



It is a healthy and a hopeful sign in these days of degeneracy in the drama, that a play like "Arizona" should receive the recognition that is being bestowed upon it. It argues, let us hope, that a reaction is at hand against the lurid, the grotesque, the hideous, the French themes, and the name farces comedies which have so long held sway upon the American stage, and which have nauseated and driven from the support of the theater a large element of the best and most discriminating theatergoers, the class whose good opinion playwrights used most eagerly to seek.

It is pleasant to know that the magnificent business "Arizona" is doing in Salt Lake is only a repetition of what it is doing everywhere; that three companies are at the present time rendering it, one here, one in the south, and one—the number one organization—in London; that Mr. La Shelle, the sometimes advances agent and dramatic critic, is kept busy clipping coupons from the bonds of "Arizona" companies; that Augustus Thomas, the gifted author of the play, draws royalties from the three productions, which will make him independent.

Speaking of the London company a recent dispatch says:

The reviews of "Arizona" in the weeklies are even more flattering than they were in the dailies. Many have devoted much space to Mr. Augustus Thomas' play this week. The king went to see it the other night, thus giving it the stamp of royal approval, and great crowds wait nightly in line to get seats.

While the London company may be called "number one," for purposes of classification, and while it contains some notable names, Theodore Roberts being the Canby, Vincent Serrano, the Tony, and Olive May, the Bonita, it may well be doubted whether it outshines to any great degree the fine organization now appearing in Salt Lake. With one or two exceptions, the cast of players here might be called ideal, and it is an evidence of Mr. La Shelle's good taste and high ideas—as well as his keen business sense—that he keeps the standard of all his companies so high, and insists on as perfect a presentation as possible, whether the company be styled one, two or three. Miss Thorpe is somewhat mature for an ideal Estrella, and the gentlemanly, occasionally stuff as the captain, but the other players form a group that it would surely tax Mr. La Shelle's ingenuity to excel, if not to equal.

Last night's edition of "Arizona" went before an audience almost as large as that which witnessed the play on its opening night. The applause was as tumultuous as ever, and the appreciation even keener than before, over the strong points of the production, its charming atmosphere, the article playing, especially of Mr. Campbell, Mr. Farnum, Mr. Armstrong, Mr. Custer and Miss Elliston, deeply impressed the audience, and the various curtain artfully arranged by the author so as to present a continuation of the play in silence. Instead of bringing all the people forward with the stereotyped bow, were especially admired.

Governor Wells of Utah and Governor Hunt of Idaho were appreciative listeners in last night's audience, and it may please Mr. Thomas to know that two such experts on western life and manners, voted his play as being the most perfect representation of them they had ever beheld.

The Grand will only be open three nights next week, Monday, Tuesday and Wednesday, with a Wednesday matinee. The late Bartley Campbell's "White Slave" is one of the strongest of his plays and as it has been a number

of years since it was seen here, it ought to be good for three nights of business. As most theatergoers know, "The White Slave" is woven around the misfortune of a white girl who passes as a slave on the plantation of her grandfather, and who is sold to a libertine after her grandfather's death. Upon this theme Campbell built a play full of startling sensations. A band of jubilee singers and dancers will be made features of the plantation scene.

Next week will be a busy one at the



VIOLA ALLEN AND W. H. PASCOE, In "The Palace of the King."

Salt Lake Theater. Monday night will be dark, but commencing Tuesday Al G. Field's minstrels, a company that has a high reputation among organizations of its class, opens an engagement of three nights and a Wednesday matinee. Mr. Field has the name of always presenting something bright, new and fresh on his visit, this year he announces a stronger list of names than ever, including the boy soprano, Master Joe Wallace, Jimmie Wall, Tommy Donnelly, and the well known interpreter, Dore Quinlan, to say nothing of Mr. Field himself.

The usual big street parade may be looked for on Tuesday.

PRaise FOR PADEREWSKI'S MANRU.



The composer and persons prominent in new opera. Paderewski's new opera Manru is creating a future among the critics. They unanimously declare the composition is a marvel and likely to give the famous pianist a new reputation equal to his former instrumental fame.

our theatergoers. Miss Allen has never appeared in Salt Lake when her visit was not a memorable one. She was one of the bright particular features of such well remembered productions as "The White Slave," "The Wind," "The Emancipation," "The Wind," "The Emancipation," and other plays. During late years she has been enormously successful in the production of "The Emancipation." After the run of that play, she produced "The Palace of the King," which is now in its second or third season. She brings a very heavy company, including the well known actor, W. H. Pascoe, and that veteran of veterans, her own father, Mr. C. Leslie Allen. A warm welcome is assured for this sterling old actor. His work as Old Rogers in "Emancipation" and as the deaf old banker in "Men and Women" are creations which have never been forgotten by our old time theatergoers.

THEATER GOSSIP.

