's home. That was scenery. The houses, the mine entrance, the woman pushing the cart, the blinded horse and all the other things were real. The mine was scenery pure and simple. The long rows of coal diggers shoveling coal along the gallery, was a fake because coal miners work in "rooms" and not in gangs along a thoroughfare under ground which is only wide enough for the cars to pass along the tracks, furthermore if a miner got out only one coal and slack he would starve to death.

The explosion was a good fake, and the water scene, taken in a swimming tank with proper scene effects and lights, was excellent, but the dummy falling down was amateurish because there was such a palpable jerk when the real "drowning" man was substituted.

NOT ALL FAKES.

Once in a while the picture artist catches something that is not a fake and is entirely unhearsable—the falling horses and jockeys in "The Great French Steeplechase," for instance. It costs a mint of money to get up a novel motion picture, but all the money ever spent in this direction could not bribe a bunch of jockeys to come together in such fashion immediately in front of the camera, neither could a good fat cheek prevail upon the motion picture operator to stay at his post amid the struggling horses at his feet and record the incident to the hilt.

It speaks well for the work of the actors, the untiring efforts of the "stage manager" and all the rest of

those connected with the material for a picture story, however, that the picture is followed with breathless interest. As a phase of amusement, and sometimes an educator, the motion picture man is a factor in the world of entertainment.

Like a great many other occupations the life of a moving picture promoter is full of speculation and he stands ready to drop a thousand or two dollars in a failure or a success.

SALT LAKERS IN GOTHAM.

Special Correspondence.

NEW YORK, Jan. 29.—At present hazing at Columbia is an unknown quantity, but the students manage to get in a little fun now and then that in a way consoles them. Two students will agree not to touch a drop of wine, beer nor spirituous liquor, neither cigars, cigarettes nor pipe, without permission from the other, on pain of a \$10 fine. Two nights ago a certain student well known in Utah, retired at 10 o'clock completely exhausted mentally, owing to a severe day's work during examination week. At 11:30 p. m. waiter-r-r-r went the telephone. "You are wanted at the telephone," came a voice through the door. Hastily throwing on some clothes he dashed down stairs, caught up the receiver prepared for something startling. "May I have a glass of champagne with some friends from home, as are at the Waldorf-Astoria for supper," was the message. Recognizing the voice by his room mate and enraged at being asked for so trifling a matter our friend fairly screamed, "No!" slammed up the receiver and went back to bed, mad "clean through."

At a public reception to be given Feb. 2 to Mr. Ernest B. Landolf, a well known railroad man of Brooklyn, Mr. J. P. Meakin has been asked to give a few minutes' talk on Utah, and the people of the West. He was at the Manhattan Liberal club, Pres. C. M. Walker has invited Mr. Meakin to deliver a lecture on "Utah and the Mormons"—which he will do, and endeavor to dissipate some of the erroneous statements made by Mrs. Weed in her lecture against the people last Wednesday evening in a public hall in Brooklyn.

"Bobbie" Burns' birthday was fittingly celebrated last Thursday evening by a grand banquet and concert at Delmonico's, and Bob Burns contributed his share in the way of singing. It was a big affair, and the St. Andrews society outdid itself in honoring the great poet of the Scottish lowlands.

Ex-Senator Kearns has been a visitor to New York the past week, making the Waldorf his headquarters, where he has been seen by several Utahans. Washington, D. C., on Sunday, Sunday will see his departure.

At Prof. Eugene Heffley's studio Saturday afternoon a great number of Salt Lake people again assembled to hear his lectures on "Early Music and Musicians," a most interesting subject. Next Saturday Prof. Arthur Shepherd of Salt Lake is announced to accompany Mr. Carlson, and may possibly give one or two selections.

At the Herald Square hotel, Mr. Lou C. Johnson is registered. He is a busy man, Mr. Johnson was around in Hurley visiting with his Utah friends. Monday he will go to Philadelphia to meet some of his relatives, where he will remain for a few days and then make a short trip to Washington before starting west. Mr. Johnson has a host of relatives and friends in New York who are always glad to welcome him.

Mr. and Mrs. Will Bennett, well known in Utah, are living at 230 West Seventy-fifth street, where they gladly welcome their friends.

"The Vanderbilt Cup" which has made such a tremendous hit on Broadway, owes most of its good luck to the excellent management of Hugh Ford.

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