

# Dramatic AND Musical

T ONIGHT sees the wind up of the "Men and Women" performance and the farewell of the popular players of the Mayall company. After its evening's presentation, the whole organization proceeds to the coast, and as far as Salt Lake is concerned, they will take their place in the shadowy procession of impersonals, Edwards Kennards, Warrens and others who have strutted their brief period upon our stage, and then were known to us no more. Salt Lake has a faculty, however, of keeping a warm corner in her heart for all her old-time theater favorites, and this particular group may feel certain that their future movements will always be a matter of interest to us, and that we all unite in the hope that their lines, wherever cast, may fall in pleasant places.

"Men and Women," which Mr. Mayall and his company have presented so cleverly this week, was among the first of the standard plays presented in Salt Lake, 15 years ago, by Chas. Frohman's stock company, an organization built up in an attempt to equal his brother, Daniel's famous Lyceum company. Frederick DeBelle was the original Cohen, Wm. Morris the first Prescott, Sydney Armstrong, a charming actress who long since retired, played the leading lady's part, and Frank McDonald made a grand role out of the Governor of Arizona. In the original New York presentation, both Maude Adams and her mother, Annie Adams, had parts. The play was one that called for such delicate treatment, and needed so many expensive people, that it did not have long life upon the road.

Captain Berger, the veteran intendant in charge of the Royal Hawaiian band, struck up a warm friendship during his stay with Miss Emma Lucy Gates. After hearing her beautiful rendition of "The Pearl of Brazil" at the tabernacle on Tuesday, he praised her most enthusiastically, and later, at his suggestion, the manager of the company made Miss Gates an offer to accompany them to Europe. When she declined this, they asked her to make the eastern tour with them, but this offer she was also unable to accept. The members of the band were profuse in their expressions of admiration of Miss Gates' work, and took a special interest in her when they learned that she spent a number of years in Hawaii and that she spoke and sang in English and French. Captain Berger called her rendition of the "Pearl of Brazil" simply marvelous, and said he had heard many grand singers of Europe who could not equal Miss Gates' coloratura work throughout.

Without doubt the strongest musical card that will be offered to the Salt Lake public during the midsummer season, is the Tabernacle choir in conjunction with the tabernacle choir on Monday night next. The Tout sisters, three of them, Nannie, whose fame is known on two continents, Maggie, of whom the European critics speak glowingly, and Hazel, whose future is already assuming importance, are, with their father, Mr. E. F. Tout, to appear singly, in pairs, trios and quartets. The program, which is an admirable one, follows:

Grand Chorus, "Danube Waltz" (Specially arranged), Strauss Tabernacle Choir.

Trio, "The Link Divine", Piccolomini Misses Nannie, Maggie and Hazel Tout.  
Song, "The Link Divine", Piccolomini Edw. F. Tout (Cello and violin obligato).  
Solo, Violoncello, "Priore", Squire Miss Maggie Tout.  
Duet, "In the Puck of the Twilight", Misses Nannie and Hazel Tout.  
Song, "The Nightingale", Batten Miss Maggie Tout.  
Solo, Violin, "Canzonetta", Ambrosio Miss Hazel Tout.  
Aria, "Roberto, O Tu che adoro", Meyerbeer Miss Nannie Tout.  
Trio, "Berceuse", Brandegee Misses Nannie, Maggie and Hazel Tout.  
Duet, "The Golden Goose", Lahman Misses Maggie and Hazel Tout.  
Trio, "Memory", Leslie Misses Maggie and Hazel Tout, and E. F. Tout.  
Oratorio, "The Marvelous Work", from "The Creation", Haydn Miss Maggie Tout.

With tabernacle choir, organ and piano, Prof. Stephens conducting and Prof. McCallister acting as accompanist.

Miss Alice Wolfang left yesterday morning on a three weeks' vacation to visit in Denver, Omaha, Council Bluffs and Chicago. Miss Wolfang's fine contralto voice will not remain silent as far as song is concerned, during her absence, as she is to sing at tomorrow morning's service in the First Baptist church at Council Bluffs, and will be heard in other churches as she returns to Salt Lake.

