

Dramatic * Musical

The echoes of the praises bestowed on the Tabernacle concert by our Los Angeles visitors, have not yet died away. It is pleasant to note, too, that their enthusiasm is shared by home people. Those having the event in hand were greatly gratified yesterday to receive the following letter from Col. E. F. Holmes, whose judgment and taste as an art connoisseur are second to few in the west:

"The Tabernacle concert last night was so very good that I want to tell you how greatly I appreciated it. I have never heard a finer one here or elsewhere. For many years after hearing choir music in this and other countries, I had selected the choir of priests at Kazan cathedral in Russia as first in quality; the Church of Jesus in Montreal as second; and the Tabernacle choir as third; but later, after again hearing the Russian choir, I am positive that the Tabernacle choir should stand first; one of the greatest pleasures of my life is the enjoyment of this choir's music and the organ recitals given at the Tabernacle.

"Sincerely yours,

"E. F. HOLMES."

Col. Holmes adds a word of praise for the high class art work done by the "News" on the program of the evening, and says he wishes to send a number of extra copies away to friends.

Of the big concert in the Tabernacle the Los Angeles Times correspondent paid this beautifully woven rhetorical tribute in a dispatch to his paper Tuesday night:

"While 5,000 people, Mormons and Gentiles blended, sat silent and spell-bound in that flag-bedecked amphitheater tonight, the organ sang till we thought a thousand angels must be beating with silver-hammers a thousand golden songs. Heavens! did we breathe out of the gorgeous rhapsody, far, far above the swelling chorus of the Mormon choir, rose to the vaulted dome a single organ tone, the faultless production of some human voice divine, soaring to dizzy heights, thrilling through the vast auditorium in all the mysterious songs of night, sobbing as some the dew-drops in dim forests, thrumming the heart-strings of a mighty throng. We knew it for the world-famed vox humana of the Tabernacle. In a dream we came away."

Commenting on the concert the Los Angeles Examiner had this to say: "Nothing more impressive in the visit of the Angelos has occurred, than the organ recital and choral concert given by the Mormon Church tonight at the Tabernacle. Apostle John Henry Smith welcomed the Californians to an address radiant with fervor and patriotism. The great chorus of well-trained voices and the wonderful organ under the hands of J. J. McClellan, moved a revelation of undreamed of artistic resources in a sect with which success in practical and prosaic lines has obscured the public vision of their other qualities.

Every one at this kindly greeting and exhibition of rare musical qualities can re-echo the sentiment expressed by J. Ross Clark as he left the great building: "These are certainly a wonderful people."

Manager Pyper of the Theater is now busy making terms with visiting attractions for next year, and one of his bookings just made, will be received with genuine satisfaction by all theatergoers. This is a return trip of the Ravage Opera company, who will play an engagement here next February, one feature of which will be the world-famous "Parafal". As most people know, this is an opera which is given in two seasons, from 5 to 6 o'clock in the evening till 11 and 6 o'clock in the afternoon. The principal players are little Miss Harkness, Baby Mason, Ruby Williams, Doris Pieper, Gertrude David, Lois Mason and Rose Cole. All the children are gifted musicians, and their singing and piano playing at the various hotels where they are quartered often delights the guests.

The program to be given next Tuesday evening, on the occasion of the entertainment and banquet to be held in honor of the High Priests of Liberty State, will contain several musical numbers as follows: Quartet, Messrs. Sidway, White, Bowles and Young; violin solo—Romania Hyde; songs by Joseph P. Thomas, Ashworth, Robert Sidway and John Robinson. Encore will not be allowed.

At tomorrow afternoon's Liberty park concert by Held's band, the overture to William Tell and the dance music from Faust will be given, by request. The program generally will be of a popular character.

A prominent local band musician has found that smoking injures his embouchure, in softening the lip, thus preventing reliable work, particularly in the upper registers where a firm lip is imperative. He has therefore "sworn off."

Mr. Youmans of Denver, formerly a tuba player with Satriano, was in town this week, en route home from a long engagement in California. Mr. Youmans played with the Denver Red Coats when they were pitted against the Butte band, and came very near losing because the bandmaster took chances on giving the first horn part in the "Pilgrims' Chorus" to the euphonium, and because several of the woodwind players had been indulging in too much



GILLETTE'S NEW LEADING WOMAN.

Miss Marie Doro has been engaged by Charles Frohman as leading lady for William Gillette next season. She will create the part of "Clarice" in Mr. Gillette's play of that name, which he went to London to produce, taking Ada Dwyer Russell to create the part of the negress, Mr. Frohman first knew of Miss Doro as a dancer in "The Girls from Kalam" when that play was rehearsed in Buffalo. Miss Doro is now with William Collier's company in London.

Three nights and a Wednesday matinee. It will be followed by the famous old standby, which has not been seen in Salt Lake of recent years, "Ten Nights in a Bar-room." This has been called the greatest of all temperance plays, and all the local clergy has been invited to witness it.

