

# Dramatic AND Musical

TONIGHT sees the farewell performance of "The Wife," a play written by the memory of the late Henry Miller, who died in the month of the glory in those days, and such New York idols as Herbert Keeler, Henry Miller, Nelson Wheatcroft, George Cavan, W. J. LeMoine, Mr. and Mrs. Walcott and others were on the top wave of their popularity. Few companies ever gave a more finished performance in Salt Lake than this one did in presenting "The Wife," and the impression is left on the minds of theatergoers as well as the actors, that the play was a masterpiece of the drama, and in the part of the wife, played by the actress (Miss Mayall) ought to have had in this week's presentation. Henry Miller was an ideal Robert Gray. Indeed the role was one of the first great hits of his career. Nelson Wheatcroft's rendition of the villain was a creation clear cut as a cameo, and in the part of the wife, played by the actress, was a masterpiece of the drama, and in the part of the wife, played by the actress, was a masterpiece of the drama.

Israel Cohen, president of the Jefferson National Bank, Daniel Giffith, William Prescott, the cashier, Herschel Mayall, Edward Seabury, assistant cashier, Jack Hylton, Mr. Peniston, a director, Harold Goff, Calvin Steadman, counsel, P. G. MacLean, Stephen Rodman, governor of Arizona, Scott Roberts, Col. Zachary T. Rip, ex-member of Congress, at present bank examiner, Zebby Roach, Sam Delahell, age 26, Kate Delahell, age 26, Gus Martin, Arnold Kirke, stockbroker, Harold Goff, Agnes Rodman, daughter of the governor, Edna Ellinger, Dora Prescott, William Prescott's sister, Ethel Sturge, Mrs. Kate Delahell, age 26, Sam's stepmother, Edna Ellinger, Margaret Kline, "Our Cousin from the West," Mabel Florence, Mrs. Jane Prescott, William Prescott's mother, Mae Fleming, Mrs. Kirke, wife of Arnold Kirke, Lucy, Leo's wife.

With the above cast, the Herschel Mayall company will present "Men and Women," next week, and say they are confident that they will go down here to Goldfield and Tonopah, playing a week in each place, thence to California, where they open a 20 weeks' engagement in Oakland. Had the weather permitted, they might have gone on here indefinitely, but the approach of summer renders it impossible to go to California for their engagements, no matter how good the attraction may be, so Mr. Mayall bows to the inevitable, and says goodbye, which we very reluctantly echo.

"Men and Women" is another of the plays of the golden period of the drama in Salt Lake, and is one of those which has not been seen by the younger generation. It is a beautiful play, not second to either "The Wife" or "The Light Eternal," and in some respects stronger than either. It is pleasant to note that Mr. Mayall will go back into the love making roles, where our public insists on having him, and that in the leading part in "Men and Women" he has a character entirely to his hand. Mr. Giffith, in the role of the bank president, also has a part that will be in entire sympathy with his style, while the ladies, headed by Miss Ellinger, will all be suitably cast.

This afternoon and evening sees the close of the summer engagement of the Ethel Tucker stock company at the Grand. For ten weeks they have been appearing, with matinees every Wednesday and Saturday. There has been a change of bill twice weekly. Among the plays presented have been "Queenie," "Zephie," "The Two Orphans," "The Knobs O' Tennessee," "In Arizona," "The Sunny South," "Dr. Jekyll and Mr. Hyde," and many others. The company has given clear performance, and their work has been a suggestive, or least word uttered during the entire engagement. To the players belongs a large measure of praise, not only for their ladylike and gentlemanly deportment, but for the general cleverness displayed. The company is far above the average of the stock character, and the two principals, Miss Tucker and Mr. Brandon, are actors of ability, who have been held in high esteem by Grand patrons from the beginning of the engagement.

Their departure causes much regret among the people who have so thoroughly enjoyed the entertainments they have provided.

At the Casino Park, "In Sunny Tennessee" winds up with the week, and commencing Monday, the Jane Kellon company announces the new sensational drama entitled, "The Tramp Detective," with Horace Carpenter in the title role. New vaudeville acts have been secured, and they will be seen between the acts of the play. Ladies will again be admitted free Monday and Friday nights.

The turn in the weather has given the Casino Park attendance a boom, and the admission figures of the last week have broken all records.

