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At The Theaters

EDWARD JOHNSON, THE GREAT TENOR, CANADA'S OWN CARUSO, AT THE GRAND TONIGHT.

A fine tribute to the art of Edward Johnson, the American tenor, is reprinted from the Chicago American. This is a review of his appearance as soloist with the Chicago Orchestra, written by Herman Devries. He says:

"The name of Cleofonte Campanini occurs first in my thoughts before this review of the program given by the Chicago Symphony. For it is due to that always expert and dependable discrimination, now unhappliy lost to us forever, that Edward Johnson is here in Chicago, and was so available as soloist yesterday with the orchestra.

"Mr. Johnson's appearance greated the same furore as when he made his Chicago debut a few weeks ago in Fedora. No tenor except Jean De Reske has ever afforded me quite the same pleasure given by Mr. Johnson in his two songs from the 'Mastersingers.' His patrician methods, his beautiful smoothness of tone, his artistry and engaging personal appeal remind me of the great Jean.

"Beside the Wagner numbers, the tenor was heard in Durante's 'Vergin tutto amor.' Gaspari's 'Useriar

pomegranate design; rich dark, autumn tints of red. blue and brown; every piece hand-made and signed by the maker.

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were not of the ordinary kind. Within a year or two his name was prominent in oratorio circles, but he yearned for the opera stage, and when an opportunity to make money came in the form of an offer to create the hero's role in "The Waltz Dream," Johnson seized it. The salary was most substantial, and he saved it month after month while the company toured the country. And then he resigned and slipped quietly to Italy for real study. Two years later, as Eduardo Giovanni, he was the foremost tenor at La Scala.

The manual file seads of the control of the control

The chorus of the Gallo English Opera Company was rated as one of the finest ever to appear on tour. Yet in San Francisco, California, where the critics saw and heard both the Gallo English Opera Company chorus and later the chorus of the Royal English Opera Company, the newer organization was given the preference.

There are thirty-five trained male and female voices in the Royal English Opera Company chorus, and according to Max Bendix, the conductor for John J. MacArthur and Laurance A. Lambert, there is not one member of the organization who could not step out on a moment's notice and sing a principal roie without rehearsal.

"The chorus is our especial pride," says Bendix. "Everyone knows our principals, and they need no word of praise and after we have appeared in a city everyone knows about our chorus. It is a treat to hear it, and I

nurch position which he soon disnished. An occasional concert apance impressed the public, and it
early recognized that his gifts
not of the ordinary kind. Within
ar or two his name was prominent
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his great love on her heart, and when Pierre appeared, asking, for forgiveness, it was his, and they sought happiness again back in the land of lonely mountains and vast plains.

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BULLFIGHTING STRENUOUS. Madrid, Oct. 26.—Bullfighting, from proval.

doubtful if there has been a failure among them. Exhibitors know their value as drawing cards, while film fans generally have accorded them their warmest support. In her latest picture, "Crooked Streets," she has an admirable dramatic role that will enhance the number of her admirers, add new lustre to her reputation for artistry and insure crowded houses for exhibitors. He was obliged to seek police protection. "Pop" bottles are not available at Spanish bullfights, and spectators are therefore obliged to fall back upon rocks as ammunition when they fee impelled to demonstrate their disap-



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