filled with speculators and commingling crowds going into the auditorium or being turned away for lack of room. We have not had time as yet to discern the final influence of the Hippodrome upon our regular amusement resorts. Whether it will prove to their injury or benefit no one seems able to determine with any degree of certainty. Thompson and Dundy are of the impression that their establishment will ultimately be of help to amusements in general by making new patronage or reawakening interest in the minds of those who may have been driven away from theaters by the increase in prices of admission. Some other managers take a less optimistic view, believing that the gathering of eight or nine thousand persons a day in any one place of entertainment must necessarily be a subtraction of that number of men, women and children from the patronage list of other houses. The one fact which sticks out beyond any possible denial is that the Hippodrome is the most amazingly successful venture in its line ever made known in any part of the world.

* * *

It is not altogether likely that Mrs. James Brown Potter may come to this country for the vaudeville tour which some imaginative individual has announced for her. Not that Mrs. Potter doesn't wish to make the trip. Far from it. The good lady needs the money, but needs so much of it that the managers of the "continuous" circuits are a bit gun-shy. Indeed, they show a distinct inclination to dodge. Ted D. Marks, one of the best known vaudeville agents and managers in the country, has Mrs. Potter's affairs in hand, but he is unable to convince the proprietors of vaudeville theaters that Mrs. Potter can draw as much money as she demands for her services. If President Roosevelt doesn't interfere it seems improbable that the peace negotiations may reach a successful issue.

* * *

Flossie Crane, the girl from Coney Island, is playing her last engagement in New York under Mr. Hammerstein's direction. She has been steadily under engagement to this manager since he discovered her singing in baritone in a Coney Island saloon. A part of the time the manager has farmed Flossie out to other places of entertainment, but when outside dates were lacking she has occupied a place on the bill at his Paradise Roof Gardens. She drew some money by reason of the skill with which she was advertised, but Oscar isn't sorry the engagement is over. He has had his troubles with Flossie. When she came up to town from the seaside saloon she brought some of her Coney Island habits with her, among them a large and absorbing thirst. There have been times when Flossie's orbs of sight were a trifle wobbly and the patter of Flossie's feet was not as steady as it might have been. Upon such occasions the vocabulary of the female baritone has been picturesque and flamboyant, but not altogether polite. So that all told our Oscar's bereavement of Flossie at the end of the week will not occasion an outpour of tears threatening to swamp the cellars of the surrounding buildings.

* * *

It is said to be practically decided that within a very short time the Knabeshue airship, which caused so much excitement in New York last week will become a part of the equipment of Luna park. The managers of that beehive resort, where there's always something doing, long ago offered a $10,000 prize for any aeronaut who would sail his ship from Luna park to and around the Statue of Liberty and back to the park. Knabeshue has been inclined to accept the opportunity for this reward but it is understood that another arrangement covering a daily experiment in air navigation for the remainder of the season, has been framed up. This will be largely profitable to the daring young sky sailor and it will of course serve to still further center interest in Luna park, where the crowds continue to be far denser than at any of the other outdoor places of assemblage.

* * *

Charles E. Evans, who some months ago purchased the handsome and costly production of "The Filibusters" after it had been shown in Boston by the Bankers' association, has disposed of it to the Messrs. Shubert. A general partnership arrangement was made at one time, but abandoned, and instead of having an interest in the earnings of the company Mr. Evans will receive a very large salary for his services. He will be the star of the organization. The book of "The Filibusters" has been rewritten, I understand, by George H. Broadhurst, one of the most gifted of our writers for the stage.

* * *

George Ade's new play "The Bad Samaritan," will be presented in Washington for a week beginning next Monday night, as a kind of preliminary gallop for its start at the Garden theater here Sept. 12. Mr. Ade's "The College Widow" was the only piece at the Garden all last winter and possibly his "Bad Samaritan" may turn out to be a repeater. Many critical managers laughed when Henry W. Savage took on the management of the Garden, but it proved to be one of the most successful theaters in all New York. Mr. Savage somehow seems to have the knack of hitting the nail on the head at just the crucial moment.