The Bittner company has steadily mounted in public favor and its performances are among the best seen at the house since it adopted the 10, 20 and 30 cent scale of prices. The company is booked for an indefinite stay, and the engagement will last as long as the summer evenings continue pleasant.

Monday night sees the re-opening of the Salt Palace theater, the attraction being the Williams Juvenile Opera company, in a new burlesque, entitled "The Rajah of Pazzia." The director of the company is Mr. Woolf, who has had great experience in handling singers. In a new burlesque, entitled "The Rajah of Pazzia," the director of the company is Mr. Woolf, who has had great experience in handling singers. In a new burlesque, entitled "The Rajah of Pazzia," the director of the company is Mr. Woolf, who has had great experience in handling singers.

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The Bittner company, at the Grand theater tonight will give the last performance of "The Count of Monte Cristo." Commencing Monday, the company will present the play of "Dora Thorne," taken from Hertha M. Clay's well known novel, and this will run

next September. Edgar Smith will write it. Weber himself will travel. Napoleon and Marie Dressier, Mme. Sans-Gene.

The newest idea for a musical play is one in which all the "characters" are to be taken from a pack of cards and costumed and named accordingly. The joker will supply the humor, with the help of the aces, and the queens, presumably, will carry the sentiment.

George Cohan has finished a musical play, "The Maid and the Millionaire," for Fay Templeton next season. He has put some of his originality into it, and as many opportunities as possible for his peculiar talents. Since she left Weber & Fields she has been waiting and hunting for such a play.

Charles Frohman has engaged 15 Parisian music hall singing and dancing girls to appear in New York in August with Miss Edna Maye company in "The Catch of the Season," at Daly's theater. Each one is said to be a typical French beauty. A special French scene is being devised for them by a Parisian playwright.

It is said that Leslie Stuart's royalties from his two musical plays, "The School Girl" and "Flowers," have aggregated over a quarter of a million dollars. "The School Girl" alone played over 400 nights at the Prince of Wales theater in London, and more than 150 nights in New York city. Mr. Stuart is probably the best known of all English composers writing for the musical comedy stage.

Harvard university has for the first time a successful candidate for the degree of Ph.D. in music. He is Louis A. Coerne, who has presented a brilliant thesis on the evolution of modern orchestration (500 pages, with many illustrations from modern scores). He

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for no better reason than her anxiety to leave a good impression. It is said to be a continually haunting fear of Bernhard that one day she may hear herself spoken of as "a woman who really used to be a great actress." She is determined to retire before this time comes, and recently set the limit of her career at two years longer.

Any man who thinks he can gag the critics or muzzle the press is a fool, says Charles Frohman. I guess I know just about as much of the theatrical situation as anybody, and I have found in my long experience that when you've got a good play or a good star you'll get good notices, and when you've got a bad play and a weak star you'll get the reverse. Of course, there are exceptions to every rule, but I think that you will find that most of the managers think as I do. In these days, when audiences are occasionally so hard to get, I think it is a mistake to bar anybody.

With but \$5 deposited in the Second National bank and a gold watch valued at \$25 as available assets, Mrs. Sarah Cornwell Le Moyne, the actress and reader of Browning, has filed a petition in New York to be declared a bankrupt. Mrs. Le Moyne estimates her liabilities at \$6,500. Her assets are given as \$25, which includes wearing apparel of

"nominal value." The watch and the \$5 in the bank, she claims, are exempt under the law. The largest creditor is the firm of J. W. and A. W. Dunstan, printers, to whom she owes \$2,150 for a crown. Another creditor is George W. Brennan, for services as manager, \$500. Mrs. Le Moyne also owes a printing bill of \$775. \$125 for costumes, \$50 for cab hire, \$500 for household expenses and an unknown amount for royalties to Glen McDougall, the playwright.

Mr. Belasco has added another to his list of stars, which includes Mrs. Carter, Blanche Bates, David Warfield, Bertha Garland and Brandon Tynan, whom Belasco hopes to present in his new play next season. Robert Hilliard is the new player, the contracts having been signed May 24. The news came as a surprise to the profession, for there was no suspicion that Mr. Belasco had been in negotiation with Mr. Hilliard. Now their names are an announced agreement. Mr. Hilliard will be under Mr. Belasco's management for a term of years, it being understood that his first appearance will be in a new play which has been in the manager's possession for some time. It is the work of an American author, and contains a strong central character that seemingly was so hard to cast properly that the manager had to produce a production that had been nearly given up.

net's rapid descent of the ladder of success, little or nothing is generally known. We all remember, however, when this undoubtedly clever woman was the star of "Dora" under Charles Frohman's management. At that time plans were made for her to appear in other comedies prepared especially for her use, but for some reason these plans failed and the woman, among whom they had centered found only occasional engagements, where the steadiness of her future had seemed quite beyond all doubt. She dropped out of sight entirely. Not so many weeks ago members of the theatrical profession were startled at the published report that Miss Bennett had appealed to the actors' fund for help. This appeal, it was added, came from somewhere in the west, and no explanation or details have been made known. But if confirmation were necessary it is fairly evident that the woman, of the uptown beer garden which names her as a recruit to its stage force.

