



There is something in the soil of Salt Lake that makes it especially favorable to the growth and development of dramatic and musical talent. Since Utah was founded, the periods when we did not have flourishing home organizations have been few and far between; the Tabernacle choir has been with us all ways, and we trust will always remain; the old Deseret Dramatic association gave the pioneers their theatrical progreder for many years, and was succeeded by the Home Dramatic club, which lasted until the people took its strong leading man to make of him a strong leading man. On its demise, still stronger companies sprang up in its steps, and on of them is with us today, engaged in the pleasant task of holding up the old time standards and traditions, and ministering to our pleasures at the usual stipend of nothing a day and board itself.

It is fortunate for the public that the Salt Lake Opera company, principals and chorus alike, find their remuneration in the pleasure of their work, and in the pride of keeping a musical association together in the city. But for that, there would be little likelihood of our ever listening to such musical treats as have been accorded in the recent performances of "Fatinizta." The public has given the company generous support. It is true, but at the reduced prices charged, even packed houses can result in no return that would yield any sort of compensation, if those engaged were paid the most modest of salaries. The rents, the royalties, the costumes, the scenery, the orchestra and the advertising all have to be paid for, and when that is done, what is left is divided up among the forty odd people who rehearse almost daily and nightly for six weeks to prepare a single opera. Such artists as Mr. Goddard or Mr. McClellan—who are the only members with whom music is a profession—freely earn in a night two or three times the sum they receive for their operatic labors, while if the admirable chorus, always one of the distinctive big features of the company, had to be hired for so much per singer, the company would have to rely on quartette operas or go out of business altogether. There is some talk next year—if the present good times continue—of advancing the prices charged for home opera up to those asked by ordinary traveling companies, and the old home attractions—that is from one dollar downward, and of abolishing the uniform, flat rate of 25 cents at matinees, when a thousand fashionably attired girls and matrons mean only a house counting up \$250; when this time comes, if ever it does, the singers and players may look for a somewhat better return for the arduous services they render, but until then, the public is to be congratulated on the fact that there is enough public spirit, love of music and general good fellowship among principals and chorus alike, to keep the organization together.

Two strong attractions come to the theater next week; our old friends, Howard Kyle and Jessie Izzet, appear in the play of "Nathan Hale," which it is almost needless to say, is founded on the life of the Revolutionary patriot, who, at the age of 21, gave his life for his country; following them comes Neil Burgess in "The County Fair" for two nights.

There has been considerable comment over the fact that Howard Kyle should have been able to secure the rights to "Nathan Hale," the play written for and produced by Nat Goodwin and Maxine Elliott. The facts, as learned from Mr. Kyle's advance agent, seem to be these: Clyde Pitch, the author of "Nathan Hale" wrote it for Mr. Goodwin with the understanding that he should pay a certain percentage as royalty, and that his rights to it should terminate entirely if he did not keep it regularly in his repertoire and give it a certain number of presentations each week or month. Mr. Goodwin brought out the play and made an emphatic success of it at the start, but it soon developed that Miss Elliott's role, that of the school mistress, Alice Adams, was almost as prominent as that of Nathan Hale, enacted by Mr. Goodwin, and as Miss Elliott's stature is five feet eleven inches, while that of her distinguished

husband is several inches less, there was a lack of congruity in the relations of the two roles, and the part soon became distasteful to Mr. Goodwin, but he tried by every means possible to increase his stature for the part, even going to the extent of wearing shoes with heels three inches high and donning a pompadour wig that gave him a false forehead three inches above his own, but this threw his face out of proportion and he soon abandoned the task of trying to make Hale taller than his sweetheart, and ceased producing the play. The play then reverted to the owner, Mr. Fitch, and from him it was obtained by Mr. Kyle, who had come into strong prominence in New York for his success in "Way Down East" and other roles. Nannette Constock succeeded to the part of Alice Adams, and in it she made such a success that she was no longer content to go on the road, and this opened the way for Miss Izzet, whom Mr. Kyle remembered from his old association with her at the Grand in this city. She has been serving long novitiate in stock companies, now, judging by the press reports, is able to take her place among the most accomplished leading stock actresses of the day.

Mr. Wilkinson, manager of Mr. Kyle, is the same man who brought out Ned Royle in "Friends" and who starred the younger saidimi. He is jubilant over the success of Mr. Kyle in "Nathan Hale," and says he has only known two losing weeks in the whole of the past season.