* * *

George W. Lederer has been compelled by business exigences to "turn down" an opportunity that looked like a sure thing. Frank Andrews, who owns "The Gingerbread Man," made an offer to Mr. Lederer of a large sum of money and an interest in the play if Mr. Lederer would assemble the company and superintend the production. But the manager's hands are so full with the preparations for "Comin' Thro' the Rye" and "The Orchid" that he cannot possibly give any of his time to other undertakings for a long while to come.

* * *

In "The Beauty and the Barge," N. C. Goodwin is to go back to the line of comedy work in which he so brilliantly excelled before the dramatists began giving him characters that were partly sentimental. Everybody who dates back to any extent remembers the irresistible drollery of Goodwin in such plays as "Turned Up," and will heartily welcome him in the broad, low comedy of the piece supplied for his use this year by Charles Frohman. The occasion will also signalize Mr. Goodwin's second season in many years under the management of anyone but himself. Last year his tour was directed by Klaw & Erlanger, but for several seasons to come the actor will be in the hands of Mr. Frohman.

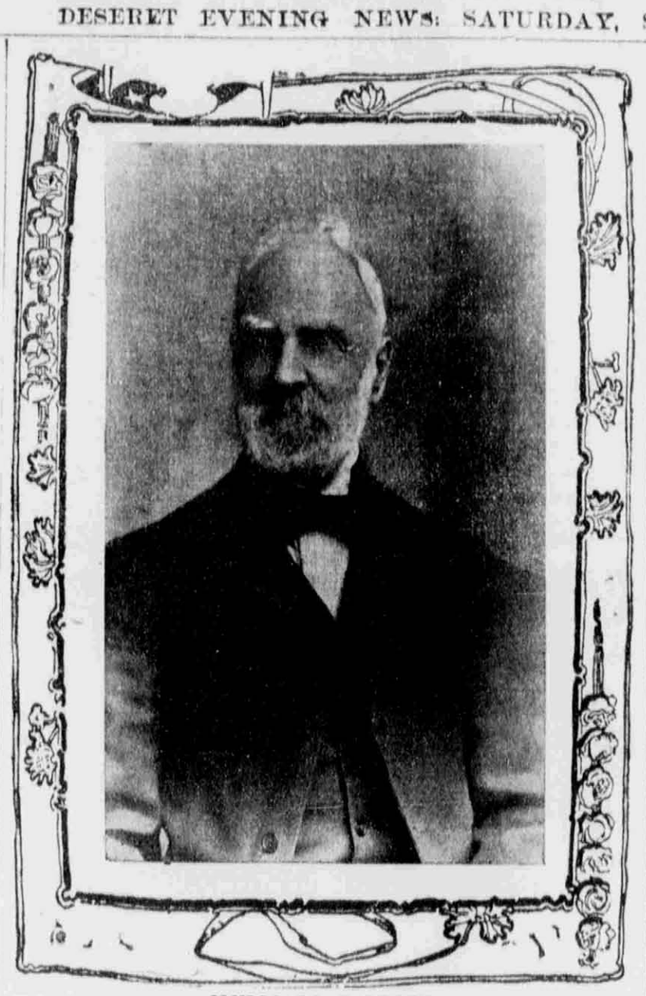
* * *

The advance sale of seats for David Warfields' re-occupancy of the Bijou theater already embraces the entire auditorium for the first night and extends far into the fourth week of what promises to be a spirited and extended New York engagement. Warfield closed up last spring in the height of his success when he was turning away numbers of would-be patrons from every performance. "The Music Master" is really one of the very great sucesses of the epoch, not alone on account of its own merits by by reason of Warfield's fine artistry and the perfection of the general performance.

