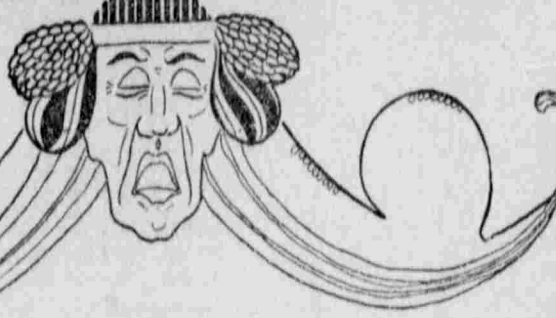


Dramatic



The long advertised summer opera season at the Salt Palace opens Monday night with a production of "Little Christopher." No expense has been spared in providing principals, chorus, orchestra and costumes, and the fact that Professor McClellan is to have charge of the music ensures first-class presentation of that end of the enterprise. Mr. F. H. Stevens, late of New York, does the staging, and plays the main comedy part. It is announced that the opera will run one week, and possibly two, and that 10 percent of the proceeds are to go to the Y. M. C. A. building fund. Following is the cast:

Christopher, Sallie Fisher
Captain Stammer, Fred Graham
O'Hooligan, F. H. Stevens
The Bey, Kenneth S. Kerr
His Vizier, J. Willard Squires
Juan, Harry C. Barton
The Mayor of Cadix, Joe Davis
Mrs. Block, Mabel Cooper
Guinevere, Lottie Levy
Pepita, Jessie Trent
Hannah, Ida Due
Imogene, Ruth Wilson
Lola, Ethel Best
Mercedes, Kate McAllister
A Jay Girl, Ethel Best
Policeman, Will Parr
First officer, Richard Evans
Second officer, Richard Evans

Act 1 is located in Spain at the 40th anniversary of the Columbus fete.
Act 2 shows the private domain of the Bey of Barataria, while act 3 is located at the World's Fair on the Midway Plaisance.

The members of the chorus are Misses Ethel Best, Margaret Harley, Emily Larson, Effie Wilson, Eva Winberg, Nan Calhoun, Alice Foster, Ten-Ten McAllister, Kate McAllister, Una Pratt, Olga Pratt, Herta Jensen, Messrs. Roman Johnson, Earl Clayton, Bert Margeris, Lawrence Beck, Abbie Brain, Will Phillips, Al Whitman, W. C. Fox, Ray Weller, Harry Shepherd, Dick Evans, Than Smith, Shady Stringer, Jack Farrell.

The orchestra under the direction of Prof. J. J. McClellan, will consist of the following players:
First violins, Master Arthur Pederson and Prof. Emil Muller; second violins, T. J. Fanning; viola, Alfred Rhordam; cello, James Olson; basso, Fred Bosley; alto, Peter Bendixen; clarinet, G. Erickson; trombone, H. Montgomery; first cornet, W. Leslie; second cornet, H. Johnson; first horn, Chris Jenson; second horn, Fred Atkins; tympani drums, Major Deering.

Our theater goers have already evidenced a high degree of interest in the first appearance in this city of America's only actress-manager, Miss Amelia Bingham, who will present her company at the Salt Lake Theater on Thursday night, June 25th, for an engagement limited to three nights and a Saturday matinee.
"The Climbers," Clyde Fitch's celebrated play which, though never previously presented here, ran for 509 nights at the Bijou Theater, New York, has been selected by Miss Bingham as the medium for the introduction of her company to our play goers. It will be repeated at a special priced matinee on Saturday. On Friday and Saturday nights Miss Bingham will present "A Modern Magdalen," a powerful play of modern life by Haddon Chambers; this was the second success of Miss Bingham's career, and it enjoyed a run in New York of over five months.

Everybody has read of the success won by "The Climbers," for it established the popularity of the author, and put Miss Bingham in the front rank of present day play producers. It tells the story of a high-minded, noble woman who strives to live up to her high ideals, although disapproved by her unhappy marriage and retarded in her attempts by her mother and frivolous sister, who, with the assistance of three social schemers, are trying to force their way into the "400." The play begins with the return of this frivolous widow and her daughters from the fashionable funeral of the husband and father. It is soon found out that the husband has died bankrupt and that the son-in-law, the husband of the heroine, is dishonest. His wife makes heroic efforts to save him from the consequences of his misdeeds, assisted by a friend of the family. Love develops between the wife and the latter, but is nobly mastered. The play contains much brilliant wit and breezy comedy of an unusual and mirth provoking sort.