The story of "The County Fair," which will be seen here shortly with Neil Burgess himself in the character of Abigail Prue, can be told in a few words, as follows: Aunt Abbie, or Abigail, is a Yankee spinster with a tender heart, with a rather hard and brusque exterior. She is courted by Solon Hammerhead, to whom she has mortgaged her farm and by Otis Tucker, a very handsome young man. For fourteen years has longed and dreamed to see Abbie in her little cottage, where she has given shelter to Taggs, a destitute orphan. When she goes about her simple duties, snubbing old Solon, coyly coquetting with Otis and singing her evening hymn with honest and very awful fervor before she bolts her doors and retires for the night. The curtain of the second act rises on a charming rural scene, in fact, it is said to be one of the loveliest pictures ever seen on any stage. In the next act we have Aunt Abbie's barn, which, by the way, is a genuine well built barn with real stalls for the cattle and real live horses. Then comes a merry crowd of farm hands to shuck Aunt Abbie's corn and dance and sing until they can sing no longer, when they go off to supper, leaving Aunt Abbie to grieve over her mortgage and sob at the thought of her election by old Solon. But he don't elect her after all, for Tim has been quietly training Aunt Abbie's horse, called "Cold Mollasses," and in the last act at the County Fair, and in the greatest race scene ever witnessed, he wins \$2,000, pays off the mortgage and makes everybody happy. Otis at last summons up courage to propose to Taggs, discovers her long lost mother and the curtain falls on a scene of general rejoicing.

Last Tuesday's New York and Philadelphia papers just at hand are especially interesting to people here who follow eastern musical and dramatic news. First they contain accounts of the initial production of "Miss Bob White," Willard Spenser's new opera produced last Monday night in Philadelphia. The papers of that city bubble over with enthusiasm about it and think that the composer has shot ahead either of his "Little Tycoon" or "Princess Bonnie." Jennie Hawley, who had the contralto role, is handsomely mentioned by the item, the Press and the Ledger, the Press paragraph reading as follows: "Throughout the evening eye and ear were both gratified in an equal degree. Miss Jennie Hawley made a big hit at the beginning of the performance with her 'One Only Dame' song, the chorus of which was whistled by the galleries during the encores. That was doing pretty well for the third of twenty-six musical numbers."

In New York the long expected revival of "Diplomacy" took place at the Empire theater, with Faversham in the part of Henry Beauchamp, Charles Richman as Julian, Miss Milward as Zicko, and Margaret Anglin as Dora. Fashionable New York was out to see the performance, but the criticisms were the impression it left was hardly up to the big renditions of previous years.

THEATER GOSSIP.

The Cummings company and Laura Nelson Hall are playing "The Little Minister" in Los Angeles.

Henry Miller will try for another success in New York the last of this

month. He will have a new play with lots of sunshine in it.

Sadie Martinot is filling Olga Nethermole's dates as "Sapho," but she will scarcely fill her shoes.

Philadelphia papers just at hand give glowing accounts of Mr. and Mrs.

Ned Royle's work in vaudeville. Mrs. Royle's costumes are given special mention.

Frank Mordant, one of the best actors on the American stage today, has been specially engaged for the title part in "The Village Postmaster" which is to have a long run in Chicago beginning

FENCING, SOCIETY'S LATEST FAD.



Society has at last come to recognize fencing as being one of the most fascinating and useful of sports for the fair sex. Society women by hundreds are now patronizing fencing schools and learning how to use the foils. The benefits of this noble exercise for women are so great that society is to be congratulated on at last having adopted a sensible fad.

WOMEN TO STRIVE FOR GOLF HONORS.



Whole Country Interested in Woman's Championship Tourney to be Played Next August.

The whole country is interested in the big woman's golf tourney which is to be held at Balturol next August for the championship of America. All the crack women golfers will take part. Above are some of the fair golfers who will strive to dethrone Miss Francis C. Griscom, the present champion of America.

MISS DEATHIE HOYT

MISS MARGARET CURTIS

MISS RUTH UNDERHILL

MISS GENEVIEVE REEKE

MISS FRANCES C. GRISCOM, U.S. CHAMPION, 1900

other companies until it will number at least 50. Of the old members to be re-engaged are Guy Standing, W. H. Thompson, Edwin Stevens, Joseph Wheelock, Jr., Lawrence D'Orsay, Oswald York, Sidney Herbert, Miss Margaret Dale, Mrs. Thomas Whiffen, Mrs. Jessie Busley, Miss Margaret Gordon and Miss Sara Perry.

A special recital was tendered Mr. Seton-Thompson this morning at the Tabernacle by the courtesy of President Snow. Organist McClellan played several selections to his noted auditor and his party.

At the presentation of "Fatinizta" the other evening, Prof. Stephens complimented the Opera company very highly on their work, adding that he had enjoyed the "quartet" hugely and congratulating the chorus on its attack and smoothness. These words of commendation were highly appreciated by the members and the management.

