

Dramatic AND Musical

His season at the Salt Lake theater now about to open, promises to be the most brilliant, artistically and financially, that has been known for years, and naturally, Manager Pyper, is rubbing his hands over the outlook. What makes this particular season more so, is the fact that the war which has so long waged in the east between the rival theatrical syndicates has now come to an end, at least so far as two of the combatants are concerned. The big syndicate headed by Klaw & Erlinger, and one of the lesser ones headed by the Shuberts, have agreed to bury the hatchet, and well defined rumors say that the two other factions, headed by Mrs. Fiske and her husband, and the other by David Belasco, are about to come in out of the rain. How true the latter rumor may be we do not know, but Manager Pyper will only say as yet that he is hopeful, but as to the Shuberts, there can be no doubt.

A letter from the office of that company in New York City, "The News," received by the last mail, says that (on the first time in three years the entire

high class specialties and motion pictures, the feature of the opening being a reproduction of the Shaw-White-Neale case presented under the name of "The Unwritten Law." The performance will commence each day at 11 a. m. and run continuously until 11 p. m.

The opening of the Lyric is set for Saturday afternoon, Aug. 24. Manager Pyper's expedition announces a strong bill of society vaudeville and claims it is the best presented since the Sullivan & Connolly company took charge of the Lyric. During the summer recess the theater has undergone a thorough process of renovation under the critical direction of C. C. Billy Castleton, scenic artist, and Mr. L. C. Hamilton, stage manager. The new stage is a May bird on her wedding day. During the season he expects to present some of the highest class of attractions now on the vaudeville circuit.

LOCAL MUSIC NOTES.

Prof. A. C. Lund of Provo, has written a letter to Prof. McCallan and Fred Graham of this city relative to the

for a vocal recital in the First Congregational church, on the evening of Sept. 16, by Cecil James, and his wife, Mrs. Lottie Levy James.

Mrs. Martha Rock King has returned from a five weeks' vacation in Denver, where she had a delightful time. She reports the Queen City fully alive as to music, and with strong aspirations in that direction. The Denver Symphony and the Thursday Musical club are making preparations for an unusually fine fall and winter season.

Held's band will include in its program tomorrow afternoon, at Liberty park, the overture to "The Siege of Rochelle," by Raffé; selections from "Lullaby of Lullamoor," the Gloria from Mozart's Twelfth Mass, and Strauss' "Blue Danube" waltz. Sept. 3 will be the 10th of the band day, when the band will appear with 60 men. With such an instrumentation as this, the finest concert ever given in Liberty park may be expected.

Miss Rita Jackson will leave for Berlin Sept. 14 next, to be absent a year or over, to continue her study of the piano.

heavily fined, so well are the rights of the proprietors of the phonographs guarded.

E. H. Sothern and Julia Marlowe will appear independently of each other this season, in repertoire. Mr. Sothern opens in Chicago and will play in every large city east of the Mississippi river and in Pennsylvania, New York, Ohio, Indiana, Illinois and Iowa. During the season he will visit New Orleans and some of the southern towns. Miss Marlowe will open in January, playing only in the big cities, such as New York, Philadelphia, Washington, Baltimore, Boston, Pittsburgh, Cincinnati, Cleveland and Chicago.

Richard Buhlig, the big new figure in the piano world, for next season, whose right to rank among the great virtuosos, is pre-announced by his presentation by the house of Steinway in the same manner that marked their introduction of Liszt, is an American by birth. Born in Chicago 28 years ago, he received his early musical training there and some 10 years ago went abroad to study with Leschetizky. Buhlig has since made a decided impression abroad. His pictures indicate a very poetic looking young gentleman and he is said to possess the most magnetic personality of any pianist since Paderewski.

