

Dramatic AND Musical

MEMBERS of the theatrical profession are always ready to devote time and talents for the benefit of others when called upon to do so. It is seldom that they ask aid themselves, and when deserving, it should be freely granted. For this reason the performance of "By Right of Sword" for the members of the company whose salaries are unpaid should receive a liberal patronage. The members of the stock company are all ladies and gentlemen and during their stay in Salt Lake have commended themselves as such. The financial troubles which have come upon the company have not been of its making and it has made heroic efforts to keep the organization together in spite of them.

Besides the merit of the object, the performance will be well worth the money. "By Right of Sword" is a fascinating dramatic play, and with Ralph Stuart in the role of the cool young American hero, and a full cast of the old favorites of the company, should be most enjoyable. Mr. Stuart is delaying his departure solely to give the company his assistance, and contributes his services and the play to help out his fellow members. He has done much more than this. Neither Mr. Stuart nor anyone else but the unpaid members of the company will receive any part of the proceeds.

"Captain Swift," the bill with which Willard Mack will open the summer stock season Monday, June 21 at the Colonial, is one of the oldest and most brilliant of modern society plays with a gentleman thief for its hero. "Captain Swift" was written 20 odd years ago, but it is played at least once a year by every reputable stock company in America. Mr. Mack has selected it as the bill with which to open the season, and it is for the most part a decided novelty. Mr. Mack has selected a good list of plays for his summer season but none of them are more entertaining than the story of the Australian road agent, "Captain Swift." He will be supported by Mrs. Annie A. Adams, Anna Cleveland, James Rennie, Harry Blanchard, T. N. Heffron and others, some known and some strangers to Salt Lake theatergoers. "Captain Swift" will be followed by John Drew's success "Christopher, Jr."

As the next attraction at the Salt Lake Theater Frederic Thompson will present his elaborate scenic production of "Polly of the Circus," which achieved such a marked success in New York last year that it ran the entire year at the Liberty theater. The play is by Margaret Mayo. One scene shows a ring going on full tilt with the circus rings in full view, and the other gives a picture of the circus leaving town in wagons in the moonlight. Mr. Thompson has selected a strong cast of well known players.

"The Servant in the House," which will be produced soon at the Salt Lake Theater, was written as a play for universal brotherhood, but certain passages in the play have been picked out by the Socialists as violations of their creed. In the second act, the Dr. Man tells the disguised butler the story of his downfall. He has become a drunkard and a loafer when his wife died. But that was 15 years ago, "and a man can do a lot in 15 years," he adds. "I've educated myself since then," he says. No longer can the vote solicitors deceive him with soft words and glittering generalities. "Fifteen years ago," he exclaims, "banging his fist on the table, 'me and my kind don't have no religion. But, by Gawd, we've got one now! Like to hear what it is? Socialism. Funny, ain't it? At every performance during the long run of the play, this speech elicited a storm of applause from the gallery, which would be repeated when Manson, the symbolic representation of the Dr. Man, would quietly repeat the Dr. Man's, "Funny, ain't it?—I don't think so. It's mine too."

THE last meeting for the year of the Salt Lake Center of the American Music society will be held Sunday evening, 8 o'clock at the residence of Mrs. Charles Read. An interesting program of songs and piano pieces has been arranged and a number of the best musicians of the city will take part.

The local center has planned some fine work for next winter, and the growing membership list encourages hope of a successful season.

Following is the program for tomorrow evening:

Piano duet.
Prelude to the "Birds of Aristophanes." John Knowles Paine.
Miss Anna Watson and Miss Pearl Rothchild.
Harvey Worthington Loomis "The Lost Child." (Piano Song, 1909)
Quintet, Opus 20

Edgar Stillman Kelley
Piano Solo.
Spencer Clawson, Jr.
First Violin.
Second Violin.
Cello.
Albert Press.

Songs:
"Before the Dawn" George W. Chadwick.
"James J. Burke"
Piano Solo.
Opus 28.
Edward A. MacDowell
Spencer Clawson, Jr.

Songs:
Song from Omar Khayyam
Victor Harris
Sundown (Mms. dedicated to Miss Cohn) Arthur Shepherd.
Miss Edna Cohn
Quartet, Opus 96 (Based on typical Negro melodies) Anton Drak.
Skelton Quartet

The final public appearance in Salt Lake of Mr. Brines, the well known tenor, will take place on the evening of June 25, in the First Congregational church. Mr. Brines is to sing a song cycle by Robert Schumann, "Lieders from a Russian Girl," by Tchaikovsky, a number of ballads, and a song cycle, "Eldand," by von Peltz. Mr. Brines was coached through this last by the composer himself, so he is sure to give it as the composer intended. Mr. Brines has proven himself a marked favorite here; has officiated as choir master in several local churches; appeared in numerous recitals and concerts, and given valuable instruction by many pupils. As chairman of the social committee of the University club, he has been able to present there quite a number of chamber concerts of high value, and in short has become so thoroughly identified with music in this city that when he leaves for New York in September he will be greatly missed.

Organist Tracy Cannon of the First Congregational church will play before service tomorrow morning, Lemmens' "Cantabile," and Sullivan's "Lost Chord." For the offertory, Mr. Cannon will play Mendelssohn's "Spring Song."



MR. WILLARD MACK

At the Colonial Theater All Next Week.

and as a postlude, Parker's "Allegro Molto." This is Rev. Goshen's last Sunday before going on his vacation.

A bill has been introduced in Congress making the leader of the marine band a certain in the marine corps, and the assistant conductor a lieutenant; also, giving army bandmasters the rank of second lieutenants. At present, the conductor of the marine band has the pay, and is allowed to wear the uniform of a first lieutenant of marines, but does not hold the rank officially, and is really only an enlisted man. Army bandmasters are non-coms, with the rank of sergeant-major, and commissary sergeants—one grade below that of the sergeant major.