* * *

Edna May has scored a stunning triumph at Daly's theater in "The Catch of the Season," and I have not the slightest doubt that the piece might run all winter if such a program should suit the plans of the management. Edna herself is full of the personal charm that first brought her into the favor of the public and the musical comedy that has been supplied for her use is capital in book and score. Every part in it is played vividly, the dresses are beautiful, the dances delightful, and the stage direction of Ben Teal is admirable. Another bit of the week, but on totally different lines, is "The Ham Tree" at the New York theater, with McIntyre and Heath at the head of the company. The piece is robustious fun that doesn't tax the mind too heavily, and it is full of the element which we sometimes call "ginger." The two stars are very clever in their line, and they are capably supported. "The Ham Tree" will undoubtedly draw large audiences for the full term of its stay.

LEANDER RICHARDSON.



WILLIAM C. PRICE,

Of Center, Utah, Who Has Just Been Given a Bardic and Literary Degree by the National Eisteddfod of Wales.

At the recent National Eisteddfod of Wales, William C. Price of Center, Utah, and a former resident of Wales, was made the recipient of bardic and literary honors, being given the title by the "Gorsedd" of "Bodawyn," dweller of the desert. More than a generation ago, Mr. Price, who was a wealthy business man of strong literary tendencies and attainment, came to Utah. To the surprise of his friends he went into a remote and sparsely settled section of Tooele county and engaged in sheep raising, adding substantially each year to the fortune already accumulated. Recently he returned to his native land and has reunited with the Eisteddfod, of which he was a member in his youth. In all the years of his absence he has kept in close touch with the musical and literary movements of his fatherland, and now finds much delight in his renewed associations. He will return to Utah next year.

Nannie Tout the "Telores of Utah."

Title of the "Warbling Goldfinch" Conferred Upon Her With Imposing Ceremony by the Royal Eisteddfod of Wales.

The official program of the Royal Eisteddfod of Wales and numerous newspaper clippings from the same country have reached Salt Lake, telling of the marked success achieved by Nannie Tout of Utah and of the distinguished honors that were conferred upon her by the big music festival at the close of its engagement last month. Hundreds were heard in the musical and literary efforts and of all the sopranos that were entered, Miss Tout was given first place and later accorded the highest honors. In fact, when it came to conferring the Druidical degrees, a ceremonial that has been handed down from the earliest bardic days, she was included in the list of those chosen for such distinction, as was also one other woman. The remainder were men. The names and titles of all are given as follows by the London Daily Mail:

"Honorary degrees were amidst loud applause conferred upon the following: Miss Nannie Tout (who afterwards ascended to the throne and delighted the audience with a song), who took the name of Telores, Utah; Miss E. Cordelia Rees, London, who took the name of Cordelia; Dr. Arthur T. Jones, Aberpenar, Arthur Feddyg; Mr. W. C. Price, Utah, Bodawyn; Mr. Henry Powell Hughes, Warrington, Ap Hywel; Mr. Jeremiah Williams, Abergele, Glan Fallon; the Rev. J. L. Thomas, M. A. vicar of Aberpergwm, Aberpergwm; Mr. John Mills, Aberdare, Tarianydd; Dr. R. W. Jones, M. D., Penrhiwceiber, Aei Haiarn; the Rev. R. W. Jones, Penrhiwceiber, Y Gwenyth Gwyn; Mr. W. Hicks, Aberpenar, Myridin; the Rev. R. W. Jones, Penrhiwceiber, Y Gwenyth Gwyn; Mr. W. Hicks, Aberpenar, Myridin; the Rev. David Morgan, Aberpenar, David Pryn Morgan; and the Rev. J. Samuel Jones, vicar of Aberpenar, Iago Wyre.