During the summer season the First Congregational church will be without its regular choir, and the singing will be of a congregational character.

Held will take 25 men with him to Denver, with the Elks, and leave 25 men here to fill local engagements under the conductorship of Henry Johnson.

The Junior choir of the Catholic cathedral will be both seen and heard at the Catholic ball at Salt Lake on the 15th inst. Miss Nora Gleason will be in charge.

Miss Edith Stewart of Richfield, Miss Hazel Graves of Ephraim and Miss Louise Maule of Weber City, who are in town for the summer to study vocal music under Madame Swenson.

One of the curiosities of bill board advertising is noted in the large display bill view of the Hawaiian band, where the bassoons are provided with alto horn mouth pieces.

Arthur Prior, formerly for many years Sousa's solo slide trombone player, and a Salt Lake boy, is giving great satisfaction now with his band at Willow Grove Park. His programs are largely classical.

Fred Graham is arranging to bring to Salt Lake next season the Chicago Symphony orchestra, which visited this city a year or two ago and created such a favorable impression; also, Miss Schumann-Heink.

The demand for sheet music continues the popular call being for the ephemeral and the transient, and the Automobile music is also much called for, so that the stores can not readily supply the orders. Tons of sheet music are bought by the Salt Lake stores annually and sent out on orders all over the state.

The meeting of the Musicians' club that was to have been held last Monday evening, was postponed until next Monday evening on account of the absence of Prof. Stephens, who had to lead the orchestra in the Salt Lake theater. The next meeting will be a business meeting, and held in Prof. Stephens' studio instead of in the Orpheus club apartments. If there is



MISS MAGGIE TOUT.

The Wonderfully Talented Sister of Nannie Who is Expected to Create a Great Vocal Sensation at the Tabernacle on Monday Night.

time, American composers will be taken into.

There is a dearth in local musical happenings owing to the setting in of the steady warm weather which is sending so many people off to the sea side or the mountains. So the teachers are thinking of doing the same thing, and making a much needed rest, but a few are remaining to teach through the summer, as usual.

Several Salt Lakeans who were last month in New Haven, Conn., listened to the \$60,000 Newberry organ in Woodbury hall. Yale university reports it as one of the greatest instruments in the world. It extends 90 feet, the width of the building, and the open part takes up the entire facade of the proscenium. The organ is majestic in tone as well as appearance, and has a set of pedal pipes 64 feet high. During the commencement exercises, the organ and the New Haven symphony orchestra of 45 men furnished the instrumental music, and 1,000 people, mostly graduates of the university, did the singing. The effect of this was impressive.

The dream of the new band stand at Liberty Park has dissipated into thin atmosphere, and Held's musicians are in consequence in anything but an amiable frame of mind. The trouble seems to have been with the city engineer's office which furnished plans for a new band stand which would cost \$3,000, whereas the flimsiest magnification of the city councilmen did not reach beyond \$2,000. The result was that the council threw up the entire scheme, and the musicians who play in the park are having a roaring time of it, and Mr. Held came near being sunstruck last Sunday while conducting the usual concert. The heat of the sun gets all the instruments out of pitch, and makes the boards of the old stand so hot that the musicians declare it is a foretaste of Tartarus.

Willard Weihe has made a find and a rich capture in a trade of violins. He received one in exchange from a Denver musician, a year ago, and when Kubelik was here showed it to that artist. The latter on comparison discovered that the back of the violin was precisely the same kind of wood as his Stradivarius, and the varnish was also the same. Mr. Weihe took the instrument with him to Chicago, where the registrar told him the violin was a Rogeri, made at Cremona in 1734. Mr. Weihe was advised at first not to part with the violin for less than \$1,000, and afterwards not to part with it for less than \$3,000. He proposes to keep it. The violin has the general appearance of an Amati, but the tone is considerably more sonorous and heavier. In fact it is quite heavy for that class of instrument. Mr. Weihe has an order from Col. E. F. Holmes for a violin like the one he made for Isay, and Mr. Weihe is now at work manufacturing it.