They are booming Alice Nielsen in London as "the only woman in the world with an opera company of her own." There is some news for New Yorkers in the assertion given out to the British public that Eugene Cowles is "the best paid singer in America," his salary being placed reverently at \$500 a week.

Miss Sallie Fisher, who is singing with "The Burgomaster" company, under study to the leading lady of that company, Miss White. A week ago Wed-

nesday afternoon in Troy, New York, Miss White was taken suddenly ill and Miss Fisher had to fill her place at a moment's notice. She writes to say that she was almost overwhelmed with fright, having no time for preparation, but that after the performance all the company thronged around her and assured her that she had made an undoubted success.

A New York Herald letter from London says: Miss Alice Nielsen's enthusiastic reception with "The Fortune Teller" has quite fulfilled the hopes raised by American notices of this artist. I saw Miss Nielsen yesterday at the Savoy, when she discussed freely her ideas of her reception.

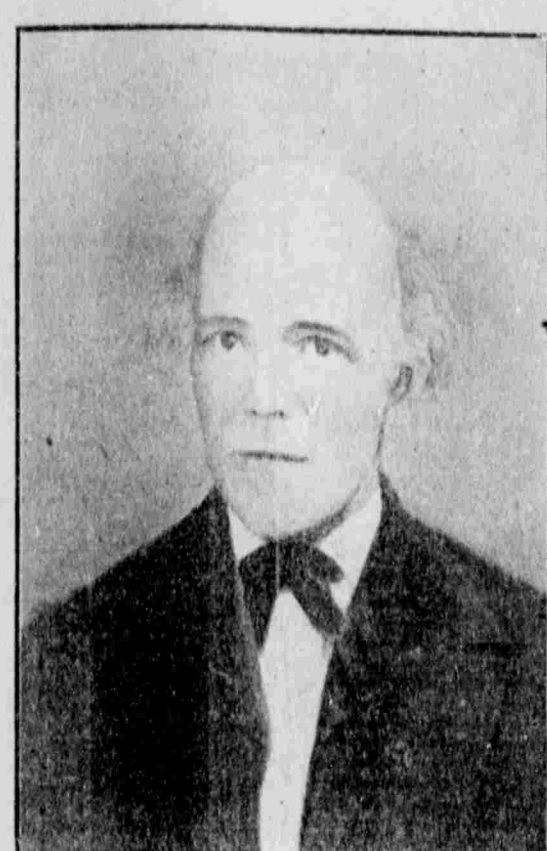
Did you ever see anything like a London gallery? she asked. "I nearly scared me to death the first night. When I heard the shouting I couldn't for the life of me make out what the row was about. I felt so nervous I could scarcely see. Friends behind, seeing my nervousness, whispered not to be afraid, but all through the first act I was simply bewildered with their bravos."

"But when we found out what they meant—well, it did make everybody feel good."

"Next night I was ready for them. I thought, but when somebody up in the gallery shouted 'Bravo, Alice!' it simply took my breath away."

"It seems to me a London gallery gets familiar mighty quick. I had been told that people over here were chilly, but if this is a sample of their chilliness I am afraid they will get pretty warm when they thaw out."

OLD SALT LAKERS.



WILLIAM PITT.

This name, so distinguished in English history, was borne by an old Salt Laker who was widely and affectionately known to the people of the last generation in this city, and who is still well remembered by many of his surviving associates.

William Pitt was one of the pioneer workers in musical circles here, and was also a well known house painter and decorator. His old paint shop in the Seventeenth ward on North Temple street, was the familiar rendezvous of the boys in that section thirty years ago. He had been a member of the old Nauvoo brass band, and played the violin both under Prof. Thomas and Prof. Careless in the pioneer orchestras; he was also a good performer on the flute. He was noted for his quaint, genial and humorous characteristics, and on account of these traits was held in affectionate regard by all of his associates. Mr. Pitt was born August 16th, 1815, in Dymock, Gloucestershire, England, and died in this city, February 21st, 1873. His funeral, which occurred in the Fourteenth ward assembly rooms, was a notable one, and well testified of the regard in which he was held in the community. It was attended by Capt. Croxall's brass band and Beezley's martial band, and several surviving members of the old Nauvoo brass band served as the pall-bearers. Prent. D. H. Wells and Elders Wilford Woodruff, John Taylor, and Bishop Nathan Davis were the speakers of the occasion.

Alfred Morris' charm is the American flag. He carries no other protector or amulet. He is a born soldier and was on the firing line on numerous campaigns during the fighting in Cuba, with the Spaniards and Filipinos during the Spanish-American war.

In appearance he is a tall, swarthy young fellow, very modest and disinclined to talk of his experiences. Morris considers Omaha his home, he having had enough of war. He will engage in business there.

