

AMATEUR CLUB

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byterian church are completed, large organs will be installed there also.

THEATRE GOSSIP.

Nance O'Neil is to be seen in New York, next season, under the management of John B. Schoffel.

The rebuilt Troupes theater, Chicago, will reopen Sept. 1, and will be known as the Vaudeville.

Maud Jeffries, who is leading lady with Herbert Tree, is to marry James W. Osborne, a member of the same company.

Clyde Fitch has sold his new play, "Jeanie," to Charles Frohman. Mrs. Fitch is to make her farewell tour in it next season.

The marriage is announced of Henry Stenkiewicz, the author of "Quo Vadis" and other novels. The bride is a young Polish girl. This makes the novelist's third matrimonial venture.

Lionel Barrymore, son of Maurice Barrymore and brother of Ethel and Jack Barrymore, married on June 19 Doris Rankin, daughter of McKee Rankin. They will spend their honeymoon in England.

Report comes from England that Augustus Thomas will really make his home in that country. Mr. Thomas is to visit America soon, with his purpose, it is said, to settle his affairs here.

The Dramatic Mirror explains that Nan Patton's claim of being an actress is based on a brief experience in a "Floriadora" sketch in the west, and protests against the indiscriminate use of the word "actress."

James K. Hackett will star next season in a dramatization of Winston Churchill's novel, "The Crossing." The dramatic version will be made by Louis Evan Shipman, who dramatized "The Crisis."

Sam S. Shubert has received a cablegram from Lee Shubert in London, saying that Miss Ada Rehan has signed a contract whereby she will star under their management for five years in a repertoire of Shakespearean plays.

Wagners and Kemper have secured for Miss Blanche Walsh the entire English rights to Jacob Gordin's drama, "The Kreutzer Sonata," which was presented in Yiddish over

300 times at the Thalia theater, New York. Miss Walsh's appearance in it will be in Chicago in December.

Rose Bytinge left New York on Sunday for Portland, Ore., where she will remain for several months. If not in Portland, Miss Bytinge goes to Portland in response to repeated invitations from friends in that thriving and picturesque city, where she may open a dramatic institution. One of the very few actresses left of an admirable school, whose traditions unaltered are expiring, and the young idea dramatically inclined in the city of her sojourn should esteem it one of the greatest of her life to learn the art of the stage.

Laura Nelson Hall, well known in Salt Lake, where she played a lengthy engagement at the Grand, is now leading woman of the Vaughan Glaser Stock company. She has thoroughly proved her versatility by appearing in nearly a score of different characters since the opening of the stock season at the Colonial theater, but the part of Cleopatra, the up-to-date New York girl, which she will enact in the coming production of "What Happened to Jones," will be a decided departure from any role she has yet portrayed. Cleopatra the adopted daughter of a puritanical family whose youthful footsteps have been faithfully guided along the straight and narrow path, but who, in the few years of life at Vassar, has learned more than the ordinary girl does in a lifetime.

Ion Perdicaris, who with his stepson, Mr. Varley, has been prisoner among the Moorish brigands, is not unknown on the American stage. It was he who played the part of the Moorish chief in the "United States," and besides Mr. and Mrs. Baumann, it included Miss Bella Murdoch, Miss Ellen Aickens, Miss Nard Almayne, Miss Margaret Benjamin, Gerald Eyre, Philip Heck, Leonard S. Outram, Percy Lyndal, Charles Lobbett, Wilmot Eyre and Edward Story-Gorton. Several of these artists have now joined the great majority. The opening was on Sept. 16 at 187 with "Narcisse," followed by "The Radical Cure." Later in the season, on Sept. 29—"Hamlet" was staged, and in this, under the name of Mr. Ionidas, Mr. Perdicaris played the Ghost.

Mr. Parry, who has been studying music under Prof. Kent for some time past, is about to leave on a mission. He is a Centerville boy and the possessor of a good baritone voice. His course of study has embraced the line of music that will be best suited for missionary work.

C. Whitney as stage director for the new operatic comedy in which Mrs. Schuman-Henk is to be starred under his management. Mr. Postman has been in Europe most of the summer but has now returned to Broadway to be in readiness for rehearsal.