Mrs. Fiske is spending part of her vacation at San Luis Obispo, where she has a cottage overlooking San Francisco bay and in the shadow of Mount Tamalpais. Her season did not end until July 6, so that her vacation is a brief one. She is devoting it to the

try, though not in London this time. She acquired from Michael Morton an adaptation of one of Rejane's successes and put it on in the provinces, but the fates were again unpropitious and the actress was obliged to abandon for a time her dreams of "management." It was only for a time, however, for after playing a long engagement and making a big hit in "Leah Kleschna" at the New theater, Miss Ashwell had yet another go on her own hook. This time the scene of her experiment was the Savoy, where Mrs. Brown Potter had just come to grief, and evidently there was a hoodoo in permanent residence at the playhouse, for "Ninon de l'Enclos," the costume drama by Cio Graves, which Miss Ashwell put on did not last more than a fortnight.

With "The Shulamite" her luck was a trifle better, but Londoners, like Americans, found the piece too gloomy and the speedy substitution of a happy ending for the original "inevitable" did not help matters much. According to all accounts, the new play in which Lena Ashwell will first try her luck at the Kingsway in October is not of much lighter texture, his heroine being another ill-used wife, "Irene Wycherly" the new piece is called, and at present its authors prefer to be anonymous. Nor can more than a suggestion of the story be disclosed, though it is said to be of some power. Early in the play the heroine is forced to leave her husband owing to his brutality. Later an accident brings the two together, with results that lead to a tragic denouement. That is all that will be known regarding Irene Wycherly until the first night.

Should it not please, however, an American will be resorted to immediately. Miss Ashwell acquired the English rights to two while in the United States, "Clothes" and "The Undercurrent," and expects to present both at the Kingsway, though trusting that neither will be needed at the outset. This theater, by the way, was built by W. S. Penley with money made out of "The Private Secretary" and "Charles's Aunt," and up to now has proved a white elephant. Hitherto it has been known as the "Great Queen Street theater," from the thoroughfare in which it stands, and perhaps a new name and the rebranding which it is receiving at the hands of its coming managers may prove effective in changing the luck. I doubt, however, if even a big London success would dissuade Miss Ashwell from making a speedy return visit to the United States, so enthusiastic is she over the reception extended to her last year. She is quite recovered from her illness, by the way, and ready for hard work.

Of new attractions in the way of musical comedy there is little talk, at present, chiefly because the ones at present on view in the metropolises are such humdrum successes. These numbers only touch it is true—"The Merry Widow" at Daly's, "The Girls of Gotteburg" at the Gaiety and "Miss Hook of Holland" at the Prince of Wales, but all are coming money and their producers are not worrying about successors. On the 21st, however, another candidate for favor is coming along with the fascinating title of "The Three Kisses." It is by Lehar, Baskin and Howard Talbot, whose "White Chrysanthemum" succeeded both in London and at home, and will be given at the Apollo, where the musical comedy version of "Tom Jones" recently finished



MISS EDYTH CHAPMAN,

The well known actress, who, with James Neil, has entered vaudeville and will appear at the Orpheum next week. Miss Chapman and Mr. Neil once headed a stock company at the Grand and are well remembered in Salt Lake.

its run. The cast, including Walter Passmore, the old Savoyard, and Ethel Irving, is a strong one, and should make for success. So you are likely to have "The Three Kisses" in America in due time.

Henry de Vries, who plays all but one of the eight or nine characters in the pocket drama, "Case of Aron," is hopelessly outclassed by an actress, Signorina Futima Miris, who is now creating a sensation on the Italian stage. Single-handed, she has produced "The Golem," "The Jew," and all the 15 principal parts, and changing her costume 175 times. Her performance lasts three hours, and at no time is she off the stage for more than 10 seconds. She has a marvelous voice, and can sing soprano, alto, tenor and baritone. The critics declare that Signorina Miris, who is only 24 years of age, is Siddons, Nellie Farren, Florence St. John, and Frengoli all rolled into one.

CURTIS BROWN.

Nordica Planning Her American Bayreuth.

A RECENT writer from London to the New York Herald, has the following in regard to the plans of Madame Nordica, a singer greatly admired in Utah and the west:

Mme Nordica, who is looking for ideas which will be of use in the Lillian Nordica Institute of Music and Opera, which she expects to establish on the banks of the Hudson, went out to the St. Albans pageant on Thursday and came back enthusiastic over the possibilities of putting together her institution with its stadium and the beautiful site, will afford.