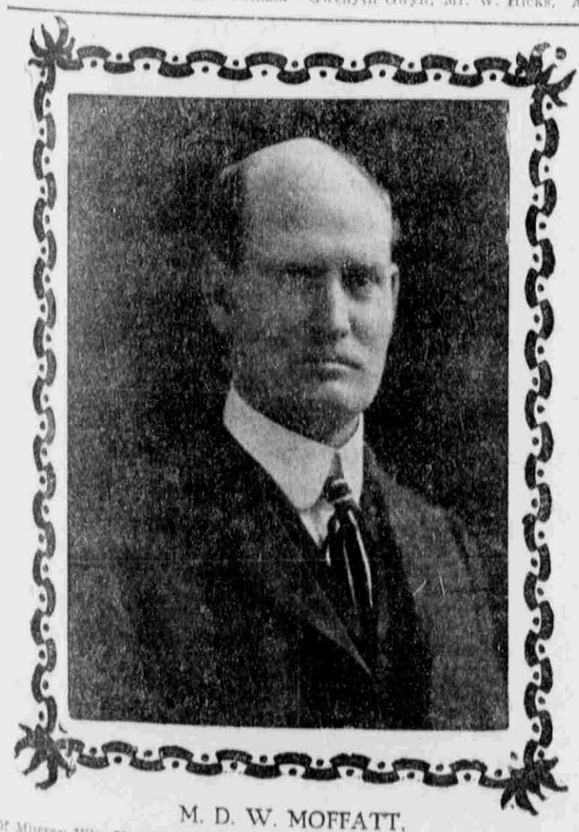
"The proceedings concluded with the ceremonial of closing the 'Gorsedd,' the Archdruid, using the customary ritual, inquiring if there was peace, the response being in the affirmative."

The title, or degree, conferred upon Miss Tout, is that of the "Telores of Utah," which, being interpreted, means the "Goldfinch of Utah." The organization which gives the honors is the "Gorsedd," which comprises the alumni of the Eisteddfod. Concerning the ceremonial which took place in a corner of the forest, among the giant trees of Ash Mountain, a writer says:

"A short time before the hour of noon, the venerable Archdruid and a few others proceeded privately to the "Gorsedd" stone to perform certain religious rites in accordance with the ancient usage of the bardic fraternity of the isles of Britain. The hour is called the awr anterth, that is to say, the hour when no clouds or mists impede a full view of the morning sun. The faithful found the morning delightfully fine, and the stones standing in grandeur in the midst of lovely floral decorations of the hues that the Goddess Flora had borrowed from the sunbeams to decorate the gardens of Adonis, or, in other words, the whole earth—the garden that the Lord Himself had planted. . . . Before prayers were offered up by the Archdruid, the ancient ceremony of sheathing the sword of the throne of Brittania took place as a token that the votaries were ministers of the Prince of Peace. It was a ceremony that angels on perfumed wings might have attended without any loss of dignity. It was worthy of the heavenly breeze which breathed over Eden in the time of man's innocence. The words of the Archon's prayer were, "O God impart to us thy grace," or in the vernacular, "Dyro, O Dwud, Dr Nawdd." It seemed, as it were, the public invocation of the spirit of peace upon, not only the "Gorsedd" and those present in it, but upon all men and women in Wales at the present suffering hour. It was like a prayer for the descent of the divine Chrisma on the heated tempers of employers and employed."

Mr. Harry F. Evans of the county clerk's office of this city is in receipt of a lengthy letter from a friend in Wales that tells of the success of the great festival and of the pronounced victory of Nannie Tout. General regret is expressed, however, at the fact that the bardic chair, is left unoccupied for another year, the judges declaring in their report that the competition which was upon an ode to education had failed to bring forth an effort worthy the poetic and literary sons of Wales. This is an account of the announcement that the chair of Mountain Ash much remain vacant:

"The bards on the stage, the audience below, stood dumbfounded, and stared in astonishment at the critic, the more so perhaps because a vacant chair is so uncommon an event in a national Eisteddfod. Several years have elapsed since the prize has been withheld, the last occasion being at Cardiff in 1889. Cadfan, the deputy Archdruid, when the adjudicators had retired, turned to his fellow bards and then to the audience, and said there would be no chairing that day. Mr. Evan Williams, instead of singing the usual 'Can y Cadeirio,' struck up the plaintive tones of "Dafydd y Garrego Wen;" and then the bards slowly and with bowed heads retired from the scene."



M. D. W. MOFFATT,

Of Murray Who Has Made a Fine Record in the Law School of the University of Chicago.

Another Utah man to successfully complete a college course in the east is M. D. W. Moffatt, of Murray, who returns from Chicago University this week with his degree in law. Mr. Moffatt finished the work in a shorter time than most students require to secure the degree, and comes back to his former home to begin his practise. He is well known at Murray, where he resided before going east to study.