"A Modern Magdalen," by the author of "Captain Swift" and "The Liar," is an extraordinary drama that realistically relates the story of a young woman, Katinka Jenkins, who voluntarily sacrifices her honor to save the life of her sister and stay the tottering fortunes of her father, a luckless drifting creature, who loses position and income through drink. Katinka, rather than marry the coarse money lender, whose suit is urged by her father, leaves home and secures the protection of a wealthy club man. Her family, secretly supplied by her with money, are placed in comfort and the invalid sister is restored to health. Nevertheless, when they discover the secret of Katinka's existence, they turn from her in scorn. In despair, she seeks to end her life, but the attempt is frustrated by a lover of her childhood, who points out a way redemption through service as a nurse upon the battlefield.

Miss Bingham has provided for both plays elaborate scenic equipments and a number of new gowns by Worth and Paquin of Paris. The company assembled for the presentation of "The Climbers" and "A Modern Magdalen" are a guarantee of excellent acting. The notable group includes Lillian Luckaye, W. F. Abington, Ernest Lawford, James Carey, James Kearney, George Spink, Carl St. Aubyn, Bijou Fernandez, Frances Ring, Adelyn Wesley, Maud Turner Gordon, Helene Lackaye, Lillian Wright and Georgia Cross.

THEATER GOSSIP.

Miss Zeffie Tibbory, of Nat Goodwin's company, has been engaged by Viola Allen for her production of "Twelfth Night" next season.

A feature of Henrietta Crossman's production of "As You Like It," next season, will be a chorus of 60 male voices. This is the largest chorus ever employed in Shakespeare's play.

Klaw & Erlanger have engaged Henry Woodruff to play the part of Ben Hur in their revival of this play, with the Drury Lane, London, production, at

the New York theater, in September.

Madame Modjeska has returned from her visit to her old home in Poland. She will summer at her ranch in California and may appear on the stage next season, limiting her performances to the Pacific coast.

The many friends of Madge Carr Cooke will regret to learn that she is not with the Amelia Bingham company on the western trip. Her place has been filled by the well known actress, Bijou Fernandez.

Clay Clement, who is widely known in the middle west and south as a clever actor and playwright, is said to have forsaken the stage to retire with his wife, Karra Kenyon, to their Texas ranch. Among the plays in which Mr. Clement was well known was "The Old Dominion."

Al Hayman, the head of the American Theatrical syndicate, and Mrs. Hayman recently witnessed a performance by the Neil-Frawley company, at the Theater Royal in Calcutta, and congratulated Mr. Frawley upon the splendid artistic success attained by the organization. Mr. and Mrs. Hayman are at present on a trip around the world.

Daniel Frawley and his company have successfully undertaken the most extensive Oriental trip ever attempted by any theatrical organization. He has commenced an engagement of seven months in Australia, giving his first performance in Melbourne Monday, June 1. Upon its return to the United States the Frawley company will be under the management of the Neil-Morocco enterprises.

Henry Miller denies the story that



SALLIE FISHER,
as Christopher in "Little Christopher."



MABEL COOPER,
as Mrs. Block in "Little Christopher."

he and his wife Bijou Herron, have been separated for ten years and that Mrs. Miller is to return to the stage next season. "Mrs. Miller has been abroad with our children, who have been at school there," said Mr. Miller. "I have seen her every summer. She is going to bring the children home now that their schooling is finished. I shall make a hurried trip to London to see about a play, but I shall return immediately."

Clyde Fitch is apparently in good spirits. A week ago he sent a postal card to Manager Dillingham in New York bearing a photograph of himself and his favorite spaniel. The scribbling on the card reads as follows:
"Dear C. B. D.: I finished the play today! Picture of the guilty author and the dog it's being tried on. (Notice satisfied expression of the dog—the small one. Yours truly, Clyde Fitch.)"

The play referred to is "Her Own Way," a comedy which Mr. Fitch has written for Miss Maxine Elliott, who will star in it next season.

WOULDN'T FIGHT THAT WAY.

One of these furious leaders at the south declared that if we would secede from the Union there would be no war, and if there should be a war, we could "whip the Yankees with children's popguns." When, after the war this same gentleman was addressing an audience, he was asked by an old, maimed soldier: "Say, Judge, ain't you the same man that told us before the war that we could whip the Yankees with popguns?"
"Yes," replied the witty speaker, "and we could, but, confound 'em, they wouldn't fight us that way."—Gen. John R. Gordon, in Scribner's.

SHARPS AND FLATS

One of our leading musicians—a man in all ways qualified to render judgment—says of Dr. Browne's visit to Salt Lake: "Dr. Browne's coming was met with such a chorus of acclaim from social and educational circles—indeed his welcome must have struck him as a sort of hysteria on our part—that the opinions of the really critical as to his achievements were altogether swamped and unheard. But now that all the fan-fare has died away, permit me to say that Dr. Browne received praise for what was secondary in his work, and that which came first was only casually mentioned. By that I mean that Dr. Browne, as a composer, ought to be ranked above Dr. Browne

as a performer. I can think of a number of organists who can outplay him—Lemare is one of them—but I can think of very few who could write those charming songs of his that Miss Ramsey gave, to say nothing of his "O Paradise," arranged into a vocal duet with the organ, piano, violin and viola rendering a sort of obligato. Too rarely does Salt Lake have the chance of hearing such selections. The doctor also deserves our special thanks for giving us the Caesar Frank number. This Belgian master is but little known here, but he only needs the rare sort of introduction that Dr. Browne afforded him, to make him one of our favorites."