Fred Graham is conducting the orchestral concerts given Saturday evenings at Keith-O'Brien's.

Miss Agnes Ryan of Denver will sing the offertory at tomorrow morning's 11 o'clock mass.

The Imperial quartet will sing at the lake tomorrow.

## SHARPS and FLATS.

"Mamelle Champagne," the new musical play by Edgar Allen Wolff and Casus Freeborn, had its premier at Atlantic City, where it made a good impression.

James T. Powers has gone with the Schuberts, and is to be starred by them next season in the "Blue Moon," an English musical play that has had a long run at the Lyric theater, London.

Yvette Guilbert announces that she is to make her debut as a legitimate actress next October, in Brussels, appearing in "L'Eau Trouble," a play especially written for her by Edmond Guinand and Jean de Hinx of Paris.

Some time ago, Frank Pixley went to the far east in search of local color for a libretto entitled "The Grand Mogul." The music is to be by Gus Luders, and the new opera is to be produced by Klaw & Erlanger in November.

Three of the new plays that Arnold Daly will produce next season will be of one act each. One is a dramatization of W. W. Jacobs' story, "The Monkey's Paw." Another is "The Lemonade Boy," by Miss Gladys Unger. The third, perhaps the most important of the three, is entitled "The Flag Station." It is by Eugene Walker, whose "Sergeant James" was produced some three years ago by Kirk La Shelle.

Mieczyslaw Horszowski is the unmusical name of the latest musical prodigy, a pianist. His mother is a niece of Anton Rubinstein. He played the other day for the queen of England, who ap-

plauded him, and expressed the hope that he did not work too hard. The mother replied that he takes long walks every day. Stamp collecting is his fad.



HILDA SPANG TO STAR IN NEW PLAY.

Hilda Spang, who will be seen as a star this coming season in the three-act comedy "Lady Jim," under the management of Walter N. Lawrence, has long been regarded as one of the best comedienne in this country. Born in England and removing to Australia when a mere child she soon became known as a wonderful child actress. At the age of fourteen she was seen to advantage in parts which usually fall to actresses twice the age.

Miss Spang begins her tour in New York City in August.

## THEATRE GOSSIP

John Drew will be seen next season in the new Pinciro play, "His House in Order."

Beatrice Golden is to succeed Adele Ritchie in "The Social Whirl" when the play goes on tour in the fall.

Nance O'Neil has signed a five-year contract with Mrs. W. Jackson, a Connecticut manager.

When Nat C. Goodwin appears in the new piece which George M. Cohan is writing for him he may sing some songs.

Dorothy Dorr, who has been playing in Blanche Walsh's company, is to go with Mrs. Fiske next season.

Lewis Waller, the famous English actor, may be seen in Conan Doyle's play, "Brigadier General," in this country next season.

Margaret Hinton will be John Drew's leading woman when he appears in Pinciro's new play, "His House in Order."

Dolores McLean, who played Ophelia to Sarah Bernhardt's Hamlet, is to star next season.

Henry E. Dixey and his American company are to appear in "The Man on the Box" at the Waldorf theater, London, in the autumn.

Millie James declares that private life, to which she retired on her marriage, has too many charms for her to desert it for the footlights.

"The Paris Model" has been selected as the title for the new play in which Anna Held is to appear in the fall.

Carlotta Nilsson will appear under the management of Walter N. Lawrence next season in Rachael Crothers' four-act comedy, "The Three of Us." Miss Nilsson is now in Paris, but will return to this country in August.

Mr. Lewis Waller is the possessor of a new Napoleonic play, written by two French authors. It is not likely to be seen, though, for a long time yet. His next production at the London Lyric will be "Robin Hood."

Margaret Hood has retired to the country near New York and will vary rural pleasures with work. While Miss Anglin has determined upon two or

three of the plays she will appear in next season she wishes to look over all the material available before deciding finally upon her repertoire.