NEWS of the LONDON STAGE

Special Correspondence.

LONDON, Aug. 19.—With next to nothing doing—though a deal preparing—at playhouses here—little is being talked of in London theatrical circles but the fiery attack which W. T. Stead has just made in his "Review of Reviews" on "The Spring Chicken," the musical play from the French which George Edwardes is now giving at the Gaiety. The piece is to be produced in the United States before long, so Americans will be able to decide for themselves whether Mr. Stead is justified in the head line which he used for his "roast," which is "Gomorrah at the Gaiety."

As a matter of fact, the author of "If Christ Came to Chicago" is a trifle late in the day with his denunciation, for "The Spring Chicken" has been running in the Strand for three months or more, and is one of the biggest successes in town. Mr. Stead, however, explains his tardiness. He says that as he did not wish to be prejudiced against the stage by seeing it at its worst from an ethical point of view, he has hitherto given the famous "Gaiety" a wide berth. It will be remembered that this writer started out to get his first impression of the modern playhouse only a few months ago and that he was badly shocked at the beginning by Mr. Pinero's "Wife Without a Smile," of which he wrote that he had been made to "laugh at hell."

* * *

Owing, perhaps, to its French origin, the present attraction at the London "Gaiety" has a fairly coherent plot. It gets its title from its hero. A young Parisian "advocate," married, is a model benedict during the summer, winter and fall, but in the spring his fancy turns to love in such a determined fashion that business and home ties alike are set at naught while he disports himself on the primrose path. At the beginning of the play—the spring being then approaching—we see him engaged in planning a little trip abroad for his wife in order that his gaieties may be unimpeded. On the scene, however, arrives the young wife's mother, who offers her daughter valuable counsel. There is only one way, the mother observes, to clip the wings of such a "spring chicken"—that is by means of a sleeping powder. She has tried it with excellent results with her own lord, who used to be "just the same"—the thing, we learn having been accomplished by surreptitiously sprinkling the powder over his food. She advises her daughter to adopt similar methods and the young wife does so. Meanwhile the barrister has made an evening appointment with one of his fair clients—a counters—for whom he is attempting to gain a divorce from her husband. The lawyer and the lady are to meet at a not too austere restaurant on the outskirts of Paris, where they are to have supper. Of course, the swain, affected by the drug, drops off to sleep just as things begin to get interesting, and equally, of course, the much relied on potion gets in its work on the wrong persons later in the play, with laughable results. Meanwhile, matters at the restaurant are made still livelier by the arrival there of the young wife's father—the first object of the "powder cure"—in company with the family housemaid, who has previously explained in the course of a song, that life in the French provinces being over-sedate she has "Just come up to Paris for a change." A pessimistic waiter who regales the audience with accounts of what he has witnessed through the keyholes of private dining rooms is another part of the evening's amusement.

Mr. Stead describes all this as a pestilent and pestiferous farrage of filth," and he goes on to speak of the "promiscuous adulterism" which reigns supreme on the stage of the Gaiety, and declares that the whole thing is "one long presentation of lust, unredeemed by a single spark of sentiment." He adds: "It is evil to the last degree. Everyone it nawing with vice, hinting at it, grinning at it, indulging in it. It is the morals of the cities of the plain served up in the Strand for the delectation of the most moral, the most virtuous community in the world."

Of course, such a broadside has not failed to draw indignant and virtuous disclaimers from the interested parties. Mr. Edwardes, after declaring that there is nothing whatever to object to in the Gaiety piece, points out that there are things fifty times worse in Shakespeare, while George Grossmith, Jr., who adapted "The Spring Chicken," affirms that his play can be described as nothing worse than frivolous.