The sound of Willard Velthe's violin will not be heard in Salt Lake until the 26th inst., as he has gone to look after his mining interests.

Much interest is being taken in the violin of the "Blue Panther," tomorrow at the Bungalow, on the 30th inst., to be given for the benefit of the Catholic church music fund.

The Catholic choir will sing Daggett's "Eusebia," tomorrow morning's service in the Catholic cathedral, the singers being Mrs. Hammer and Miss Harley.

Hold's band of 30 performers will give the following program at 4 p. m., tomorrow, at Liberty park:

March, "King Cotton."
Overture, "Awakening of the Lion."
Caprice, "Morning Dreams," Rollinson
"Aminia," Egyptian serenade.

Grand selection, "Ermine," by Tobalin
Solo for clarinet and cornet, "Till Serenade"
Messrs. Sims and Leslie.

Popular selection, national airs, Dalby
Operatic gems from "Il Trovatore."
Selection, "My Old Kentucky Home."
Solo for all instruments, Dalby

Solos for all instruments, Dalby

Immense crowds are attending these Sunday afternoon concerts, which are much enjoyed.

The Fifteenth Infantry band will give the following program at 4 p. m., tomorrow:

March, "Turkish Imperial Guards."
Grand selection, "Huguenots."
Sextet from "Lucia," Donizetti
Song, "Dear Heart," Mattei
Romance, "Alice, Where Art Thou?"

Selection, "The Time, the Place, and the Girl," Howard
The sextet from "Lucia" has been characterized as one of the most beautiful pieces of concerted melody ever written. Creators made a great hit with his presentation of it when here with his Italian band, working up a climax that thrilled the audience through and through; and if ever a climax can be made effective it is in this sextet. The Fifteenth Infantry band is so well drilled, that Mr. Buglione ought to give a very dramatic treatment of the selection, although he is very much short of the instrumentation of the Italian band.

Following is the music for the First Methodist church tomorrow:

Morning—Organ prelude; anthem, "The King of Love My Shepherd Is" (Shelly); offertory, soprano solo, "No Cross, but Crown" (Johnson), Emma Heckner; postlude, Evening—Organ prelude; anthem, "God is a Spirit" (Gansing); sop. duet, "Tarry With Me, Oh, My Savior" (Nicola); Mrs. Daly and Mrs. Hammer, offertory; ladies' trio, "Church Bells" (Taylor); choir director, Mrs. William A. Wetzel.

Miss Laura Richards of the Fielding academy, at Paris, Idaho, is in the city for the summer, to study piano and harmony under Tracy Cannon.

There is a fine orchestra of 40 men under Prof. McClellan at Saltair for the afternoon and evening during the

bathing season. They are mostly symphony players.

The vocal program at tomorrow morning's service in the First Congregational church, will include the tenor solo, "My Soul is Afloat for God," from Gaul's "Holy City," with the anthems from the choir, "God is a Spirit," by Binett, and "God to Whom We Look."

A woman who sings with two distinctly different voices, tenor and soprano, has been an entertainer in New York recently.

As she sings Canio's lament, "Ridi Palla," from the opera of that name, behind the scenes before her entrance, the audience hears a tenor of beautiful tone, wide range, good technique and all the little idiosyncrasies of the male vocal organ in legato on the high notes.

It is therefore a surprise when she steps upon the stage and sings a ballad with equal finish and ease in a delightful soprano.

On the program she is named Tove, and mystifies her friends by declaring that she does not sing, but merely imitates great singers who she heard.

A few days after the recent premiere of "The Bacchus," Julius Massenat rounded out his sixty-seventh year. Approaching old age has no terrors for him, for he is not to stop breathing, and his present mode of living, from which he rarely deviates, is conducive to longevity.

"The Bacchus" is an early favorite of the early-to-rise motto. According to Le Temps, he retires every night at 8 o'clock, and in the morning is up with the lark. He never accepts an invitation to dinner, nor will he go to a theater, excepting for an afternoon performance. A clock in the morning he is awake, shortly afterwards he is hard at work. By 10 o'clock his day's musical labors are ended and he attends to duties more prosaic, reading his mail and replying to it once to every letter. When this is done he has a smile of welcome for the friends that may chance to call.

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the company playing "The Alaskan" supplied with vaudeville for the principal number of the piece in which the Eskimo girls and the audience felt each other genially. In rough calculation some 300 snowballs are lost a night mainly through being taken away as souvenirs. With ten shows a week and the completion of an eight weeks' stay at the Grand Northern, 16,000 of these missiles have been lost. And they cost 5 cents apiece.—Record-Herald.

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Saturday, June 26, Prof. McClellan at the organ.
Selected
"Spring Song".....Mendelssohn
Old melody.....Arranged by performer
Excerpts from Wagner.....
.....Arranged by performer

Doors open at 12 m., recitals begin at 12:10 p. m.

TWO DOLLARS IN TILL—
SO VILE PLAY CLOSES

When the promoters of the play called "The Narrow Path" assembled on Tuesday afternoon at the Hackett theater, New York, to "look over" the advance sales they found \$2 in the box office. They took that as ample evidence that the public was tired of the "gutter drama" and informed James K. Hackett, lessee of the playhouse bearing his name, that there would be no performances, and that the company would be disbanded.

The leading players in the organization required no formal statement on that subject. They stayed away from the theater. The Messrs. Shubert, who hold the "time" of the Hackett theater, said that they were glad to have the play withdrawn.

"As a matter of fact," comments the New York Tribune on this case, "the theatrical managers, syndicate and independent, are beginning to see a new light on the horizon, and it would surprise no one if all the filthy theatrical representations were instantly closed."