At the regular organ recital at the

Tabernacle next Friday, June 26, John Robinson will render the aria from St. Paul, "O God Have Mercy."

Prof. Rudcliffe gave the Congregation church organ a careful overhauling, so that it was in good trim for Prof. Lemare and Browne. But the instrument has not been taken down and cleaned since it was built, and this ought to be done. Organs ought to be thoroughly cleaned periodically. The French reeds in the Congregation church instrument are much admired by visiting organists; both Prof. Rudcliffe and Browne claim that the most perfect reeds are to be found only in France, while the best diapason stops are made in England.

Printing concert programs on silk is something new in this city; but perhaps the example set at last Tuesday's organ recital will be honored occasionally hereafter.

Udell's band has a good program arranged for tomorrow afternoon's Liberty park concert. It will include "Hia-

rolls. It is claimed that the Aeolian company will be able to absorb all of the patents covering the "Aeolian and one" machines now on the market. This will be followed by a consolidation into one mechanism of all the best features of the different machines, giving a resultant that ought to be nearly perfect.

Several photographs have been taken of the console, or key desk of the Tabernacle organ, by Johnson, one of them with Expert Hegeland of the Kimball company standing beside the desk, and one with Organist McClellan on the seat in front of the keyboard.

The great Newberry organ at Yale university is dedicated today, and will be used during the commencement gatherings the coming week. This instrument is supposed to include all that is new and best in organ construction, and has cost the donor at least \$25,000. Prof. Sanford prepared the specifications, which are held to be unique in organ building, and the instrument is certainly the only one in the United States to have an open 44 foot diapason. The height of the hall easily admits of this. The builders are Hutchinson & Votey of Boston, who were given carte blanche. The organ is located in Woolsey hall, named after the late President Theodore D. Woolsey of the university.

Comic opera may be dead, but evidently the greatest of all comic opera librettists is still alive and as usual kicking. The latest issue of the Pall Mall Gazette to arrive from London contains this characteristic letter: "To the Editor of the Pall Mall Gazette:—Sir, There is a line in your issue of yesterday that must have sent a thrill of joy through many a worthy home. I refer to a line in an article headed 'A Naval Battle,' in which I am referred to as the late W. S. Gilbert. I am always sorry to spoil sport, but common candor compels me to admit (reluctantly) that I am still alive. Yours faithfully, W. S. Gilbert, May 15th."

A writer in a German newspaper tells a Patti story which we do not remember to have heard before. Patti's father, who was a tenor, came back from the theater one day in a depressed state of mind, after making a conspicuous failure in a new opera. He asked his three daughters what they would do if they suddenly lost their voices, and had to resign all hope of winning fame as singers. Carlotta declared that she would kill herself, Amelia that she would go into a convent, but Adelina said, laughing, "I should be that; all to be quit of play-acting and making merry once and for all." The fates of the sisters were curiously different from their desires, for Carlotta's lameness prevented her appearing upon the stage at all, and Amelia did not sing in public after she married Maurice Strakosch, while Adelina, now in her sixties, is as great a popular favorite as ever.



FRED GRAHAM,
as Capt. Glimmer in "Little Christopher."



F. H. STEVENS,
as O'Hooligan in "Little Christopher."

watha." "The Awakening of the Lion," a serenade for saxophone and flute by Messrs. Mackay and Bendixen and selections from "Little Christopher." Last Sunday's concert had from one to three encores for each number. It is claimed, by the way, that Hiawatha is a deliberate corruption of the Flower song from "Faust."

Arthur Shepherd has a piano pupil living out in the country, who is a remarkable sight reader. She is able to play the Bach fugue with an ease and proficiency that is surprising.

The sale of pianos is to be pushed by the local dealers. One house has just got in two circle 25 pianos, a second has 15 pianos at the depot, and the other houses are stocking up. Collections are fair.

The manufacturing and publishing departments of the musical world are much interested in the suits before the courts to establish whether or not musical copyright covers the perforated sheets or rolls used in the piano and organ playing machines. If the courts hold the copyright covers the machine



AMELIA BINGHAM,

The Famous American Actress Manager, Who Will Appear Here With Her Full New York Company Next Week.