The wonder is that those responsible for this latest musical show have thought it worth while to reply to Mr. Stead's attack, or that even so earnest a person as he should have done anything so futile as to make it. A London play can be suggestive up to almost any limit as long as it is tuneful and amusing—born of which "The Spring Chicken" is to a superlative degree. It would have been difficult, for instance, to tell the plot of "The Girl From Kay's" in a drawing room, and I, for one, have seldom seen a Gaiety show that didn't contain at least one song that was 'uncomfortable' if one was accompanied by a lady. London likes it. American cities are stricter about this sort of thing, however, and it will be interesting to see what the critics at home have to say about "The Spring Chicken."

CURTIS BROWN.

Musicians' Directory.

MISS CECELIA SHARP,
Piano Studio,
351 Constitution Building.
Telephone 2371-y.

GUSTAVE DINKLAGE,
PIANO MAKER.
Expert Piano Tuner and Repairer.
Address P. O. Box 905.
'Phone Carstensen & Anson Company.

GEO. CARELESS,
Professor of Music.
Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Fergus Coalter's Music Store.

J. A. ANDERSON,
Teacher of Piano.
Studied four years at the Royal Conservatory of Music at Leipzig; also two years with Leschetizky of Vienna.
Studio, Deseret National Bank Bldg. Suite 19. 'Phone 1483x.

CHAS. KENT,
Baritone.
In a rich mellow baritone, that teemed with quality and strength, Mr. Kent sang his solo and won the hearts of his audience with his perfect enunciation and fascinating expression. The strains of the melody, the simplicity and interpretation of the words all combine to create a selection as charming as rare.—New York Herald.
536-537 Constitution Building.

GEORGE E. SKELTON,
Teacher of Violin.
(Graduate from Trinity College, London.) References and Studio: Room 5, Board of Trade Building.

SQUIRE COOP,
Pupil of Godowsky and Busoni.
Piano, "Coaching in Vocal Repertoire."
Studio Deseret National Bank Bldg., Rooms 15 and 16.

ARTHUR SHEPHERD,
DIRECTOR SALT LAKE THEATRE Orchestra. Teacher of Piano and Harmony. Studio Room No. 3 Hooper & Eldredge Block, 49 Main Street. Phone 2151y.

HUGH W. DOUGALL,
Baritone.
Teacher of Voice Building and Artistic Singing. Pupil of Bouhy (Paris) and Heinemann (Berlin).
Studio: Clayton Hall, 109 Main Street.

MME. AMANDA SWENSON
Teacher Vocal Music.
The Old Italian School.
The GARCIA Method.
Studio, Clayton Music Store, 109 Main St.

JOHN J. McCLELLAN,
(Pupil of Jonas, Scharwenka and Jedlicska.)
Organist of the Tabernacle.
Piano, Theory and Organ.
STUDIO AT CLAYTON HALL.
'Phones 2108-k—Bell; 1863 Independent.

MRS. GRAHAM F. FUTNAM
Piano and Harmony.
Residence and Studio, 109 Fifth East.
'Phone 1179-y.
Pupil Oberlin Conservatory and Edward MacDowell.

C. D. SCHETTLER,
602 Templeton.
Cello Pupil of Anton Hekking and Jacques Van Lier, Berlin. Soloist at Nuremberg and New York Conventions. Instructor of Cello, Guitar, Mandolin and Banjo.

EMMA RAMSEY MORRIS,
Dramatic Soprano.
Pupil of Corelli, Berlin and Archainbaud, Paris.
Teacher of Correct Method; of Tone Production and Artistic Interpretation; Coaching in Opera, Oratorio and Concert. Open for Concert and Church Engagements.
413 South West Temple, Walker's Terrace.

J. J. TORONTO,
Piano and Pipe Organ Tuner.
34 A St. 'Phone 1151y. Graduate of New England Conservatory of Music, Boston, Mass.

WEIHE.
614 Constitution Building.
Concerts and Pupils.

WETZELL VOCAL STUDIOS.
Rooms 615, 616, 617 Templeton Building.
Mrs. Wm. A. Wetzell Mr. Wetzel.
Voice and Coaching. Sight singing and School methods.
Terms on application. Correspondence solicited.

Under New Management!