"Sergeant Bruke" will be Frank Danforth's offering for the first half of the coming season. After the holidays he will appear in "Omar," a musical comedy inspired by the jocular sayings of the tent maker Khayyam.

## THEATRE GOSSIP

San Francisco's new Columbia theater, to be built at 34th Street, is to cost \$100,000.

Henry Miller and Margaret Anglin will have five companies under their direction next season.

Among the productions in New York the coming season will be "The Wealthy," presented last season in London.

San Francisco actors who lost their belongings in the great fire in April have appealed to New York actors for wardrobe.

Richard F. Outcault, cartoonist and creator of Buster Brown, is appearing on the New York vaudeville stage as a monologist.

Nance O'Neill will play throughout the next season and then make a tour of Australia. She will appear in new plays.

"The Burglar and the Lady" is the title of the play in which the Mitten-

thals will send James J. Corbett on our next season.

Joseph Murphy of "Kerry Gow" fame, will be a top-notch in vaudeville next season, while his successor, Allen Doone, will continue in the latter play.

E. J. Southern and Julia Marlowe will make their first appearance in London next Spring. They will present in London the same plays to be used by them in America the coming season.

The play of "Young Fenella" in which Henry Miller and Margaret Anglin have been appearing in Boston, is described by a Boston critic as a comedy with farcical leanings and sentimental tendencies.

May Irwin has gone to her home in the Thousand Islands, where she will write another chapter for her famous cook book and will try and study Hobart's scenario of his new play.

"The Submerged Tenth," tentatively selected by Charles Klein as the

have upon the public when they are properly presented, was never so vividly demonstrated as during the five weeks these stars played at the Academy of Music. They presented six of the tragedies and comedies of the bard and at each of the eight performances a week, the huge theater was crowded to its utmost capacity.

## SHARPS and FLATS.

The opera "Barbara" by Legrand Howland, the American composer, has been produced in Paris, scoring a great success.

John Cort, the Seattle theatrical manager, will send out a large comic opera company next season, reviving many of the old favorites.

Charles Frohman's first musical production for next season will be "The Little Church," in which he will present Hattie Williams. It will be produced at the Criterion theater, New



MR. HERSCHEL MAYALL.

Who Plays the Lover's Part in "Men and Women" Next Week at the Salt Lake Theater.

title of his latest play which Henry B. Harris will produce in September, has been discarded in favor of "The Daughter of Man."

"The Light Eternal" by Martin V. Merle, a young California, will be produced in New York October next. "The Light Eternal" deals with the tribulations of Christians at the time of the Diocletian Roman emperor.

There is considerable mystery as to the identity of the author who is dramatizing "The Girl in Waiting" for Virginia Harned. That talented actress and her managers are silent on the subject. It is hinted in New York that David Belasco is the man.

Among the earliest of the fall productions will be "The Judge and the Jury," which Charles Frohman will present at Wallack's theater, New York. The play is western in scene and story and was written by Harry D. Cottrell and Oliver Morosco of California.

Augustus Thomas, the well-known dramatist, who for the last three years has been residing in Paris with his family, has returned to the United States. There is some talk of his play, "The Earl of Pawlucket," written for Lawrence D'Ossay, being presented in London by Cyril Maude.

Margaret Mayo claims the distinction of being the only dramatist who has ever been able to make a successful play of any of Mrs. Humphrey Ward's famous stories. "The Marked Woman" of William Ash is a fair success last season. Miss Mayo has recently completed a new play for Florence Gale, entitled "Love's Victory."

Negotiations are under way which, if concluded without any hitch, will give Richard Mansfield another chance to play "Cyrano de Bergerac." He has been waiting for some time to add this play to his repertoire, but was unable to secure the rights, and now that the way has been cleared and all the obstacles removed, the chances are he will have an opportunity to renew his former triumphs.

William A. Brady and Joseph Hart are to make a star of Clifton Crawford, the author of "Nancy Brown," and a member of the cast of "Seeing New York" on the New York theater roof. He and Mr. Hart are to furnish the book and score of a three-act vaudeville or music farce, to be called "A Sign of the Times." Crawford's role, to which the title is applied, is Tenderloin Tower.

