



After seeing Mlle. Fifi, two things which had always been debatable questions, became clear as day; one was, why do certain ministers declare that the theater is a place young people should be kept away from? The other, why do many Americans advocate the appointment of a government censor of the stage, such as they have in Great Britain?

Answers both these questions so simply and convincingly that there remains nothing whatever to be added, except to the people who claim that the theater is a breeder of evil, and that nothing good can come out of it, are the extremists, but plays like Fifi lend much color to their statements—proving that one who attempts to take up the cudgels in defense of the theater, is for a moment staggered. If our stage furnished nothing else than such plays, indeed, there could be no defense. Fifi is altogether bad, vicious, and with every intent to appeal to the prurient, and doubly mischievous, and it is allied with humorous dialogue and interpreted by capable artists. It is astonishing that a play so full of innuendo, double entendre, of situations that even made men blush, and speeches which were simply shocking, should not have aroused stronger protestation from the press of this city. Mlle. Fifi seems to have done.

By all means let us have a censor for the stage. The Stoics of old used to have a custom of strangling every new infant that threatened to be really and delicately. If we could have such a genius equally stern, presiding at the birth of plays, whose duty it would be to strangle without ceremony every play that showed such marks of viciousness and immorality as Fifi bears, the whole world would be better off, and the stage would escape much of the criticism that is now justly leveled at it.

One of the most substantial successes this generation in a dramatic way is Miss Jacob Litt's production of a popular play "In Old Kentucky."



PUDD'NHEAD WILSON—EDWIN MAYO.



SCENE FROM "IN OLD KENTUCKY."

which comes again to the theatre Monday next.

It is now in its seventh year and appears as strong in popular favor as ever. Mr. Litt has, with excellent judgment, kept the company up to a high level of excellence. The original company will appear here including the best of the pickaninny band, a host of truthful pictures of Southern life, and the pickaninny band, which wherever the play has been presented, is a melodramatic spectacle of great splendor, and a complete new set of scenery has been gotten up for this tour. Four of the leading artists of New York were engaged for several months preparing the scenery. A view of the famous Lexington race track is shown, with the real stand filled with enthusiastic spectators, the bookmakers crying the odds and inciting the people to invest.



HATTIE AND THE STRANGER, IN HOYT'S "A STRANGER IN NEW YORK."

scenes are laid in New York in what is known as the "Tendrillon" district. The first act shows the ladies' parlor in the Hoffman house, and the last act represents a room in the tower of the Madison Square garden, New York, on the night of the famous French ball. This scene has been most favorably commented as a wonderfully clever piece of stage device, showing as it does, the three working elevators.

An illustrated lecture on the Philippines is to be given at the Grand Sunday night, by Captain Harry L. Wells. What has our army in the Philippines really accomplished, how has it been



CAPTAIN WELLS, LECTURER.

done and what is the outlook for the future? are all questions the people want answered, and they want to know that the answer is true. These are just the things Captain Harry L. Wells tells them in his illustrated lecture. He made a national reputation for telling the truth about the war when he was the correspondent of the New York Evening Post, and he is now fully sustaining it on the lecture platform. He went to the islands with the first expedition, and served there a whole year, being at the front in command of a company of the famous Oregon regiment during the entire spring campaign. What he tells is from his own personal experience and observation, and his reputation as a writer assures its value.

THEATER GOSSIP.

Denman Thompson is one of the rare winter treats Manager Pyper is holding up his sleeve.

Shenandoah is having a reception in San Francisco second only to that which it received in Salt Lake.

The University Dramatic club will produce "The Weaker Sex," by Pinero at the Salt Lake Theater the latter part of December.

The number three Little Minister company has just been sent out to fill the one night stands. Neither 1, 2 nor 3 seems to be headed this way.

"Beside the Bonnie Brier Bush" has again been called off the road. This was the third attempt to make the Scotch piece a success.

The Fawcett Company is up once again. Mary Hampton is its leading lady and it opened last week very successfully in San Francisco with the Sporting Duchess as the bill.

Ada Dwyer left with the others of the children of the Ghetto company for England. The play did not please New York critics, but its owners are hopeful that its reception will be different in the great city where Jewish life is so much better known and understood. The London opening occurs tonight.

