

PAVLOVA THE "MOVIE" MAN'S LATEST CONVERT

Famous Russian Dancer Tells Why She Answered the Call of the Camera—An Opportunity to Broaden the Sphere of Her Artistic Influence

BY ROBERT GRAU

PROBABLY not one in fifty of present-day photo-playgoers comprehends the significance of Anna Pavlova's forthcoming advent in the realm of the silent drama.

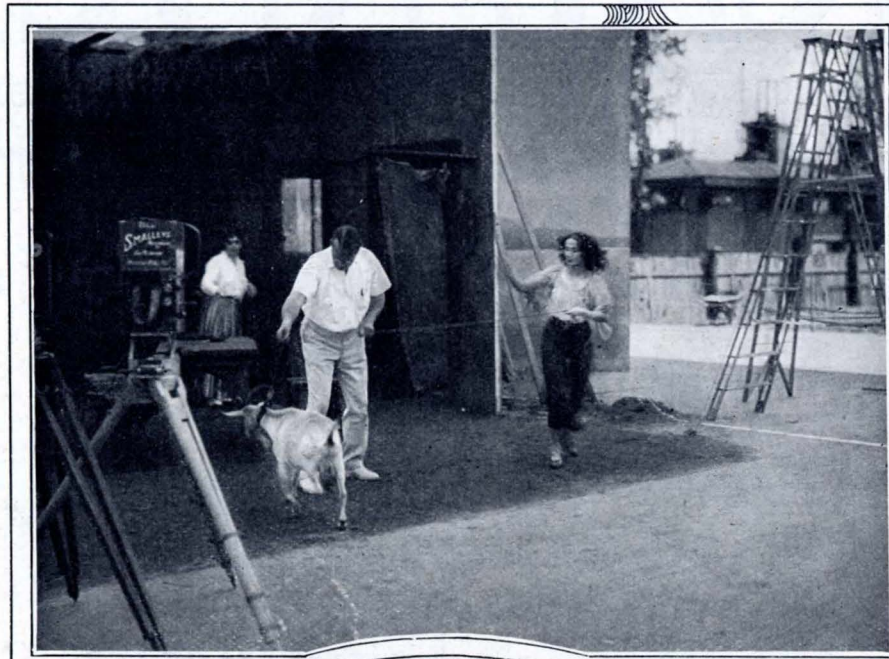
To the majority she is known as a classic dancer whose art may be enjoyed only by the wealthy, who pay \$5 with alacrity for the privilege of sitting entranced at an exhibition of choreography which would be wholly "over the heads" of that tremendous public which flocks to the thousands of "neighborhood" theaters day and night.

This viewpoint is largely due to the indifference with which famous dancers in the past have been received. Perhaps it is just as well that the 90 per cent of mankind which has never been held spell-bound through the art of Pavlova should liken her to the dancers of the past.

For when the awakening does come, with Pavlova's bid for conquest at her screen debut, the new public to which she is now but a celebrated name, will witness a triumph all the more remarkable. For Pavlova stands not alone as a supreme exponent of classic dancing, but comes to the screen as an actress of power, with the added gift, which so few great players possess, of a complete mastery of the art of pantomime.

No one dreamed that Pavlova would capitulate to the camera man—at least not in this decade. The famous Russian artist is one of the very few stars who can fill the Metropolitan Opera House at \$5 a seat. Fourteen times in one season Pavlova sold out the big auditorium, and to this day she is the only attraction that has played to capacity at the Century Opera House. In Chicago at the big Auditorium Pavlova drew \$8,500 at a matinée, and twice in Los Angeles the sale of seats had to be stopped by the fire department. Under such circumstances it is not strange that people are asking what could possibly induce her to change her artistic environment. Pavlova explains her motive thus:

"At best I can appear in person, even in America, in only a score of the larger cities, and, in Europe, aside from London, Paris and a few other great cities, I have never appeared at all. In the war-stricken nations, including my own country, I am unable to face the public in the flesh under the appalling condi-



Pavlova Poses for the Moving Picture Version of Auber's "The Dumb Girl of Portici"

tions now existent. Hence comes the idea to turn to the new art, which enables the performer to leave records of his work for all time. The great moment to employ this art is when one's career is at its zenith. It was what these perpetual film records would mean,

when my gifts are less than now, that determined me to harken to the call, and I am convinced, after some days in this amazing new environment, that my art will be immeasurably enhanced. Truly I hope to increase my vogue with the public tenfold."