Edward A. Braden is going to offer a big production of Marie Corelli's famous novel, "Barabbas," in the early fall. The author has made the dramatization herself, and perhaps she will come to this country to witness the first production, which will be made in New York City in October.

Robert Mantell is reported to have under consideration a production of the Moutier sully "edipus" and an acting vision of "The Brand," which has never been professionally staged in America.

There is said to be no foundation for the report that Mr. Martin Harvey had secured control of the London Lyceum with a view to making it once more the home of the higher drama. He expects to revive "The Corsican Brothers" in London, about Christmas time, and then start on a long provincial tour.

Although Maude Adams does not return to the Empire theater, New York, in "Peter Pan" until next December, several hundred orders for seats for this engagement have already been filed at the box office. One of these came by wireless telegraph from a passenger aboard an ocean liner en route for London. It read: "Return November—holds seats 'Peter Pan.'"

Ellen Terry, whose great jubilee celebration has recently been the center of popular and theatrical interest in London, sent the following cable dispatch to Joseph H. Choate, who has been prominent in securing American subscriptions to the jubilee fund:

"Dear Mr. Choate: Before this happy day is over I must thank you and my friends in America for all your sweet remembrances of my stage jubilee. Thanks and ever thanks."

Alla Nasimoff, the famous Russian actress who was leading woman with the exiled Russian players, will be a star in English next season under the direction of the Henry Miller company. Miss Anglin has taken a great interest in Miss Nasimoff, and it was largely due to her efforts that the deal was consummated. Miss Nasimoff speaks English fairly well. This summer she will study the language diligently under the supervision of Miss Anglin. A new play is to be obtained for Miss Nasimoff, to be staged by Henry Miller.

"The Light Eternal," a new drama by Martin V. Merie, a young Californian, will be produced October next. Mr. Merie, while in college, developed an unusual faculty for playwriting. He left college, joined Frederick Ward's company, and became an actor in order to familiarize himself, with stagecraft. "The Light Eternal" was first produced last January in the Alcazar in San Francisco for one week's trial.

Augusta's parents were consulted in the matter, and gave their assent, and so the tide of fortune turned for the little girl of 11. She had learned by hard work the dance step which she had amused her fellow-extra children. For she had practiced all the time when she was not in school, saving when she gave up play hours for tedious rehearsals imposed by herself.

Some day they'll want a little girl to do a dance or something, or to join a company, and I want to be all ready for that day."

So Augusta came to New York with the "Peter Pan" company, and from that moment became not only a regular member of the organization, but the particular friend and protégé of Miss Maude Adams herself.

Augusta had been in the company in New York only a few days when she made a hit, and there wasn't any one in all New York who was so happy about it as Maude Adams herself, unless it was Augusta, and she was glad because Miss Adams was glad.

Augusta's hit came most unexpectedly. It was just before Christmas that little Walter Robinson, who played the part of John Darling in "Peter Pan," was taken ill. Augusta, who was still a member of the "wolves" band, had been given the understudy roles of John and Michael, the two Darling children, and of Liza, the maid. Word of Walter's illness did not reach the theater till just before the performance.

Meanwhile it may be stated on the playwright's own authority that his new piece for the country next fall, to be classified with "Mrs. Dana's Defense" and "The Liars," though the story and incidents are widely different from either of those plays. The scene is laid in the small southern English town of Wexbury, while the characters number 14 and form a little coterie of English county society. As already announced, Jones is sailing for the United States next month to superintend the production there.

Alfred Suto has less need to worry over the reception of his new piece, for although he has not yet duplicated "a success of his 'Walls of Jericho,' his 'Perfect Lover,' which Americans are also to see, next season, ran for over 100 nights at the London Imperial, and his 'Fascinating Mr. Vanderveldt' has passed its seventy-fifth performance at the Garrick, where it provides Arthur Bourchier and Violet Vanbrugh with some of the best chances they have had lately.