Miss Olga Netherole had the distinction of unveiling the statue to Alexander Dumas, the youngest, in Paris, the other day. The statue faces that erected to the memory of Dumas' father, and it is now proposed that a monument to his grandfather, General Dumas of French revolutionary fame, will be erected at the corner of the triangle.

Mrs. Patrick Campbell has put Mrs. Alfred Lyttleton's play, "The Macleans of Balmoral," into rehearsal at the London Criterion. It tells a story of the Young Pretender and the rising of '45. Mrs. Campbell is to play an Italian girl. Mrs. Lyttleton's earlier play dealt with the hardships suffered by girls employed in dressmaking establishments where the factory act regulations are disregarded.

E. H. Southern and Julia Marlowe's connection with Charles Frohman was formally severed at the conclusion of the engagement of these famous players in their Shakespearean festival at the Academy of Music, New York, last Saturday night. After a short vacation—much needed after their long season (the most arduous either ever had)—they will plunge actively into rehearsals and other preparations for their debut under the management of Mr. Southern and Miss Marlowe, the bold which the plays of Shakespeare

York early in August, with a notable cast. The piece is one of the season's biggest successes in London.

Henry Coote, who is now singing one of the student captain roles in "The Student King," has been signed for the principal tenor role of Toy Wagner in Henry W. Savage's "Prince of Pilsen" next season.

J. J. Schubert brought from London contracts for the English musical comedy, "Lady Madcap," a Parisian comedy, which is not yet named; the French comedy, "Parletiere," and Sardou's latest drama, "La Peste," now being played by Rejane in Paris.

Klavé & Erlanger have accepted a new musical comedy, prepared by Seattle people. It is called "The Maid of Mandalay." The book and lyrics are by Joseph Riethe of the Seattle Times, and the music by Harry Gilard, composer of several popular songs.

John Cort, the theatrical manager of Seattle, Wash., has announced that he has assumed the management of the Henry Russell Grand Opera company and will next season send it on a tour of the entire country, with Nordica and Alice Nielsen as the stars to sing on alternate nights. The company will number 165 persons.

Leona Bergere, a sister of Valerie Bergere, has just finished her first season in vaudeville, which was of about 20 weeks' duration. She expressed herself as so pleased with it that she will continue in this field. Her sketch was popular enough for managers to make a return date, so Miss Bergere is among the contented ones.

Moritz Rosenthal, the Austrian piano virtuoso, according to letters received by his manager for America, Henry Wolfson, realized \$1,100 for the San Francisco relief fund through a concert he gave in Vienna on Friday of last week. The money was transferred by the Austrian government to former Mayor James D. Phelan of San Francisco, chairman of the relief committee. So far as known, Rosenthal's concert was the only one given in Europe in aid of the San Francisco sufferers. The pianist is very fond of the Golden Gate City, having enjoyed some of his greatest triumphs there.

Miss Christie MacDonald, the little prima donna, who did such good work in "Mexicana" last fall, is staying with Jean de Reszke in Paris. Commenting upon this, the New York Commercial says: "Just what Miss MacDonald intends to do with the lady is not stated, but it is sincerely hoped that he will not transfer her from her proper sphere of comic opera to the larger and more pretentious one of grand opera. Miss MacDonald is particularly suited by voice, presence and temperament for the work she has been doing on the comic opera stage, and it would be a pretty severe wrench to make the transfer."

Leonavallo is putting the finishing touches to his latest opera, "The Young Fenella," at his estate in Brissago, Switzerland. He hopes the violin virtuoso, concentrated at Avellan, and Beethoven halls, London, May 1 and 2 respectively, assisted by Signora Maria Colledara, the Italian dramatic soprano, Paris Chambers, the American contralto, played at Stafford House, London, on May 10, and on May 11 Leonavallo, the young baritone, gave a recital at Beethoven hall of compositions solely of Reynaldo Hahn, and Arthur Schalluck, the American pianist, is concentrating in Austria. All of the above mentioned artists are under engagement to Rudolph Aronson for the United States and Canada, season 1906-1907.

One of the most important additions to Chicago's musical colony has been effected by Dr. P. Ziegfeld, who is now in Europe. Through his instrumentality Hugo Herrmann, recognized as one of the greatest living violinists,



BERLIN SOPRANO TO SING IN AMERICA.