"It was a delightful, realistic spectacle," said Mme Nordica. "There was great wonderful groupings, and it was delightful to see the extraordinary interest which everybody manifested in his part. The young girls and boys, even seemed to be delighted with their ragmuffins, or as princesses and princesses. And so for the men, they seemed to be as well pleased as whether they had to play early Britons or full panoplied thirteenth century knights.

"I do not see why we should not give

just as lovely pageants on the Hudson. If we have not such a history of our own as they have over the centuries, we could easily borrow upon occasion. I am sure Raleigh, Elizabeth and other famous names in English history up to Victoria mean just as much to us as they do to the English.

"Then we could give some lovely scenes from Indian life. We could take scenes from Bible history, for we are a Christian nation, and I don't see why religious spectacles should be relegated to Oberammergau.

"Mr. Victor Maurel has been to me to offer his services in connection with my plan. He would be wonderful for the stage department and art that makes a great artist, and he may be one of my professors. I am not so sure but that Mr. Jean and Edmond de Reske will come over to join me.

"I am looking, of course, among my colleagues for artistic help. I want to understand that I am not copying Bayreuth. I want to impress upon our people the importance of providing for our girls at home. It is a terrible thing for them to be studying alone in a foreign country."

Mme Nordica has postponed her return to Paris until Tuesday.

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SCENE FROM "IN THE BISHOP'S CARRIAGE"

Which Will Open the Salt Lake Theater Season Next Week.

Shubert list of attractions will be sent to the Pacific coast, and that they will all visit this city. These players, who for three seasons past have been barred from the Salt Lake theater, include the following notables:

E. H. Sothern, Julia Marlowe, Henry Miller, Margaret Anglin, Virginia Harwood, Cecilia Loftus, Lawrence D'Orrsay, Digby Bell, Mary Manning, Henry Woodruff, Clara Bloodgood, Thomas W. Ross, Richard Golden, Minnie Dupree, Louisa Gunning, Eddie Foy, Jas. T. Powers, De Wolf Hopper, Marguerite Clark, Lew Fields, Charles J. Ross and Mabel Fonten.

The announcement that the theatrical season at the Salt Lake theater, will open Monday with one of last year's successes, Jessie Busley, in "In the Bishop's Carriage," is of welcome interest to our theater goers. It will be remembered that Miss Busley came here last season practically unknown, and that her success was of the optimistic sort. It is announced that she will return with the same excellent company that supported her last season, and that the scenic investment is entirely new. The story of the play serves adequately the purpose of providing entertainment for those who like strong, natural plays, rendered by good actors with plenty of heart interest and the phantom of psychology.

When Manager Pyper turns up the lights in the auditorium Monday evening, the patrons of the house will, no doubt, indulge in the same enraptured glances of the galleries, ceiling, wainscoting and boxes has been finished, and the new lights installed, the whole interior of the theater is a spectacle of brightness and gaiety that will be most refreshing to gaze upon.

The Orpheum program next week will contain several things out of the ordinary. While they are not announced as the headliners, this distinction being accorded to the "Stripping Grenadiers," the coming of James Neil and Edythe Chapman in a vaudeville bill cannot fail to be of prime interest to their old friends in Salt Lake. The play is entitled "The Lady Across the Hall." The Grenadiers consist of six girls, who, it is said, are exactly six feet tall and who were selected from several hundred in London to render the marching drill which they present. Billy Gaston and Ethel Green, formerly of the "Wizard of Oz" company, will be seen in "Rites of Mount Carmel." Others in the cast are the Jardys, French equilibrist, the Ganelle Brothers, artistic roller skaters, who made a hit last year in Salt Lake, and Charlie W. Ward, the original cowboy boy. These with William Wells' orchestra and the kinodrome's new film, ought to make up a big winning week's bill.