Reference to rehearsals is a reminder that the town is beginning to wake up from its lethargy. Most of the engagements for the coming season have already been made and the "parts" have been given out. Within the next week every hall in the city will be filled with actors and actresses going through their preliminary paces.

David Belasco is spending his brief vacation period at Shelter Island, but it isn't possible that he can be resting. Belasco's energy is unceasing and sleepless. He will return to town inside a week to set the ball a rolling.

Mr. and Mrs. James K. Hackett (Nancy Manning) are off upon their annual hunting trip to the western mountains. The Hacketts are strenuous pursuers of out-door sport and find both health and recreation in their summer occupations. Both will have new plays for the coming fall and winter.

Again Marie Cahill has exceeded her woman's prerogative and changed her mind. Now that she is finally under contract with Law Fields, her husband and manager, D. V. Arthur, will send out "Katie Brown" with another actress in Mrs. Cahill's role, and will postpone his new production until another year. These matters being settled, the metropolis resumes its accustomed tranquillity.

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ETHEL BARRYMORE WHO HAS A NEW PLAY.



Ethel Barrymore

Miss Barrymore is now appearing on the Pacific coast. She says that the new play she will bring to New York in September is one of the greatest ever produced on an American stage.

This year it will be only six weeks, which time, he will, and, tearing Switzerland in his automobile. Hofmann will come to this country late in September for his fourth American tour under the management of Henry Wolfson, which will open in San Francisco on Oct. 4.

Anton Hekking, the Dutch cellist, who comes to this country next November, played here about 10 years ago as cello soloist of the New York Symphony orchestra, whose conductor, originally was president of that organization and Walter Damrosch its conductor. At that time he left an impression that still lingers in the minds of the many eastern musicians who heard him. He possesses a large, warm and intense tone, with an astonishing technique, and his playing is full of temperament. His style is modern and more satisfying than that of any cellist who has played in Berlin in many years.

Mme. Johanna Gadsdki will make her first American transcontinental tour in concert and song recital on the coming season under the management of London G. Charlton. Mme. Gadsdki has hoped for a number of years to devote one season to concert work, but her operatic engagements have prevented this. This spring, by reason of what she believed to be a breach of contract on Mr. Conradi's part, Mme. Gadsdki cancelled her association with the Metropolitan Opera company, and has since then been a brilliant offer from H. W. Savage to sing Kundry in his English production of Parsifal, in order that nothing might interfere with the plan for an entire season of concerts.

The finishing touches to the new opera in which Mme. Schumann-Heink will be introduced to the lighter stage of the coming season have been added to that work, and the complete score and libretto forwarded to the printer, at her home in Breslau, Germany. Manager Fred Whitney, who will introduce the great contralto to this new field of endeavor, is at present mapping out a fine supporting cast, and the early indications all point to the company being one of the artistic achievements of the next season. Mme. Schumann-Heink is expected to sail the latter part of this month for New York to be on hand when the time for active rehearsals comes around.

The London dailies are still devoting much space to the doings of Fritz Kreisler, the violinist, who comes here next winter. The Daily News discusses Kreisler and his art in the following terms: "Kreisler is, perhaps, the most electric violinist before the public. He can play airy trifles with finish and vivacity, Beethoven with breadth and virility, Bach with solemn detachment, Mendelssohn with right sweetness and fire, and recently he gave us a splendid performance of the solo part in Brahms' violin concerto. It is seldom that an artist can play music of such differing character. Joachim and Ysaye have their limitations. Kreisler, though he possesses individuality of tone and style, is the most impersonal of violinists. He seems to have no particular sympathies, but is sympathetic in general."