BRONSON HOWARD ON STUART ROBSON

Writing of the late Stuart Robson in the June issue of the Theater Magazine, Bronson Howard, the well known playwright, says:

"My personal acquaintance with Robson began in 1886, when I met him and Mr. Crane to arrange for writing them a new comedy. I recognized at once in that first interview that I was dealing with two men of the highest artistic instinct.

"Months afterwards, at another meeting, to read the scheme of the comedy, both of these men were deeply shocked; both reminded me most earnestly that they were strictly comedians.

"Mr. Crane said that his proposed character reached, at one point, the purities of tragedy. I thought 'purities' was a very good word and bowed my acknowledgments. Mr. Robson said that I was sending the second act with a pathetic scene for him almost calling for alex music, while neither of them, in their whole career as partners, had ever done anything but the broadest comic work, even in Shakespeare."

"Well," I said, "if Shakespeare were here he would agree with me, and he'd give you much harder work to do than I can! They both gasped, but yielded to my determined persistence. The position assumed by these men in this interview illustrated a peculiarity of nearly all great artists that I have ever known."

"Tillike a commonplace actor, they usually doubt their own powers, because their ideals of art are always above what they or anyone else can possibly reach. No one in the German comedy 'The Henrietta' ever doubted the power of Crane, when he sprang at his son's throat, nor the pathetic subtlety and deep feeling of Robson, when, in the 'Lamb,' he sacrificed his own happiness and threw the bundles of letters, incriminating his brother, into the fire at the end of act II."

"Here was another point like that in 'The Astray,' where Robson, by entirely, however, appeared to be exceptionally good. Three concerts will be given in one of them about 2,000 public school children will sing. The orchestra of 150 will be the largest ever heard in Baltimore, and the combination chorus will also be a record breaker for that city. About 6,000 singers from New York City, Brooklyn, Philadelphia, and other cities will participate in the festival. The city will be decorated, and there will be processions and banquets. One of the great features will be the contest for prizes, one of which was presented by Emperor William."

President Roosevelt has promised to attend the Baltimore music festival this week and to make an address. It remains to be seen whether he will follow the example of the German emperor and advise the Maneressengereine as to what they ought and what they ought not to sing. As a rule, it must be admitted, the great composers are conspicuously absent on the programs of these societies, although not a few of them (Mendelssohn, Liszt, Franz, McDowell, etc.) have written admirable works for small male or mixed choruses. The Baltimore program, however, appears to be exceptionally good. Three concerts will be given in one of them about 2,000 public school children will sing. The orchestra of 150 will be the largest ever heard in Baltimore, and the combination chorus will also be a record breaker for that city. About 6,000 singers from New York City, Brooklyn, Philadelphia, and other cities will participate in the festival. The city will be decorated, and there will be processions and banquets. One of the great features will be the contest for prizes, one of which was presented by Emperor William."

Some dignified folks seem to have suffered diabolical tortures at the thought of such eminent singers as Nordlon and Edouard de Reszke and bearing at Dusseldorf, "Venice in New York" in the Madison Square Garden. It was, indeed, an unparadisean offense. Such vocalists should never appear except at the Metropolitan Opera house, where a seat costs \$5. To give people who cannot afford to pay more than 50 cents, a chance to hear them is an offense against all the laws of good taste and decency, and ought to be prevented by the police force."

Madame Adelina Patti has arranged to leave England about the middle of October for New York, where she will give her first concert on November 2. Her tour in America and Canada will occupy six months.

A remarkably accommodating opera composer is Ruggiero Leoncavallo. He has composed two endings for the opera "Pagliacci," which he has written for the German emperor, the new King of the Belgians, and has asked his royal patron to decide which he wants.

Letters received here by the friends of Miss Emma Lucy Cairns in Paris, indicate that that young singer is hard at work studying music, French and acting. She returns to America in the fall to resume her studies under Mme. Ashforth, under whose care her trip abroad was taken.

Grace Van Studdiford, who will make her first appearance as star in Florenz Ziegfeld's production of the new Dr. Kever and Klein opera, "The Red Feather," will soon go to Paris.

Edwin Foy has been forced by an attack of rheumatism to abandon his intention of appearing this summer on the New York Roof and has gone to the Arkansas Hot Springs to regain his health.

dence, so to speak; and Robson, in perfect silence, held the audience breathless, master of the situation, and of those who were watching him.

"I write this with that peculiar gratitude which an author feels, when he himself retires from a situation, leaving an actor alone with his audience to secure his own personal triumph. Are actors creators?"

"I have always answered 'yes' to that question. Two incidents connected with the ante-production history of this comedy carry a lesson from great artists to their successors on the stage."

"After finishing the third act I received a letter from Mr. Robson, written on behalf of his partner, Mr. Crane, as well as for himself, urging me not to make their parts so prominent in the last act as to take interest from the other characters, or to injure the general artistic balance of the play."

"Authors are seldom burdened with letters like this, even from great actors; they never receive them from little ones."

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