Stuart Robson's new play, Oliver Goldsmith, was written for him by Augustus Thomas and was presented for the first time at Albany on Thanksgiving day. It will have a notable cast with such support as Henry Dixey as David Garrick, H. A. Weaver as Dr. Johnson, Florence Rockwell as The Jesamyns, and other players as Walter Hale, Clifford Leigh, Jeffreys Lewis and Beaumont Smith.

During Thanksgiving week "Way Down East," at the Academy of Music in New York, was seen by more people than any other play in town, and on Thanksgiving day it came in a good second in actual receipts. "Ben-Hur" drawing \$7,300 in the two performances, the Academy being next in line. The play is attracting all classes of people, and the production, which was so carefully planned and executed by Joseph Griener, is seen at each performance by crowds.

There seems to be little room for doubt but that "Ben Hur" is going to be a big success as a dramatic entertainment. The work of carrying this wonderful story over to the stage from

so many hundred pages of beautiful descriptive writing and all the life that General Wallace put into his graphic novel has apparently been accomplished. A careful reading of all the reviews in the New York papers following the production of the piece a week ago last Wednesday brings out the one fact that as a spectacle it is unquestionably one of the greatest things ever given to the English stage. All the critics are agreed upon this and that the magnificent manner in which the scenic opportunities have been improved upon are really marvelous.

MUSIC NOTES.

Mr. Pyper has just closed a contract for Emma Nevada and her company at the Salt Lake Theater New Year's night.

The concert at the Congregational church Thursday evening will be a departure from the usual musical entertainment. The music and costumes of today will give place to those of fifty and a hundred years ago.

George Lask writes that the Tivoli is enjoying great prosperity, but he wishes for a change and would greatly like to manage another stock company in Salt Lake.

In the production of the second act of the Chimes of Normandy in the Eighteenth ward hall next Thursday night, Miss Lily Pye will be cast for the part of Germaine. It has been sung hitherto by Miss Fisher and Miss Levy. Miss Savage and Messrs. Goddard, Spencer, Pyper and Campbell will have their old roles, and a chorus of twelve will assist.

The following handsome notice of Miss Lulu Gates, daughter of J. P. Gates of Provo, appeared in the Boston Woman's Journal: Emma Lucy Gates, a granddaughter of Brigham Young, has entered the Royal Conservatory of Music in Berlin with the highest honors. Professor Shultze has received her as one of his four private pupils, predicting that her voice may develop into one of the great voices of the world. She is only eighteen, and her skill in instrumental as well as vocal music is said to be exceptional. Mrs. Lucy B. Young, her grandmother, will remain in Berlin to take care of her—Woman's Journal.

Of Camille D'Arville's appearance in vaudeville in San Francisco last week, one newspaper says: Camille D'Arville of operatic fame and George Fuller Golden, who has made the name of Casey famous, are the life of the play at the Orpheum this week. Camille D'Arville, whose voice has lost none of that beauty which won her a name, and the operatic world when she sang beside the best this nation claims, cast aside the heavier numbers of her repertoire last evening and with exquisite feeling rendered a few simple songs of the South—those songs which gladdened the negro heart before the modern composer ground out his modern coon song, with its swinging rag time. Operatic first-nighters crowded the theater last evening to greet her, and the applause made plain their appreciation of her work.

The Mirror says: David Henderson is back from Havana, where he secured control recently of the Payret theater. This is one of the principal playhouses in the Cuban capital. It is situated in the center of the city, facing the Prado, has four tiers of galleries, seats 3,500 and the stage will accommodate the largest production.

Mr. Henderson intends to give the Havana high-class vaudeville, burlesque and opera. The Payret will be opened on December 23rd with a vaudeville entertainment. Mr. Henderson will establish a roof-garden—the first in Havana—in connection with the theater.

The venture ought to be successful with the views of Henderson, the manager announced. Havana has a large amusement-loving population, and while plays in English would not do there, performances that appeal to the eye and the ear are all right.