THE HOTEL MANITOU
125 East Third South

This Elegant Hostelry has been thoroughly refurnished with the best of everything, and will be a Home-like place to live. Everything the best. Terms reasonable. All are invited to call and inspect.

MRS. J. D LAFORGEE, Manager

UTAHNA PARK

Week Starting Monday, September 4th.
Empire Theatre Company in the Four-Act Comedy Drama,
A WESTERN GIRL.
Moving Pictures, Illustrated Songs, and High Class Vaudeville.
ADMISSION, 10 cents. Reserved Seats, 10 cents.

SEPTEMBER 7TH. SEPTEMBER 7TH.

Is the date. Watch the papers for particulars.

Utah Federation of Labor at Lagoon Labor day. Free clams for everybody.

OGDEN & RETURN, $1.00
Via D. & R. G. Sunday, Sept. 3.
Leave Salt Lake 10.25 a. m. and 1:45 p. m. Returning leave Ogden 7:00 p. m. Spend the day at the Hermitage. Finest Canyon Resort in the West. Plenty of stage accommodations up the canyon.

THE
New Grand Theatre
SALT LAKE'S MOST POPULAR PLAYHOUSE.

NEW MANAGEMENT.
Entirely Renovated and Redecorated, now the Prettiest House in the West.
MESSRS PELTON AND SMULTZER, Managers.
A. C. SMILEY, Asst. Manager.
Opens Monday Night Sept. 4
With the Original and Famous
Curtis Musical Comedy Company
30—PEOPLE—30.
In the Great Eastern Successes,
Monday, Tuesday and Wednesday Matinee and Night.
"A NEW YORK GIRL"
The Balance of the Week and Sunday night.
"FIDDLE DUM DEE"
OUR FUNSTERS:
CHARLES BURKHART, the Great Hebrew Comedian.
IDA HOWELL, the "Gainsborough Girl," Harrison Greene.
DAISY LYLE, Frank Mitchell, Barry Williams.
WESTERLY SISTERS, ALLIE WILLARD, MARLOW SISTERS, and Others.
FULL OF WITTY JOKES AND NEW SONGS.
Every one will be singing
"I'M LOOKING FOR A SWEETHEART," "MR. LAWSON FROM BOSTON," "MY SWEETHEART FROM SALT LAKE," "BILLY," "LET ME GO BACK TO DEAR OLD SALT LAKE TOWN," and others.
SEE THE FUNNY FUNSTERS AND DAINTY BROILERS
If it's at the New Grand, its always good.
Prices, 25, 50 and 75 cents. Matinees Wednesday and Saturday, 25 cents. Saturday matinee, children under 12 10c.

LYRIC THEATRE, W. B. EGAN, Manager.
SPECIAL MATINEE MONDAY at 3 p.m. (Labor Day.)
TONIGHT—TOMORROW NIGHT!
George H. Turner Presents
The California Girls
EXTRAVAGANZA COMPANY
In The Musical Comedy,
"THE GREAT WHITE WAY."
Fun, Music and Novelties Without End.
SEE THE ELECTRICAL SWINGS, THE DANCE OF THE HOURS, THE SILVER MARCH, THE GIRLS OF THE U. S. A.
Funny Comedians, Stunning Show Girls, Up-to-Date Vaudeville.
NIGHT PRICES—25c, 50c, 75c MATINEES, all Seats 25c.
Week September 9th, "DAINTY PAREE" Company.

Twice Daily 2:30 p.m. 8:30 p.m. PROMPTLY.
Show Grounds 8th S. St. and Main St.
PRICES 25cts
2 Days Commencing Thurs., Sept. 7.
The only high class Dog and Pony Show coming this year. The exhibition beautiful—a performance incomparable.
SEIBEL BROS.
DOG AND PONY SHOWS.

Introducing 200 of the finest trained animals in the world. A program replete with novelties.
WATCH FOR THE STREET PARADE,
Every Morning at 11 o'clock.
100 Thoroughbred Ponies.
75 Wonderful Dogs.
25 Marvelous Monkeys.
Doors open 1:30 and 7:30 daily.
Performances an hour later.
DON'T MISS THE PARADE.