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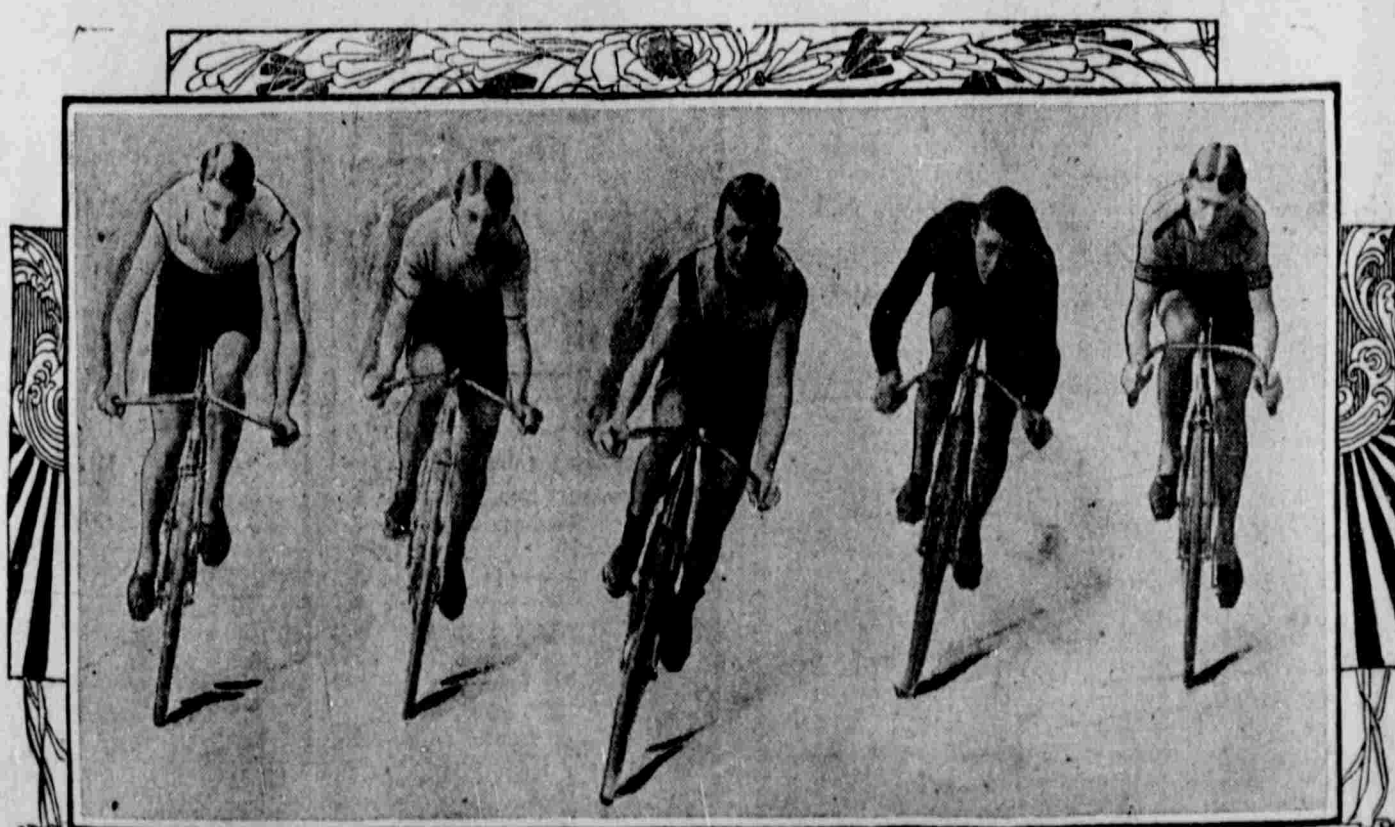
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CYCLING SEASON TO HAVE MANY STARS.



HARRY ELKES

JOE DOWNEY

JIMMY MICHAEL

F. J. CADWELL

BOBBIE WALTHOUR

PHOTOS BY HOPNER - DOSTER

The coming bicycle season will be a noteworthy one. All the big stars of the cycling world are preparing themselves for a contest for middle-distance championship honors. Jimmie Michael, Johnnie Nelson, Willie Stinson, Walthour, Downey and Elkes are a few of the men who will be seen on the track this season. All are now hard at work fitting themselves for a supreme effort. The first big event will be at Charles River park, Boston, Mass., on April 19th, when Walthour will meet Nelson and Stinson. After that date many big races are to be pulled off and lovers of the sport will be treated to some fine exhibitions of record-breaking wheeling, this season.