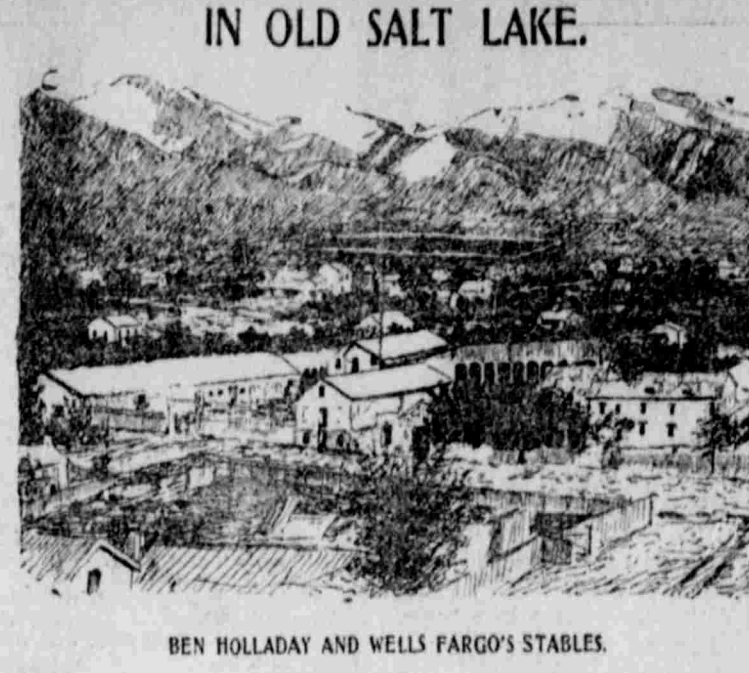
"Bit" Hall writes the Mirror from Chicago:

The only man who has "any kick coming" in this town at the present time is Impresario Maurice Grau, and he has rightly declared himself to the effect that he will not bring a grand opera company to Chicago again without a strong guarantee. Mr. Grau has been giving us the best grand opera productions obtainable at the Auditorium to a most "beggarly array of empty benches." Last week I enjoyed two of the operas. They were the best I have ever heard. And that the house was comparatively small. This week Mr. Grau will give us eight performances, winding up the three weeks' season at popular prices.

Down at the Grand Opera House our very funny little friend, Frank Daniels, has made a great big laughing hit in his new opera, The Amerer, and he is filling the theater nightly. He is not grand opera, but it pleases the people and is \$2 cheaper than grand opera—and quite as funny.



CHAS. H. HOYT, Author "A Stranger in New York."



BEN HOLLADAY AND WELLS FARGO'S STABLES.

WHERE the Salt Lake City Street Railroad company today has its car stables was once the headquarters of the famous Ben Holladay's stage lines; it is on Second East between South Temple and First South, and old timers will remember the lively scenes that used to attend the arrival and departure of the lumbering stage coaches. Later Wells, Fargo & Co. bought the stables, and built the long row of feed sheds. Just below is seen the two story white house, which was for years the home of Jesse C. Little, and which was later the American Hotel. It was razed to the ground some years ago. Opposite that corner westward is the lumber yard of Hon. Feramorz Little, once mayor of Salt Lake. The late Francis Armstrong was at that time manager for Mr. Little and it was that connection which gave him the start in the lumbering business which later laid the foundation for his fortune.

SUNDAY SCHOOL SINGING CLASSES.

At a meeting of Sunday school officers and choir leaders held in the Tabernacle recently the matter of organizing Sunday school singing classes, under the auspices of the schools in the Salt Lake Stake was considered. The aim of the movement is to get systematic musical training for the children at a very small expense to parents, and so conducted and directed that the training would be of immediate and practical use in the Sunday schools, the classes and schools, as it were, going hand in hand, one preparing for the use of the other, and both serving to advance the growing community in the "divine" art.

At the request of Stake Superintendent Thomas Griggs, Prof. Stephens presented a plan whereby this might be accomplished, provided the school and musical authorities took the trouble to labor in the matter sufficient to place it thoroughly before the scholars and their parents and next, provided the parents aroused to take advantage of such a plan in their own, the children's and the community's interest. He stated that where schools succeeded in sending up two-thirds of the enrolled members between the age of eight to fifteen years, admission to the classes might be placed at the nominal low figure of twenty-five cents per quarter. Where less than two-thirds attended a tuition of fifty cents should be charged, and if less than one-third the regular class admission fee of one dollar should be charged; thus giving the schools who took real advantage of the system a one-fourth rate of tuition, and at once forming a trained choir of two-thirds of the young people of the ages mentioned to swell their already existing choir, making good singing in the schools almost general.