The Grand season opens next week with "Joshua Simpkins," a farce comedy which has been presented continuously for several seasons on the road. Wednesday and Saturday matinees will be given. "Joshua Simpkins" is a comedy drama, acted by a company said to contain more than thirty actors. It is a farce, and contains several pleasing specialties are introduced. A complete orchestra composed of professional musicians will accompany incidental music, which assists to make the play the success it is. This feature is claimed by the management to be of great value, and it is said to far exceed the usual orchestra by theatrical organizations. The fact of the company will give a burlesque parade about noon on the day of the management.

Still another theater has been added to Salt Lake's list. The "Faraway" theater on West Temple is the name of the newcomer, and it will cater entirely to home who love illustrated singing with moving picture accompaniment. The new house will be devoted entirely to

Musical Chautauqua, in which he says:

"The Chautauqua brought before the public many of Utah's representative artists, and our foremost choruses, quartets, etc. Nothing could have a better effect upon the artists themselves than such a union of effort. Many expressions of gratification were elicited by the social and fraternal reunions attained. The effect was broadening, and narrowness—against which all must struggle—received a serious setback. Lovers of music were generous in gift and in patronage. The large audience were delighted with the proficiency of so many new artists. These are reasons why the Chautauqua should become a permanent institution. Don't allow your interest to lag, for your undertaking is a good one, and will do things. The contest part of the Chautauqua should not be discontinued. Too many teachers lose sight of the fact in their own studios, that elsewhere music may be taught with a fair degree of success. A teacher should demand as much of his students as a discerning public would demand. Nothing provides a test of the foregoing as does an open competition. Criticism should be courageous and of necessity sometimes severe. The honesty of adjudication will never be convincing to some teachers. Never mind, it will be helpful, and unless they are incurable Pool Bahs, they will sit up and notice things. The Chautauqua will always discover to the public a few of these egotistic unassailables. It is a good thing to have a few good results were not attained. They arise from the condition of some instructors, some whose work is too perfect to tolerate the inspection of a quarantined board. In the gospel of music there is safety in a multitude of counsel. Immaculate cut and driedness is no longer to be expected. A teacher will bring a few disappointments. Who can change that? In our state, opinions of matters musical grow more and more maturity. Formerly the number of real critics was limited to two or three. But these were great ones; critics there were who found numerous errors in Bach, and said how very really was written that."

"The following suggestions I have heard from various sources, with all of which I do not agree. Hold early in a June, have more kind of instruments in competition; hear all competitors of one kind at a single session; let first prizes go (?) to aspiring soloists, and let the rest of the prizes go to the band; let the contest occupy more than half the time of any one session; have some artist, or lecturer on art, make each session attractive."

Mr. Willard Welke may be pardoned if he displays some pride for his Orpheum theater orchestra. Some time ago a leading theatrical man, while visiting in this city, heard the orchestra and pronounced it to be one of the very best organizations, considering size that he had ever heard. This, too, was when it was composed of only nine men. Now it numbers 15 men, a cello and two French horns having been added.

During the summer Mr. Welke made an extensive trip east to secure music, and he returned with selections from the modern successful operas, both of Europe and America.

Prof. Wetzel is the happy recipient of a button made from olive wood taken from the Mount of Olives in Palestine. It is from an old friend named Ernest Schaeffer of Port Wayne, Ind., who places it in a pleasant and complimentary letter to the professor that he secured the wood on the Holy Mount himself, and then fashioned the button from it. There is no doubt about its genuineness.

Several attempts in years past have been made to bring Miss Richter, the noted Wagnerian conductor from Berlin to Salt Lake, but they have been unsuccessful. It has remained for Impresario McCallan of the Manhattan opera house to make the successful attempt. It will be in New York at the Manhattan for the coming opera season.

Manager Fred Graham is arranging

SHARPS and FLATS

George Ade's new play for W. H. Crane has been named "Father and the Boys."

Emma Calve will arrive in New York on Sept. 17, and her season will begin with a concert at the Portland, Maine, annual festival.

The score of Handel's "Messiah" recently sold in London for \$500; and the score of Weber's overture to "Oberon," went for \$295.

Grace Van Studdford, comic opera singer, heads the week's announcement at the Orpheum in Los Angeles, hence will be heard in Salt Lake later.