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Ysaye, who by the way pronounces his name, E-s-a-y, is one of the greatest masters of the violin the world has produced. It is said he coaxes from his instrument tones that are almost human. His appearance in America this winter will be a great event in musical circles.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, July 11.—Several months ago some person with an elastic imagination set in circulation a story to the effect that there was war between Henry W. Savage and George Ade, and that the latter would write no more plays for Mr. Savage. The story was repeated over and over again with various embellishments, principal among which was the declaration that the dramatist wasn't satisfied with the miserably royalties paid by the manager and that he would sell his wares hereafter to other persons in the amusement business. Four or five weeks back the declaration was definitely and flatly made that Mr. Ade's newest comedy had been disposed of to Charles Frohman and that at last the author would begin to receive pay commensurate with the worth of his writings. It now turns out that at the very time this Frohman yarn was set afloat Mr. Savage had "The College Widow," the latest of the Ade comedies, in his possession, so that he was enabled to enjoy a quiet smile at the expense of the fictionist so insistently declaring that the playwright and manager were out. It may not be uninteresting to note at this time that there never has been any trouble of any sort between Mr. Savage and Mr. Ade, and that Mr. Ade has at no time felt the slightest dissatisfaction with his treatment in money matters or otherwise, at the hands of the producer of all his stage works. The royalty story is quite too absurd for words. A gentleman in a position to know all about this matter said to me yesterday, "Mr. Savage had a contract with Mr. Ade to write the libretto of 'The Sho-Gun,' and it occurred to him that if he could induce Gustav Luder to compose the score, a most felicitous combination would be formed. Luder consented to the proposition, naming terms for his services which were somewhat in excess of those exacted by Ade. Thereupon Mr. Savage had an interview with the author, in the course of which he voluntarily increased Ade's royalties to a point making them equal to the sums to be paid Luder. Managers as a general thing don't permit acts of this sort, and it isn't at all likely under the circumstances that Mr. Ade is other than pleased with his association."

During a conversation the other evening, regarding his plans for the future, David Warfield took occasion to declare that he would not impersonate any more Hebrew characters on the stage, excepting in the possible case that a play should be written for him by Israel Zangwill and David Belasco, conveying an entirely new type to the theater. If this drama should not be written, he would be something of a pity, for the kindly if eccentric Jew portrayed by Warfield is as distinct and vivid a character as Rip Van Winkle, or Joshua Whitcomb, or any of the best pictures in the galleries of our most important actors. Warfield is moved to his decision, first by the natural and commendable impulse to widen the scope of his art, and second by the conviction that the public craves variety and tires of sameness. The point is open to argument. Joseph Jefferson, Denham Thompson, the late Frank Mayo, and dozens of other successful actors have had the public eye in single characterizations and have in large measure lost the esteem of their admirers when endeavoring to substitute new personations. The same situation may be applied to Warfield, because he has not been long enough in the starring field to become absolutely identified with his Hebrew role, and because he has the immense advantage of appearing in plays in the making of which David Belasco has a hand. Belasco is unmistakably the greatest master of stagecraft of his time, and he makes no failures. But all the same it will be a misfortune if Warfield's Jew bids us goodbye in a permanent sense.

Marcus R. Mayer, who came back last week from his original tour to Europe, brought with him the important announcement that George Edwardes would sell no more of his London productions for use in this country, but would produce them here under his own management. Charles Frohman has heretofore presented those of the Edwardes attractions not held under an option by the original cast, and Frohman, the latter retiring from the combination solely because Mr. Edwardes never knew himself a partnership venture in the United States was not entirely satisfactory in a financial sense, principally for the reason that the members of the company who were accustomed to do exactly as they pleased when in England, carried these tactics to such an extent that our auditors never knew in advance how many members of the original cast were to be in the bill, and thus lost interest in the entertainment. In England once a player has registered a success it doesn't matter how long it takes to get it for a night or a month. During the long run of "Charles' Aunt" in London, W. S. Penley, who played the star part, was in the habit of taking occasional vacations, and the longest of these was not more than a period of two months, and Frohman in the slightest degree checking the box office receipts. In this country such a state of affairs is entirely impossible. But perhaps if Mr. Edwardes himself is on the ground when he brings his bill to Frohman, along hereafter, he will be able to main-

W. S. GILBERT'S NOVEL BENEFIT.

Special Correspondence.

LONDON, July 2.—Hoath Cottage hospital is lucky in having W. S. Gilbert for a friend. For it is doubtful if anyone in London with less personal influence than the author of "Pinafore" could have induced practically every British dramatist of real prominence to appear at a benefit performance, as Mr. Gilbert has done in behalf of the Bushey Institution. Mean-

while, playwrights here are waiting patiently for the coming special matinee at the Garrick in which the great lights of the dramatic profession are to take part.