There is a lively possibility that before this paragraph reaches the public view Miss Lillian Russell may have effected a complete change in her designs for professional occupation. For the past few days the capricious has been in treaty with F. F. Proctor for a tour of his theaters upon terms of such magnitude that it is small wonder she has considered the project with seriousness. Mr. Proctor "opened the ball" by offering \$2,500 a week for Miss Russell's services, upon an agreement covering six weeks of time with an option upon a renewal for 20 weeks more. Miss Russell replied by "tipping" the figure to \$5,000 a week, a proposition to which Mr. Proctor is said to have willingly acceded. At this writing some of the minor details have not been fully arranged, but the only doubt as to the favorable outcome of the negotiations rests upon the old theory that there's many a slip twixt cup and lip. Miss Russell, it will be remembered, had intended to stay in the country next season. Indeed she had gone so far as to take the preliminary steps toward leaving her native land for her own use in order to minimize the fatigue of travel. Should the Proctor engagement reach completion Miss Russell will

has presented also the score of his opera "Zenobia," published in Germany and accepted for performance at the Royal Opera in Berlin. He has written and published more compositions than any American of his age—35 years. In the opinion of Professor Daine "he has a fine command of technique, his music is thematic and clear, and he has an excellent mastery of orchestration."

When Messinger's operetta, "Veronique," is mounted in New York next October, probably he will come from Paris to oversee the process and conduct the first performance. Since he became the director of the opera at Covent Garden he has lived so much in London that he speaks English well, although in English ways. Personally he is one of the quietest and most modest of men. When our own country saw him first he could hardly believe that so unassuming a man could be the director of Covent Garden, the chief conductor at the Opera Comique in Paris, and a notable composer of light music besides.

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Leander Richardson's Letter

Special Correspondence.

NEW YORK, June 19.—There are two life tragedies of the stars in the amusement announcements of the uptown beer garden, where music hall performances are given nightly on the roof of a brewery to the clinking of foam-capped glasses. The name of Marie Jansen is a feature of the program at this resort during the current week and within a week or so Johnstone Bennett will appear upon the same little stage with a variety turn of some sort. Both these women have occupied in their time positions of far more than common importance in the amusement world of America, both have seen prosperity of the most enviable kind and both were acknowledged to be the possessors of physical charm allied to talent of the most unmistakable description. When Marie Tempest first came to New York with the old Comely and Harton Comic Opera company her ravishing beauty of face and figure no less than the commanding quality of her gifts as actress and singer, as a reader of Browning, along Broadway. From that point her career was rapidly upward and she ultimately became the leading support of Francis Williams, with whom she fairly shared the honors of success. Toward the end of this engagement of several seasons' duration Miss Jansen's work upon the stage began to grow slovenly, the quality of her voice became less and less mellow and in dress bearing she was careless to a degree. It was said without denial that she had fallen a victim to drink and could no longer be relied upon by managers to fulfill her minor details in the theater. In due course Miss Jansen vanished from the stage, and returned to Boston, whence she had come originally. Her father, a well-to-do butcher, apparently no longer prospered, for the tale gained circulation that she had been a beautiful actress was compelled to become a seamstress in order to eke out a meagre and difficult livelihood. We now find her in a beer garden, where her compensation cannot be much more than that accorded an ordinary chorus girl. Of the causes of Johnstone Beir-

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TONIGHT!

OPENING OF SALT AIR BEACH THEATRE.

Utah's Favorite Actress,

Victory Bateman

In Her Successful Comedy,

"SWEETHEARTS"

Every Evening at 8:30.

PRICES—15 cts., 25 cts and 35 cts. All Seats Reserved.

MATINEES at 4:30. Prices 10 cts. and 25 cts.

Seats Now on Sale at Smith Drug Co., Main and Second South, and at Beach.

ENGAGEMENT EXTRAORDINARY!

The Famous

WILLIAMS' JUVENILE OPERA COMPANY,

HALF A HUNDRED PEOPLE—will begin a Summer Season of Comic Opera at the

SALT PALACE THEATRE,

Commencing

MONDAY, JUNE 19TH.

Positively the Finest Organization of its kind extant. Everything New and Up-to-Date.

SPECIAL SCENERY, COSTUMES AND EFFECTS.

GET IN LINE OR YOU'LL GET LEFT.

1,000 Good Seats at 25c-100c. And a few at 50c. Curtain raises immediately after last race on race nights, and on all others at 8:30 sharp.



NEW BELASCO STAR.

David Belasco, who has "made" more theatrical stars than any other manager in the business, has announced that he will star Robert Hilliard, the young romantic actor. Mr. Hilliard has the reputation of being one of the best romantic actors in the country, but his management has not always been successful with him. Under the direction of Mr. Belasco and in a typically Belasco play he expects quickly to rise to the first magnitude.

SHARPS and FLATS.

Cosima Wagner's libel suit against Heinrich Conried, growing out of her American production of "Parafal," has been discontinued by mutual consent.

Weber has definitely decided to try a burlesque of "The Duchess of Dantzig" in the opening bill at his music hall