The classes, if organized, would meet on Saturday, thus avoiding conflict with other school hours. The instructions would consist of training in reading, voice controlling, part singing. The special work for the Sunday schools would be training in singing in parts such selections as the musical directors of the various schools represented should select. In order to get systematically at this matter, each school should thoroughly canvass the matter in the school and in the evening meetings by a certain date, and a list of applicants should be taken. Then when the school was reasonably certain of the required number for either the lowest tuition rate or the next tickets would be furnished and sold at the schools accordingly. Prof. Stephens was willing to take personal charge unless other suitable persons could be induced to do so. A vote was taken and the majority present favored acting upon the matter. Taking it up earnestly on "Julilee Sunday" when most scholars and parents could be seen.

If successfully inaugurated it cannot but be a move of vast importance to our whole community. Its benefits are innumerable. It makes the expense of musical training practically within the reach of the poorest. It will bring together a musical body of young people that might well be the pride of any community, and will insure our future choir material. It will connect the musical efforts of those studying closely to our religious worship, in the use of their talents! Other cities and States will doubtless follow in the wake of Salt Lake, and if they are fortunate enough to have some one or more who can get results anywhere to correspond with that which we are positive of, if Prof. Stephens is in charge, Utah will become a musical hive the like of which can nowhere else be found. It is the first grand step toward systematizing our musical education into definite lines of usefulness in a Church capacity. It should be followed by an organization of those over fifteen years into night classes under the joint auspices of Sunday school and Improvement Association, and perhaps later, still further into choir classes, so that the work may be systematically graded from primary associations up to the Tabernacle choir. The matter for the present will rest on the energy of those in charge of our Sunday schools and their music.

THE OLD-FASHIONED CHRISTMAS DINNER.

One old-fashioned Christmas dinner's worth a dozen now-a-days. That's delivered by instalments, in the sleek now-fangled ways. Take me back, O Almanac! to the time when several "courses" Come together in a bunch, an' united all their forces! 'Twas a time when, 'fined together, old an' young an' s'ain an' sinner Could be found all gathered round one old-fashioned Christmas dinner! [Thus said Ahab Adams, merchant, from a stress of thought to free him. To his brother Shubal Adams, who had come from Maine to see him.]

Of! I think that dinner over—how once more I'd like to try it! But, you see, it can't be managed: all my money wouldn't buy it. Can't fetch back the old-time framework; can't arrange the proper meetin'.

Most of all the folks I'd ask here, long ago has quit their eatin'.

First I'd want a slice o' winter that would fetch out what was in you: Air a haft o' glitterin' blades sharp as if they meant to skin you; Froze-up cloud-boats near the hills, tryin' hard to make a landin'; Trees with snow-white blankets on, sleepin' like the houses, standin'; Fences peakin' through the drifts, clear plate-glass across the river—All the chimneys breathin' steam crawlin' upward with a shiver; Sun a yellow chunk of ice; failed to furnish any heatin'.

An' remains for nothin', 'cept to be present at the meetin'; Critters in the barn sharp-set as they was before you fed 'em; Snow and frost unusual sassy—yell out every time you tread 'em.

That would be a val'ble mornin', with the trouble of app'rin'! Glad that Christmas happened 'round, on a day so appetizin'!

Then I'd want our Dad on deck—up an' Made us toe the mark, you know—but a fast-class good provider.

When he slung his banner out—"Come an' hev a Christmas dinner," Every one that got the word knowed his stomach was a winner.

How they husled through the snow!—horses kep' their bells a-ringin'; Runners creakin' like a sign—gals a-cacklin' an' a-singin'; Ol' folks wrapped up double-bulk—baby bundles half a dozen—

Dogs that wouldn't have thanked the dogs of the king to call 'em cousin! So I'd hev 'em come an' come, ere the mornin' hour was through with; Come in wagon-loads on runners—more than we knowed what to do with!

Mother—wouldn't I hev her there?—would I?—well, somehow or other, I haint learned so I kin speak stiddy yet, concernin' Mother.

I see times that I would give half my days of growin' older. For a half an hour of her, with her gray head on my shoulder [Thus said Ahab Adams, merchant, proud of his success, with reason, And his good financial prospects growin' brighter every season.]

—Will Carleton in Frank Leslie's Popular Monthly for December.

Jury Failed to Agree.

Chicago, Dec. 9.—A special to the Record from Alton, Ill., says: The jury in the famous Alton school case has been discharged by Judge Burroughs. The jury was out fifty-five hours and failed to agree. This is the second time the case has been tried. The first trial was a victory for the whites, but the verdict was reversed by the Supreme court and the case remanded for re-trial.

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