

Dramatic * Musical

EZRA KENDALL, who has a fame both as a writer of stories and an actor, that extends all over the land, visits Salt Lake for the first time in years during next week. Of late Mr. Kendall's name has been associated with the play of "The Vinegar Toss." This he has now followed in favor of another comedy, said to be equally as successful, entitled "Weather Beaten Benson." The story is a decidedly original one, as it deals with the picturesque scenes of life on the border of Indian Territory in the days of one of the rushes for land locations. The cast is a strong one and includes such well known names as those of John Garlick, Harold Russell, Ethel Brandon and Polly Stockwell.

The following is a characteristic Kendall yarn:

"On, I have had discouragements on the stage," he said, "momentary, you understand. I'll tell you a secret. Once, just once, years ago, I was stranded. It was in a little Pennsylvania town which we sought to elevate. We rented the hall for \$20, and there was just \$19.40 gross in the house. The manager, or janitor, or sexton, I forget which, was a kindly looking old gentleman, and we had it all framed up to ask him to help us out of town. He came around after the show.

"I say," he said, "you're shy on the rent. What are you going to do about it?"

"We explained the situation, and he seemed deeply touched. 'Well, boys, it's too bad,' he said. 'You just wait here about 20 minutes.' About three-quarters of an hour later he came back.

"It's all right, boys," he exclaimed. "I've fixed it. You see I ain't got all the say and so I had to consult the trustees. It's all right. They'll trust you for the 60 cents. So you see we have all our money for nothing. The rent was more reasonable than we had calculated. Moral—don't worry."

Kendall's rise to fame began with the production of "We, Us and Co." about 15 years or so ago. He later starred in "A Pair of Kids" with great success, and then yielded to the temptation of a great big offer to enter vaudeville. For several years he was the highest salaried entertainer in that field.

The new theatrical syndicate headed by the Shuberts is already at work. One of the Shubert's New York managers is Channing Pollock, once a great Salt Lake actor. He has written Denver people proposing to build a theater there for the new syndicate, and it is understood he is meeting with warm support. The Denver papers say that the Shuberts have assurances of a theater in Kansas City, Salt Lake and San Francisco, and that a Denver house is needed to make the plan complete. What Salt Lake house is referred to is quite uncertain. Neither of the existing houses could be obtained. Unless the Orpheum now going up could be secured, Salt Lake would be given the "go by," unless the Shuberts chose to build another house here, a possibility which seems quite remote at present.

Lieber & Co., managers of Eleanor Robson, have telegraphed the "News" in reference to the article in last Sunday's paper, that Salt Lake may rely on seeing Miss Robson and Miss Dwyer in "Merely Mary Ann" later in the season. This is gratifying news to our public and we shall all hope the promise may be carried out.

Munsey's magazine has just accepted a brief story from Miss Susan Young Gates of this city. The editor of the paper, Mr. Robert Davis, is a warm friend of Mrs. Gates' daughter, Emma Lucy, and he is anxious to check the story through Miss Gates, congratulating her on her mother's talent, adding "the whole Gates family must be literary, artistic, and genius," and wondering what other line of talent might be hidden among "her sisters, her cousins and her aunts."

One of next season's attractions at the Theater will be Blanche Walsh in her new Clyde Fitch play, "The Woman in the Case." In the cast with Miss Walsh will be the well known actress, Miss Dorothy Dorr and Miss Eleanor Carey.

"Woman Against Woman," the play to be presented at the first half of the week at the Grand theater by the Bittern company, is from the pen of the late Bartley Campbell, and tells a strong story of love, hate, and revenge. The story through Miss Gates, congratulating her on her mother's talent, adding "the whole Gates family must be literary, artistic, and genius," and wondering what other line of talent might be hidden among "her sisters, her cousins and her aunts."

The course in music given at the summer school of the state university has more than met the expectations of the faculty, and Miss Emily Johnson, instructor and lecturer in charge, has been complimented for her thorough and scientific work. Her specialty is musical pedagogy, teaching teachers to teach music to others, particularly children, and in public school work, how to handle children's voices, and how they may be made to return the most gratifying results. Miss Johnson, in remarking on this the other day, said that public school teachers were in particular need of instruction in this department, as children were often so often to sing and scream instead of really singing, and the teacher failed to direct them so they could learn to use their vocal organs without running the risk of ruining them. A knowledge of songs especially adapted to children's voices is essential, and this has been made a point in the summer school instruction. A number of grown up people who have attended Miss Johnson's lectures have urged her to open a school for instruction in musical pedagogy.