"Strongheart," with Edgar Selwyn in the leading role, will open at McVicker's theater, Chicago, on Aug. 24, and reach Salt Lake some weeks later.

"The Rise of Silas Lapham," a novel written some years ago by William Dean Howells, is to be dramatized by Paul Kester and produced by the Liebler company.

Arthur Byron will have an important role in "The Struggle Everlasting," a new play by Edwin Milton Royle, to be presented at the Colonial theater, Boston, on Sept. 20.

It is reported that Mrs. Patrick Campbell will play only one-night stands during her 20 weeks' tour in this country. This is an unusual arrangement for a star of Mrs. Campbell's popularity.

Olive Fremstad, who is now in Paris, is preparing the role of Isolde and the title part of Beethoven's "Pelleas," in both of which she will appear at the Metropolitan during the coming season.

Victor Maurel has recently returned to the operatic stage and is said to have created a sensation in Spain by his singing in "Rigoletto." He retired several years ago to devote himself to teaching because he had lost his voice.

Paderewski says that intuitive perception is the life blood of piano playing, and that "to feel the music before him is one of the first steps toward being able to play it. The pianist who crushes down his emotions so that it does not appear in his music, will never rise above mediocrity."

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In "America," says Puccini, "singers, such as Caruso and Scotti, sing our operas into the phonograph and receive a large remuneration, but where do I come in? Nowhere. Puccini, I should I compose those operas for duplicate reproduction. I would be

Indicating persistence, at all events, for no less than three former attempts of hers in a similar direction have ended in comparative failure. The first of her operas made nearly four years ago, or just after the actress's really prodigious success as the heroine in "Mrs. Dan's Defense." Encouraged by the play, she then went on to write "The Lady of the Lake," which she is now writing, which took the form of a new and ambitious play especially written for her by the author of "Mrs. Dan's Defense," "Chance, the 1401," as it was called, and was withdrawn after a comparatively few performances. Undaunted, the actress had another

THEATER GOSSIP

The opening of the Empire with John Drew in "My Wife" has been advanced from Sept. 2 to Aug. 31.

The opening date of Edwin Milton Royle's sociological play, "The Struggle Everlasting," is set for Sept. 30 at the Colonial Theater, Boston. Henry B. Harris is the producer.

Sarah Truax, who has been spending her summer vacation at Lake Minnetonka, near St. Paul, will return to New York the latter part of August to begin rehearsals of "The Spider's Web." Her season will open at Ithaca, N. Y., on Sept. 16.

Eddie Foy, in "The Orchid" under the Shubert management, had a souvenir night recently at the Herald Square theater, New York, when handsome Chinese and other dolls were given away. The dolls were seated on little wicker baskets, to be used as pin cushions.

Denman Thompson was in town for a brief visit on Tuesday last week, says a letter from Boston. It was pathetic to hear of his looking with regret at the closed entrance to the Boston and to realize that he could not again play at that house. He was booked for another engagement as usual, but the change of ownership threw everything over, and he loses the house at which he has always played his engagements here. He went back to his New Hampshire home at Swansey, where he has been the greater part of the time for the past two years.

Eleanor Robson, who arrived from Europe on Aug. 7 on the Carmania, is to spend the entire season of 1908-9 in London in repertoire of plays, and while the theater at which she is to appear is not yet definitely decided upon, she herself inclines to the belief that it is to be the Haymarket, basing her assumption upon the negotiations that are now in progress between her managers and Mr. Frederic Harrison, the lessee of the house. Miss Robson, since her departure last May, has been living quietly at her home on the upper Thames in company with her mother, Mrs. Madge Carr Cook, and with the exception of a brief trip to Paris, has devoted all her energies to recuperation, which took the form of golf and tennis at Goring, near her house. The engagement of Miss Robson at the Academy of Music, New York, "The Lady of the Lake," which she will go on tour, dividing the time among Salome Jane, Nurse Marjorie, and Mirely Mary Ann. A production of Bowdler's "The Lady of Dreams" may be made in the spring.

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