Heinrich Conrad, impresario of the Metropolitan Opera company, who is in Europe arranging for the coming season of opera, has just engaged Mme. Phila Planchinger, of the Royal Opera, Berlin, and she will appear in this country in November.

Mme. Planchinger is a dramatic soprano known throughout Europe. She has sung with great success in the Royal Opera, Berlin, where many Americans have heard her and have been impressed with her vocal attainments and dramatic ability.

will take up his residence in that city next fall and will assume charge of the violin department of the Chicago Musical college. The engagement of no foreign artist has aroused more interest and enthusiasm than the successful efforts of Dr. Ziegfeld to secure Herrmann. His name is one to conjure with in America as well as in Europe, where he has spent the greater part of his life, and translating him from Frankfurt to Chicago is one of the most noteworthy achievements in the history of the Chicago Musical college. As a virtuoso Herrmann has no peer and his success as an instructor has been such that his coming to Chicago sounds a great educational note.

New York managers of musical productions report a singular dearth of chorus girls. The show girl, a different product from the chorus girl in that pulchritude rather than voice is her capital, is said to be as numerous as ever. But of about a thousand auxiliary singing girls engaged at about this time every summer for the twenty odd singing organizations that annually tour the country, the managers say not a fourth, has so far applied for places. In this connection, the comic opera department of the house of Charles Dillingham has just sprung a march on its fellows by establishing chorus girl recruiting stations in Boston, Philadelphia, Baltimore and Washington. Last week's harvest in the cities named brought sixty-four voices to the Dillingham musical productions, twenty from Boston, sixteen from Philadelphia, ten from Baltimore and the others of the total from Washington.

## THE GIFTED TOUT FAMILY TO APPEAR AT TABERNACLE.

THE members of the Tout family, who have acquired a wide fame in England since they left Utah, are to appear at the Salt Lake tabernacle on the evening of Monday, the 16th. The company includes not only Miss Nannie Tout, whose previous success in Utah is well remembered, but her sister, Maggie, who as a soprano and cellist, has made a fame equal to her sister's. The Manchester Guardian already stamps her as one of the world's greatest singers, and says she has a marvelous voice. The third sister, Miss Hazel Tout, is a violinist. The fourth, Miss Grace Tout, who is also an accomplished musician, is still in London. The father of the family, Mr. E. F. Tout, is a tenor singer, who will appear with his daughters, and who is managing their home tour.

Their program at the tabernacle will be made up of vocal and instrumental numbers, trios, duets, solos, violin and cello solos, and the feature of the evening will be the rendition of a selection from the famous oratorio of the "Creation," by Miss Maggie Tout and the full tabernacle choir. The Tout family sang recently in Ogden and Brigham City, where they were accorded ovations.

After the Salt Lake concert they will return to England to continue their musical studies.

Trombone—Charles Sansom. Ophicleide—John Wakeham (deceased). In taking the position of director of the Salt Lake theater orchestra, Prof. Thomas had a difficult task before him. He had to teach some of the men instrumentalists never played before, and others were not very proficient as musicians, but they all made rapid progress, and by the time the theater opened the orchestra made a very good showing. Some little time after the opening of the theater, leading actors and actresses from the east and west playing at the Salt Lake theater would often give the orchestra praise for the way they performed their (the actors) music, which at times was very difficult.

The organization kept together till the fall of 1885, when Prof. Thomas was called to southern Utah to teach vocal and instrumental music, and Prof. Geo. Careless succeeded to the place. Only five of the original Salt Lake theater orchestra of 21 members are now living, including Prof. Thomas himself, who conducts the temple choir.