Speaking of Bourchier reminds one of this prominent London actor-manager who is coming to the United States, whence is coming the manuscript of what will probably be his next offering. In other words, both Bourchier and Sir George Arlson are waiting with interest to see what sort of an adaptation Eugene Presby, who dramatized "Raffles," has made of the latter's novel, "The Right of Way." And even though Bourchier not produce this piece, it is still more than likely that he will begin business with an American play, for the under contract to produce Miss Gladys Unger's "Sheridan"—which was accepted over two years ago—within a short time. This piece by the young American author, is, of course, a costume play. It takes us to the period of the dramatist's second marriage, and his scenes are laid at Wanstead and Gretna Green.

To America, also, are looking the many folk who are interested in the future program of the London "Waldorf," which has just been vacated by Cyril Maude in consequence of the unexpected sudden collapse of an Anglized "Shore Acres." By the time these lines are printed the Shuberts, who control the Waldorf, may have

## WON MAUDE ADAMS' HEART.

Little Augusta Schendel Regards "Peter Pan" Actress as Her Good Fairy.

THE story of Augusta Schendel, and how from being a poor little girl, her fortunes changed almost in a night, until she is now in a position to be beloved by any little girl in America, reads like a fairy tale, says the New York World. At the same time, if you read deeply enough you will discover that the tremendous luck which came to Augusta was very much like all good luck in this world—the result of plain, every day hard work.

Augusta is a little girl of the stage. She comes from Buffalo, where her father and mother are good people in humble circumstances; so humble, in fact, that ever since Augusta was 3 years old, they have been glad to avail themselves of the occasional few dollars the little girl could earn as an "extra child" in some of the big plays that have appeared in the city.

It was during the first performance of "Peter Pan" that the good luck came Augusta's way, and the good fairy god-mother was none other than Miss Maude Adams herself. Augusta was taken to the theater to see if they could not use her. If you saw "Peter Pan"—and nearly everyone must have seen it—you will remember that in one act there were a lot of wolves. Augusta was engaged to be a wolf, one day at rehearsal the child amused herself by performing some amusing and graceful gyrations for the benefit of the other extra children who were standing about on the stage.

Miss Adams happened to see her, and was immediately attracted to her. She asked the child's name, talked with her, found out all about her, and asked if she wouldn't like to go with the company to New York.

Augusta's parents were consulted in the matter, and gave their assent, and so the tide of fortune turned for the little girl of 11. She had learned by hard work the dance step which she had amused her fellow-extra children. For she had practiced all the time when she was not in school, saving when she gave up play hours for tedious rehearsals imposed by herself.

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ance. There was a scurry for Augusta, and all in a minute this small person collected herself and went on and played the role of John. If the newspaper criticisms are to be believed—better than it had ever been played before.

And when Augusta read all the nice things the critics said about her, she sat down and cried, because she was afraid it would make little Walter feel badly.

"It isn't right to talk that way about a poor sick boy, and I wish they hadn't done it," she said to Miss Adams. Augusta has not yet developed all of the characteristics of a real star, you see.

What Augusta did care for most of all was having Miss Adams rush up to her after the curtain fell and, hugging her close, call her "my little play-saver."

Augusta had earned the title, too, for just a week or so later Marth McGraw, who plays Michael, was called upon to jump into another role. Once more she covered herself with glory, and Miss Adams was so delighted that she had Augusta's salary raised to that of the roles she had filled and opened a regular bank account for her.

Every week Miss Adams puts half of Augusta's salary in the bank for her, so Augusta is a small capitalist already.

There is scarcely anything this small Buffalo girl used to dream about that she doesn't own now. When she first came to New York, Miss Adams had her fitted out with a complete wardrobe. She had a maid to bring her to the theater and take her home. She was sent to a private school; she had riding lessons; she had the finest roller skates money could buy, and—well, she had everything good fairies ought to give to good little girls.