The authorities in New York refused to allow Elsie de Wolfe to use a live baby in "The Ways of the World."

William Gillette had a select luncheon given in his honor in London by Conquello, Duchess of Marlborough.

For some strange reason "Barbara Frenchie" is to be rendered only one night in this city by the Neill company. The date will be March 13.



THE LATE BARTLEY CAMPBELL, Author of "The White Slave."

Miss Nance O'Neil is to play an engagement at the London Lyceum Theater next autumn. She has an ambitious repertoire. It includes Lady Macbeth, Magda, Camille, La Tosca, Fedora, and Queen Elizabeth, the part made famous by Ristori.

Billy Emerson, the once famous minstrel, and William H. West, the well known minstrel manager, crossed over the great divide almost hand in hand. Emerson died in the same week that West passed away, his disease being a general breaking down of the system. Like many another minstrel, Emerson could not stand prosperity, and though he was once at the head of his profession in this country, he died at the age of 56 almost destitute.

Because of a "washout" on the Southern Pacific railroad, the Modjeska-Jones company was unable to reach Portland, Oregon where it was to open an engagement of three nights and a matinee. The advance sale for the Monday night was over \$1,000 which



MR. AL. G. FIELD, Proprietor of Field's Minstrels.

was a total loss. No tickets could be exchanged as all the desirable seats for every performance had been sold. The receipts of this organization have been phenomenal throughout the season.

According to reports received from Atlantic City, the condition of Clyde Fitch, the playwright, who was taken to the Brighton hotel recently, is serious. At first it was thought Mr. Fitch was only suffering from a slight indigestion, but his physicians, on making an examination of the patient, found his condition to be almost dangerous. Several eminent specialists on stomach trouble were at once called into consultation, and they decided that the playwright had suffered an almost total collapse, due to overwork, and that a very long vacation from his work would be the only course for him to pursue should he fully recover from his present illness.

Edward Morgan was asked recently what were the first emotions of surprise. He mused for a moment and replied:

"Mingled satisfaction and fear, with fear greatly dominating all sense of satisfaction." When he was asked to explain further he said: "The first emotion I felt was fear that I would

lose a success. I knew that I could play the part of John Brown, but I did not know whether the public knew it. I felt like the tramp who was assured that a building was not dangerous and was told that he would not be bitten. The tramp said: 'Yes I know it, and you know it, but the dog, he don't know it.' It was not sure that the public would accept my efforts in the same spirit that they were given. The first was station that my victor feels after winning a battle. The stage is not such an easy field in the game of life as many may think. The fear that a nervous man feels at the sight of an audience, when he is attempting an untried part, is really terrible. The heart sinks, and it takes the strongest kind of will power to keep courage up. I have felt it sometimes, and never wish to be affected that way again."

MUSIC NOTES.

The Eugene Cowles Opera and Concert company has been organized and will soon take the road. Andrew McCormick and Edmund Stanley are also interested with Mr. Cowles in the venture.

Next Tuesday evening the concert at the Congregational church, in which the Orpheus club is to make its appearance, will occur. Miss Lillian O'Neil, pianist, Miss Jane Mackintosh, soprano, and Prof. Hadeniffe, organist, will be the soloists.

Another Parisian musician, Camille Chevillard, has received the ribbon of the Legion of Honor. He has had only half a million predecessors. A pertinent story is told of a Parisian who suddenly disappeared. The police, on being appealed to for aid, asked how he might be identified. "Oh," was the answer, "that's easy. He doesn't wear the ribbon of the Legion of Honor."

The last number of the New York Musical Courier, received in this city, has for its frontispiece a fine portrait of a handsome young man, with photographs of the Victorian medal presented to him by King Edward VII. On one face is a vignette of the queen, with the inscription, "Victoria regina Imperatrix," and on the reverse is the monogram, "VII," and the name "Victor de Meville."

The telegram in the "News" giving the details of the wrecking of the Florida company in a railroad accident down south, came as a shock to theatergoers in this city. The company is

OLD SALT LAKERS.



JOHN JACQUES.

The late John Jaques, whose well remembered features are portrayed in this halftone, was for a long time assistant Church historian and general Church recorder; he was appointed to fill those positions in 1881. He came to Utah in 1856, and was a member of the famous company which crossed the plains pushing handcart before them. He had always had a literary bent in his youth, having filled a position on the Millennial Star (then located in London) and soon after his arrival in Utah he took a place on the Daily Telegraph under T. B. H. Stenhouse. Later he became assistant editor of the Deseret News, a post which he filled with signal ability, until he was called to the historian's office. He was the author of the Church Catechism, a valuable work for the young. He was born in Market Bosworth, Leicestershire, England, Jan. 27, 1827, and died in this city June 1, 1900.

is regarded as the legitimate prey of every charlatan with a solemn shingle at his door and a lively lily for the American dollar in his hand. And it is almost impossible for the European intellect to take in the fact that these are nice, good girls, from our best homes, that American parents are sending over in their unprotected thousands to the Old World art centers. The European parent would not dream of sending his daughter here under such conditions, and he is right, and the American girl abroad suffers in his estimation exactly in proportion to his ignorance of our customs—which is commonly of the phenomenal kind. She is in constant danger of being misunderstood and taken for that which she is not, and it cannot but be so in a society in which the good young girl, unattended, is almost unknown.