As Americans may possibly have heard, the most attractive of the matinees will be a performance of "Hamlet" written by Mr. Gilbert and called "Rosencrantz and Guildenstern." There in Mr. Gilbert himself, Henry Arthur Jones, Captain Robert Marshall, author

MUSICIANS' DIRECTORY.

- EMMA RAMSEY,** (Dramatic Soprano). Pupil of Coralli (Berlin) Archambaud (Paris). Correct Method of tone production and breath. "Teacher of Concert, Varieties and Operatic Roles. Residence 35 West Sixth North. Studio 423 Constitution Bldg.
- HUGH W. DOUGALL,** Baritone. Pupil of Ronby (Paris), and Heinenmann (Berlin). Voice Builder and Teacher of Artistic Singing. Studio: Clayton Music Block.
- TRACY Y. CANNON.** Pupil of Alberto Jones and A. A. Stanley. Teacher of Piano, Organ and Harmony. Studio, Room 25, Mann Bldg., 24 E. South Temple Street.
- W. W. GAGGART,** Toner and Regulator of the Piano. Salt Lake City. Residence 45 E. 12th St. P. O. Box 999. Telephone 173-2.
- CLAUDE J. NETTLETON,** Violinist. Studio 508 East 3rd South. Phone 220-9.
- GEO. CARELESS,** Professor of Music. Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Pergus Coal-er's Music Store.
- E. K. BASSETT,** Voice Culture, Piano Instructor. Studio: Room 49 Constitution Bldg., Salt Lake City. Tel. No. 214-R.
- CHAS. KENT,** Baritone. In a rich mellow baritone, that teemed with quality and strength, Mr. Kent sang his solo and won the hearts of his audience with his perfect enunciation and fascinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selection as charming as rare—New York Herald. 44-48 Constitution.
- C. D. SCHELLER,** 24 E. So. Temple, Rooms 22-23. Cello, Pupil of Anton Hekking and Jacques Van Lee, Berlin, Soloist in Nuremberg and New York. Conventions. Instructor of Cello, Guitar, Mandolin and Banjo.
- JOHN J. McCLELLAN,** (Pupil of Jonas, Schorwenko and Jed. Jaska). Organist of Tabernacle. Piano, Theory and Organ. Studio, Clayton Hall, 119 South Main St. Studio phone 218-Y. Res. phone 104-V.
- GUSTAV DINKLAGE,** Piano Maker, Toner and Repairer. Recently returned from Europe, will resume work among his Salt Lake patrons. P. O. Box 96. Phone 293-2.
- MISS AGNES DAHLQUIST,** Teacher of Piano, Theory and Harmony. Graduate of Stearns Conservatory of Music, Berlin, Germany, and a pupil of Xavier Scharwenka. Studio in Walker Terrace, 123 South West Temple.
- GEORGE E. SKELTON,** Teacher of Violin. (Graduate from Trinity College, London). References and Studio: Room 4 Board of Trade Building.
- J. J. TORONTO,** Piano-Forte and Church Organ Toner. 24 A St. Phone 105-2. Graduate of New England Conservatory of Music, Boston, Mass.
- ALFRED BEST JR.,** Tenor-Robust. Pupil of Dr. Frank G. Dossert, New York. Instructor of music, U. of C. has given instruction. Mentally sound and available. Will re-open studio about Sept. 1st.
- SQUIRE COOP,** Pupil of Godowsky and Busoni. Piano, "Coaching in Vocal Repertoire." Studio: Deseret National Bank Bldg., Rooms 15 and 16.
- J. A. ANDERSON,** Piano Studio. 119 E. Brigham St. Graduate of the Royal Conservatory of Vienna. Leipzig. Pupil of Leschetzky of Vienna.
- PROFESSOR COOK, PIANIST,** Teacher of Piano and Harmony. Special attention given to technical equipment. Studio 8 Eagle Block.
- ARTHUR SHEPHERD,** DIRECTOR SALT LAKE TABERNACLE. Pupil of Anton Hekking and Jacques Van Lee, Berlin, Soloist in Nuremberg and New York. Conventions. Instructor of Cello, Guitar, Mandolin and Banjo.