"MIKADO" FOR POLISH FUND

Two Fine Performances Given in New Canaan, Conn.

NEW CANAAN, CONN., July 31.—Donna Easley, the gifted young concert soprano, made her first appearance on the operatic stage here in "The Mikado" yesterday. Not only because she is a prominent member of the summer colony, but primarily because of her vocal and personal charm, she scored a notable success, taking the rôle of *Yum-Yum* with the grace of a Farrar in "Butterfly." Arthur Clough, of "Rose Maid" and "Prince of Pilsen" fame, sang *Nanki-Poo* in able style and gave power to the cast. Henry J. Davenport proved a most admirable *Ko-Ko*.

The distinguished presence of Mme. Marcella Sembrich meant much to the occasion, the two performances of the day being given under the auspices of the American Polish Relief Committee, of which Mme. Sembrich is president. Between the acts at each performance Mme. Sembrich delivered an address on the needs of Poland.

Other members of the cast than those mentioned were Mrs. Henry J. Davenport, who made a fine impression as *Pitti-Sing*; Everett Jansen Wendell as the *Mikado*; Morris K. Parker as *Pooh-Bah*; Marshal Stearns as *Pish-Tush*; D. Putnam Brinley, *Nee-Ban*; Florence Garrish, *Peep-Bo*, and Mrs. Rupert C. King, *Katisha*. Alexander Henderson, who conducted at the first performance ever given in this country of the Gilbert and Sullivan opera, directed with all his

old-time skill, and the staging was in the hands of Frank H. Ranney. The entire production was a tribute to the efficient guidance of these men. G. C. T.

Scotti's Moving Picture Début Delayed by Metropolitan Company

Some months ago it was announced that Antonio Scotti had decided to enter the moving picture field and would pose for a version of Franco Leoni's one-act opera, "The Cat and the Cherub," in which he appeared at the Metropolitan Opera House last winter. However, the baritone has not yet fulfilled his project and it was said this week that the reason was to be found in the attitude of the Metropolitan company which intends to share hereafter in the profits of all its artists under contract who go into moving picture enterprises. Delay in deciding how much of the amount to be paid the singer should go into the company's treasury is believed to have held Mr. Scotti temporarily inactive in the new field. It is said that the Metropolitan has also made a rule by which its artists, who sing for talking-machines, will receive their compensation in future from the Metropolitan company instead of the talking-machine organizations, and that the royalties will be paid to the opera company.

A young tenor named Lawrence Haynes, from Jacksonville, Fla., has been engaged by Arthur Hammerstein for his new Hauerbach-Friml opera. Mr. Hammerstein expects the young man to create a sensation.

VICTOR AMATI TO WED

Descendant of Violin Makers Will Make Singer His Bride

WORCESTER, Mass., Aug. 3.—Victor Amati of 35 West 116th street, New York, a direct descendant of the famous Amati violin makers, will marry Rose Mamigonian, a pretty Worcester singer, next week. The young couple took out their marriage license to-day.

Miss Mamigonian was born in Harpoot, Armenia, a little more than twenty-one years ago. She came to this country when a baby, and has been singing ever since she was able to lisp the first songs of childhood. She is a graduate of the New England Conservatory of Music and has the distinction of having won two scholarships.

Mr. Amati is twenty-four years old. He and his brother, Quintillio, are the last descendants of the noted Amati family. His great-great-grandfather was the maker of the famous violin, said to be the second best in the world and of which it is also said that there are but four in this country. He is a graduate of the Royal Conservatory at Naples. The couple will make their home in New York.