When Christmas time came Augusta received from her good fairy one present which she holds dearer than anything else. She promptly named it Maude Adams, for the present was the finest French doll in New York, with real eyelashes and golden curls, as natural as life. Maude Adams, Jr., is Augusta's constant companion when she is out of the theater, in spite of the fact that she has a "Peter Pan" doll, with all the costumes that Miss Adams wears in the play.

Everybody at the theater is fond of Augusta and she has so many remembrances that when she goes home to Buffalo to visit her parents and little sister this summer she will have two trunks full of toys and trinkets and things that little girls love.

Inaccessible as Maude Adams is to all the throngs of admiring women who would just love to speak a word to her, little Augusta is received with open arms. When Miss Adams takes long automobile trips into the country, Augusta goes with her. She is free to take her childish trouble to the famous actress at any time. But fortunately Augusta doesn't have many troubles, and, more fortunately, she is a thoughtful little girl and never bothers her good fairy.

There is only one thing that makes me feel and about going home to Buffalo this summer," said Augusta, "and that is I shall be so far away from Miss Adams; but I am going to write to her every week and maybe that will make the time seem shorter till fall."

## American Theatre Plans Interest London.

Special Correspondence.

LONDON, July 4.—Probably it will be some time before the recent prophecy of an American manager "is realized, and London becomes a mere 'suburb' of the United States so far as the stage is concerned, but there is no doubt that at present the scene of theatrical interest has been definitely transferred from the metropolis to the other side of the Atlantic.

To begin with, London has just learned that it will have to hear from New York what the forthcoming new plays of Messrs. Alfred Suto and Henry Arthur Jones are like, and is a little plighted in consequence. Nor is this surprising, for playgoers here fancy that "The Price of Money," which Suto has just written for W. H. Crane many prove a second "Walls of Jericho," and naturally would like to see it first, while as for "The Hypocrites," Jones plays with which Charles Frohman has decided to reopen his Hudson theater, London has been awaiting this piece with special interest. It is hoped that the author may regain with it the ground he lost with "The Heroic Stubb"—which failed so disastrously when done at Terry's last winter—and this is quite likely to happen, for Jones has a way of hitting and missing alternately.

Meanwhile it may be stated on the playwright's own authority that his new piece for the country next fall, to be classified with "Mrs. Dana's Defense" and "The Liars," though the story and incidents are widely different from either of those plays. The scene is laid in the small southern English town of Wexbury, while the characters number 14 and form a little coterie of English county society. As already announced, Jones is sailing for the United States next month to superintend the production there.

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that May de Souza, who appeared in the last Drury Lane pantomime and was promptly snapped up by George Edwards, is to appear at the "Lane" next winter in company with Harry Frazer, the French-Englishman, who also made a hit.

Beebohm Tree has decided to withdraw Michael Morton's "Colonial New come"—the American rights of which have been secured by E. S. Willard—toward the middle of July, as he is closing his theater for the season, but there is more than a chance that it will be put on again in the fall either in New York or in London.

## Musicians' Directory.

ALFRED BEST, TENOR  
(Late of Savage English Grand Opera Co.)  
Lessons will be given at home of pupil, who will receive a limited number of pupils. Address: 225 West 10th St., New York, N.Y. Murray 225.

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MR. C. F. STAYNER  
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MISS MATTIE READ  
Pianist and Teacher.  
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MISS NORA GLEASON,  
ORGANIST AND DIRECTOR.  
ST. MARY'S CATHEDRAL CHOIR.  
The GAROLA Method.  
Bell Phone 163-2; Ind. Phone 136.

GEORGE E. SHELTON,  
Teacher of Violin.  
(Graduate from Trinity College, London) References and Studio: Room 8, Board of Trade Building.

MISS CECIL COWDIN,  
Pupil and Assistant of Willard Weihe.  
INSTRUCTION.  
Constitution Building, 524.

JOHN J. McLELLAN,  
Pupil of Xavier Scharwenka, Alberto Jonas and Ernst Jedlicka.  
ORGANIST OF THE TABERNACLE.  
Piano, Theory and Pipe Organ.  
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