That the public does appreciate the performance of an artist was indicated the other morning in the warehouses of the Clayton Music company, when Senor Jonas, a number of grown up people who have attended Miss Johnson's lectures have urged her to open a school for instruction in musical pedagogy.

Mr. Alberto Jonas arrived in this city from Melilla, yesterday, and is here for a few days. He is a guest of Prof. and Mrs. J. J. McClellan. Mr. Jonas has the reputation of being one of the most skillful women pianists in the world.

Hugh Douglass, the baritone, left today for a few days' airing in the canyon, where he will listen to the war-

clock striking 12, the strokes being noted on the piano. This is followed by a chime, and then the graves open and the skeletons come tumbling out. Individually and in bunches, and then it is "On with the dance, let joy be unconfined," as well as unconfined. It is told in musical language, "rich, rare and rare," no faithful in the composer to the motuary actual—that is, the suppositions in the score. Mr. Jonas was asked if this music could not be given on the Tabernacle organ, but he did not believe that the crisp, percussive staccato, so essential to this style of music,

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The Philharmonic has played it twice in two seasons, and it is beginning to appear on German programs. Pugno, the French pianist, has placed Franck's "Symphonic Variations," for piano and orchestra, at the head of the list of the music he intends to play in America next winter.

Chorus seems to have a serious rival in London. Speaking of a recent performance of "La Sonnambula," the Telegraph says that Signor Bonci's "Tutto a petto" reached the point of absolute perfection. There is no need in this place to make comparisons between the two great Italian tenors who are at the moment dividing the enthusiasm of the opera-goers; personal preferences must always go for something in such matters, and if Signor Caruso's voice is rather more powerful, Signor Bonci's is the sweeter, in quality, while both alike are admirable actors, who never forget the value of gesture for a moment.

An unknown opera by the composer of "Carmen" has been discovered in Paris. It is an Italian opera, entitled "Don Procopio," which Bizet composed at Lyons in 1870, when he was 23 years old, and recipient of the Grand Prix. He sent the score to the director of the conservatory, Aubert, who little suspected that this was the first opera of one destined to eclipse even his fame. It was placed on the shelves, among thousands of other manuscripts. After the death of Aubert, his heirs sold all these, and it was only recently that they were submitted to examination by an expert, who restored the Bizet score to the conservatory. The publisher Choudens has had a copy made of it, and it will have its first performance at Monte Carlo.

Violet R. Markham complains in a letter to the London Times of the bad manners of "that fashionable section of society whose primary business at the opera is millinery, not music." It is scarcely creditable, she says, "that London acquaintances in what neither Paris, Berlin, nor Vienna would tolerate for five minutes. She might have added New York. There used to be a great deal of loud talking in our opera boxes, but the occupants have now been taught better manners, and disturbances of this kind are rare. In London the orchestra seats, too, are undesirable for music lovers: 'It is no exaggeration to state that lovers of music are literally driven from the stalls owing to the incessant talking which goes on. The upper circle being the only part of the house in which strict silence is maintained.'

There was much enthusiasm in Vienna the other day at the performance of Liszt's "Legend of Saint Elizabeth," as part of the program of the meeting of the "Allgemeine Musikverein." Liszt was the founder of that organization, which had for its main object the cultivation of contemporary music, and his "Saint Elizabeth" is one of his greatest works, popular both as an oratorio and as an opera. He himself was opposed to its production as an opera, but the public preference for that form, and the desire to bound to his own work, the critic of Die Zeit compares this work to a rosary of pearls every one of which was fashioned by a master hand. Under Franz Schalk's direction, the performance "revealed the devotional character of the work in a most beautiful and moving manner. The vocal and instrumental parts were with inimitable euphony, and exquisite regard for subtle details."

THEATRE GOSSIP

Maudie Adams is alternating the weeks of her summer between her country place at Ronkonoma, La., and her mountain home in the Catskills.

Portia Robson,