Mme. Ganna Walska, a prima donna of Paris and Warsaw, who made her debut in America last April in the French operetta, "Mlle. Nitouche," at the Century Opera House, is to marry Lowell M. Palmer, Jr., wealthy society man, who heard Mme. Walska sing on the occasion of her debut here.

AMERICAN'S CANTATA SANG AT CHAUTAUQUA

Baltimore Composer's Work Well Presented—Hinshaw's Successful Début

CHAUTAUQUA, N. Y., July 31.—A notable event of the week was the first presentation here of a cantata by Wilberfoss George Owst of Baltimore called "Message of the Winds." While the number is brief it abounds in excellent material for chorus and tenor soloist and is well orchestrated. C. Judson House, singing the tenor rôle, exhibited a fine voice, well placed. The work of the entire company, under the bâton of Alfred Hallam, was of a high degree of excellence.

Charles Bowes, baritone; Ruth Cunningham, soprano; Ernest Hutcheson, pianist, and Mr. Bowes and Mr. House, in an ensemble number, gave an excellent account of themselves, while the Chautauqua Choir in three numbers from Rubinstein's "Tower of Babel" likewise pleased the large audience.

The individual recital programs at Higgin's Hall for the week were artistically presented. On Monday, Austin Conradi appeared; on Tuesday, Sol Marcossou, and, Wednesday, Ernest Hutcheson. On Friday evening a performance in the form of vaudeville, under the caption of "The Follies," drew a packed house. Ernest Hutcheson, James Bird, George Sweet, C. Judson House, Austin Conradi, Charles Bowes, Charles Washburn, Lynn B. Dana and William Wade Hinshaw of the music section were heard. The performance was a benefit for the Arts and Crafts Building.

The concert of Wednesday afternoon drew the largest afternoon audience of the season and marked the first appearance here of William Wade Hinshaw, director of the vocal department of the Summer Music School. Mr. Hinshaw was heard in several groups of songs and achieved an instantaneous success. He sang with dramatic style and concept, choosing a varied number of songs best calculated to please his hearers. Other artists on the program were Austin Conradi, pianist, and Sol Marcossou, violinist. Both were in excellent form. The accompaniments were in the able hands of Frederick Shattuck.

Two organ recitals were presented in the Amphitheater during the week by Frederick Schleider of New York, president of the New York State Music Teachers' Association. Mr. Schleider proved to be an organist of rare accomplishments. His recitals drew large audiences. His programs were well chosen as well as beautifully played.

A miscellaneous program that proved of great interest was given in the Amphitheater on Friday evening. The orchestra played a potpourri of American national airs and the soloists, Charles Washburn, baritone, and Judson House, tenor, contributed several American songs in their own inimitable style. Then came the "Banner of St. George," by Elgar, for soprano solo, chorus and orchestra, Alfreda Beatty singing the solo part with charming effect. As to the chorus and orchestra, the best work done by these organizations this season gained the liberal applause of the audience. This was the second performance of the work here. L. B. D.

Subscription Concerts for Des Moines

DES MOINES, IA., Aug. 2.—The fifth season of subscription concerts, George F. Ogden, manager, will bring to this city Lucrezia Bori, the Spanish soprano of the Metropolitan Opera House, Moriz Rosenthal, the celebrated pianist, Ada Sassoli, the harpist, Reinald Werrenrath, the American baritone, Albert Linquest, tenor, and the Zoellner Quartet, which will be assisted by Lois Adler, pianist.

Compliments From Minnesota

To the Editor of MUSICAL AMERICA: I have heard many compliments of Mr. Freund since he left our city, both personally and with regard to the address he made here. Nearly every exchange had something pertaining to the conference, and particularly noticed the principal speaker, Mr. Freund.

Best regards, sincerely,

BURT MAY,

Editor, Albert Lea *Evening Tribune* and the *Times-Enterprise*.
Albert Lea, Minn., July 12, 1915.