"And it is all so unnecessary," repeated Mme. Nordica. "You can get everything here. To be personal, I studied in Boston. I lived with my parents and began to learn how to sing when I was 14, though I had sung all my life, of course. After three years' steady work I tried my wings in a little church position—the natural thing. Then came, at 17, a chance to sing with the Handel and Haydn society, when I sang for the first time my 'Messiah.' Glimpses of the famous English band, then gave me the opportunity to sing in Europe, and at 19 I sang in St. Petersburg before the czar, in opera, and he presented me with a gift with his own hands."

"But I did not have my picture in all the American papers, therefore," the singer quietly said, "no one here knew anything about it. But that is the best way, I am convinced, for a girl to study." Nordica resumed, "The voice is only my quarry, so to speak, and it is a far cry from there to the cathedral. Let her find out among her own folks whether with a voice she has musical feeling, a gift for languages, courage, long patience, industry and brains above all, and when she has proved her possession of these things, then, if ever, the time for foreign study, but always under proper protection."

"How is a student to defend herself from the charlatan at home?" I asked, "for he is abroad in the land here as elsewhere."

"By her own intelligence," Mme. Nordica tersely replied, and it is easy to see that her ethical doctrine holds a large element of personal responsibility. "If a girl finds that her voice sings or hums, that the throat is tired with the work given to her by her teacher, that the vocal apparatus is becoming less and more flexible to her desire, surely it argues a lack of brains to continue to study under such misguided inspiration. The trouble is that the student usually has a blind confidence in her teacher, forgetting that here more than in any other form of study it is essential that she shall know for herself exactly what she is doing. When the good teacher is found, of course, the confidence cannot be too implicit, but even then the intelligent pupil can help the master to an understanding of her peculiar needs. This lateness of intellect is the commonest vice among students; the next, the desire to sing a note before a scale can be sung properly. Let a pupil think for herself, watch herself in every minutest effort that she makes and be content to build patiently, ever patiently, the scaffolding before the aria, the foundation before the roof and she cannot go very far wrong. But remember, that America is the best place for her always. It is the best country anywhere."—Blanche Partington, in the San Francisco Call.

MISS SALLIE FISHER GETS A HANDSOME COMPLIMENT.

Everything comes to him—or her—who waits. Miss Sallie Fisher, after having been understood for nearly an entire season, to the disgustingly healthy prima donna of "The Chaparrone" Co., Nellie Pollis, was suddenly called on to take her place for about two weeks ago. She filled it for an entire week during Miss Pollis' absence, and the other day she was surprised and pleased to receive the following letter from her manager, Mr. Peery:

New York, Feb. 17, 1902.
My Dear Miss Fisher—I am very much gratified at the reports received

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NORDICA SAYS AMERICAN GIRLS NEEDN'T GO ABROAD TO STUDY

It has been my ill-fortune, up to the present writing, not to have been able to hear Mme. Nordica sing this week. But I have had the other pleasure of hearing our greatest American singer talk about her art and I'm sure I do not know which I prefer. Mme. Nordica talks as well as she sings, with the same brilliant intelligence and distinction, and has that to say in almost every sentence that is of the first importance to the student of singing.

I found the singer in a very becoming lounging pose, taking things easily after her Wednesday night concert, not in her famous private traveling car, but for quietness sake at the Palace hotel. She was trying to rest away some of the effects of her recent accident and had to sing in the evening in Oakland, so I determined to be brief in my questions and modest in my infringement on the quiet the tired artist so evidently needed. Unfortunately for my good intentions and Nordica's

peace, the talk drifted to a subject than which none is nearer to the heart of the singer—the American girl student abroad—and soon the famous Nordica was flinging out the comforters that covered her and throwing back the loose silver sleeves from her strong white arms, as if she would rather to her Valkyrie breast every little experience from America, as and do royal battle with a hundred Wotans for her sake. Naturally, also, I forgot the time, as Nordica, her eyes flashing with a generous sorrow and indignation, condemned in wholesale terms the practice of sending away the young American girl, alone, to study in Europe.

"To begin with," she said, "it is wholly unnecessary, as well as being almost always a heart-breaking experience. The girl can get everything here in America that she can get in Europe, without leaving the shelter of her own home, among her own kind and with her own friends. It is a dangerous and cruel experiment to throw the inexperienced girl into a society where she