## LONDON STAGE NEWS.

Special Correspondence. LONDON, June 25.—That over 300 people waited all night around the doors of Drury Lane theater in order to make sure of seeing the Ellen Terry benefit performance has been mentioned already in the accounts of that memorable theatrical event. It may be added, however, that this crowd of indefatigable waiters numbered one who is undoubtedly the champion first nighter of the world. This is an elderly enthusiast named Green, whose boast it is that with one exception he has not missed a single "first night" or festival performance in 50 years, or since "The Third of March" was presented at the Adelphi half a century ago with Benjamin Webster and Miss Celeste as leading members of the cast. In that time "Uncle T. A. Green," as he is called, has actually witnessed no less than 2,200 first performances, and the carefully treasured programs of these he recently presented to the O. P. club of London, which is composed of actors and lovers of the theater. He is now over 70, and it is of course, limited means that has obliged him to go to the first to patronize the portion of the house which is unreserved in all English theaters. From the pit, then, on "first nights" he has seen Macready, Adelaide Neilson, the Bancrofts, and Nellie Farren, not to mention all the players of the present day in England, including Ellen Terry, to attend whose benefit the venerable playgoer waited from 8 o'clock on the evening preceding the performance until noon on the following day. He admitted, however, that this was quite the longest wait of his experience, next in duration being the Nellie Farren benefit, which he saw

that "The Macleans of Balmoral," as the authors called her play, might fulfil the promise of "Warp and Woof," but unfortunately all the good qualities which the first piece possessed are absent from the new one, and so it is manifestly too early yet to hail Mrs. Lyttleton as the feminine Pinero of fashionable Belgrave.

"The Macleans of Balmoral," in fact, is likely to be withdrawn from the Criterion before a fortnight has passed, and no lengthy description is called for. It may be said, however, that "Edith Lyttleton's" new effort is all about Bonnie Prince Charlie and a lady "whose fiancée he has stolen," to use the language of the play. When the drama opens, however, we find the heroine married to Sir Alan Maclean, whom she has wedded through gratitude and under the belief that his death was near without telling of her little peccadillo. Sir Alan's complete recovery, however, has complicated matters, and these are soon made ridiculously worse by the appearance of Prince Charlie, who, pursued by English soldiers, takes refuge at Castle Balmoral. Then follows a quarrel between Sir Alan and the Prince in the course of which the heroine's "guilty secret" leaks out, but at last the royal youth takes himself off, the lady is forgiven by her husband and all ends happily. The wonder is that Mrs. Patrick Campbell thought the play worth producing, but perhaps its author's distinguished social position made the temptation irresistible. Two failures in succession, however, are likely to bring an end to this actress' present season at the Criterion which will then be free for the English production of "The Prince Chap" which will be presented by A. H. Canby with a London company, including Hilda Trevelyan.

Charles Frohman's recent experiment of luring Huntley Wright away from George Edwardes—whose chief fun-maker he had been for so long—has failed. The GARCIA Method proved such a disastrous one that it is no surprise to find Wright back again under the Edwardes banner. It is true his appearance in the New Chinese opera, "See See or The Third Moon," is billed as "by arrangement with Mr. Charles Frohman," but it is rather doubtful if this clever comedian's association with the American manager will be renewed after his present contract terminates. As for "See-See," in which Huntley Wright returns to his original line of work, it is an operatic adaptation of the French "Toujours L'Amour" and was expected to prove another "Gaiety," especially as the score is by Sidney Jones who composed the most successful of London musical plays. Well, "See-See" is by no means as successful nor as funny as "The Gaiety," but it has the advantage of an unusually coherent plot and in three months' time should have been made into a genuinely attractive entertainment. Meanwhile it has been given as lavish a setting as perhaps any local piece yet produced by George Edwardes.

CURTIS BROWN.

## TO STEPHEN'S SOLOISTS.

Ladies and Gentlemen: All who have at any time taken part as soloists in my public performances, I extend to you a special invitation to honor me with your presence at the reunion of my fingers at Saltair on Friday (afternoon, evening, or both), July 12th, 1906.

Also, if you will thus honor me, I request your presence—if convenient—at my home on State street, near 12th South. (Transfer at corner of 1st South and Main to State and 12th South car, or Murray) at 8 p. m., next Monday evening, July 9th (while the moon is yet at its best), to have a preliminary reunion, to decide just what shall be rendered separately for the great body of chorus and class singers, and their friends at Saltair, and to enjoy a couple of hours together at my little country home.

If you will send me a postal card that you will be present you will greatly oblige me.

Pardon this informal and public invitation—the time is short, and the days I had intended to call upon you, or address you by private letter, have slipped by while I have been unable to get out because of a brief spell of illness.

If you have copies of the "Lucia Sextette" or "Rigoletto Quartette," please bring them with you.

Yours as ever, EVAN STEPHENS.

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