



There are any hope that Salt Lake will be better in the future than she has been the past two seasons in the quality of her theatrical attractions." This was the question recently propounded by a representative of the "Empire" in New York. Mr. Alf Hayman at his office in the great metropolis is in a position to answer such a question. Mr. Hayman. Years ago, when he was a young man, he had many theatrical interests in San Francisco, and when every great success brought him to New York was certain to be sent across the continent. Mr. Alf Hayman was the man chosen to go in advance of the companies and Salt Lake knew him very often as the representative of such plays as "The Wife," "The Charity Ball," "Men and Women," and attractions of a similar grade. On the transients of the Hayman interests to the East he settled down to a desk in the Empire Theater, where he limits his energies to heading the out of town tours of such of Mr. Frohman's companies as John Drew, Maude Adams, Henry Miller, Mrs. Leslie Carter and W. H. Gillette. He keeps in the closest touch with each of the organizations whether it is playing in Jersey City, New Orleans or Chicago, and by turning to a big route book on his desk he can tell at a glance where any one of his attractions was located on the previous night, and the exact dollar of its receipts. He is in fact one of Mr. Frohman's ablest captains and besides does an enormous amount of press work for the New York theater in the interests of the several Frohman theaters.

Mr. Hayman pondered a moment over the "News" man's inquiry, and then said: "I wish I could say something more hopeful to you than I am able to, but the truth is that we think much more now of sending our New York companies east than west. We have a theater in London and you know what a London success means. Take for instance Mrs. Leslie Carter's "Zaza" company. There are forty people in it and if we were to send it to San Francisco, it would cost on an average of \$140 a week for the round trip, for railroad fare alone, with the chance of only playing in two cities after leaving Chicago, namely, Denver and Salt Lake. In Salt Lake this same company would cost for less than half of \$140 a week, and get their food and lodgings thrown in en route, and if a London engagement is a success the run is unlimited. You can see the disadvantage of Salt Lake is under in this respect. The way is exhausting to the people, particularly the ladies, and the financial position turns the scale. I do not mean that the western tours will be abandoned altogether by Mr. Frohman. The San Francisco people make very good offers to stars like Henry Miller, John Drew and Mr. Frohman's company which plays "Because She Loved Him So," a comedy in which Mrs. Leslie Carter and Annie Irish appear. They go out this spring or summer, and of course call at Salt Lake, but I doubt whether Gillette, Mrs. Carter or Maude Adams will do so. It is a cold matter of business, you are aware, and we have to go where there are the most dollars to gather."

#### NANCE O'NEIL'S FIGURES.

Mr. Hayman added that it might be the Henry Miller and his company who will be in Salt Lake coming or going to the coast. The figures of the Nance O'Neil engagement had been read in the East with astonishment, and Mr. Hayman was anxious to see what his company could do for a week with a tightly change of bill, rendering "Histrionic," "The Liars," and his new play, "The Only Way," and one or two others which he has in his repertoire. Salt Lake has been reached as yet. John Drew would render only one play here, "The Tyranny of Tears." "Because She Loved Him So" would put in one or two nights and Maude Adams, who was already on the road, would be billed for three nights in Salt Lake.

#### GILLETTE'S ODDITIES.

Mr. Hayman is a close friend of the brilliant actor and actor, W. H. Gillette, and he described in an interesting manner how that erratic genius wrote his plays. He said the various acts of "Secret Service" were jotted down on scraps of paper, or on his cuffs, just as ideas happened to strike him, and that after he had gotten all his notes together, he often ran into Mr. Hayman's office and asked for the loan of a lady typewriter long enough to dictate a scene or an act.

"He sat down there at that table," said Mr. Hayman with a laugh, "and read off his notes to my typewriter, and I felt that I was listening to what was destined to be one of the most brilliant dramatic successes of our time."

While in New York, the representative of the "News" spent an interesting afternoon looking old dramatic and musical friends with whom Salt Lake is very familiar. Mr. and Mrs. Bob Easton live in cozy style on Lexington avenue. Bob sings two songs regularly every Sunday afternoon during the Mormon Church services at Brooklyn, and at night he is a soloist in a Methodist church which pays him a salary. He is studying hard, but finds time to sing at various receptions and concerts, and has just been admitted a member of the Bankers' Club. Hugh Douglas, who is studying music, leads the congregational singing each Sunday afternoon in the Mormon service. H. E. Krouse, our old time "Lily Theater" where he is rehearsing an opera company for a road tour. Howard Kline is playing leading man to Phoebe Davis before in "Way Down East," and both are very popular. Jos. Grissie, an Irishman, has an offer to play in the Manhattan Theater and is concerned in the management of Anna Held, besides supervising the "Way Down East" production. Jennie Hawley is with Alice Nielson, and while she has but a small part in "The Singing Girl," she commands a great deal of attention for her beauty of face and costume. Eugene Cowles in the same opera, sings grandly as ever, but is growing stout. Lottie Levy is singing with the "Quo Vadis" production, one of the great successes that had not yet reached New York. She was encountered by the writer accidentally at the railroad depot at Columbus, Ohio, and was naturally delighted to see anyone from home. She said she would be glad to be in Salt Lake again this summer. An old friend whom Salt Lake music lovers will remember is Signor Tagliapietra, who once carried Salt Lake by

storm as baritone in the Emma Abbott Opera company, "Tag," as he was familiarly known, long since retired and now conducts a singing studio on Forty-second street, though his friends say he devotes much more time to horse racing than to music. Frank Gillespie, once secretary of the Chamber of Commerce here, and who used to dabble in amateur opera considerably, is still figuring on water power enterprises, and

#### LATEST PICTURE OF OLGA NETHERSOLE.



Miss NetherSOLE declares she will play "Sapho" on the road, despite the adverse criticism of New York, but the officials of many cities, including Mayor Thompson of Salt Lake City, have different views on the subject. She is convinced that the general effect of the play is moral and its result good though the police magistrate of New York City unfortunately takes another view. Since she was prohibited from playing "Sapho," Miss NetherSOLE has fallen back on "The Second Mrs. Tanqueray" which is drawing crowded houses to Wallack's theater. Miss NetherSOLE's manager is Marcus Mayer, a gentleman very well known in Salt Lake; he shared with the actress the golden harvest she reaped from "Sapho" and will share her punishment, if the superior court decides that a punishment is to be imposed.

He said he will never feel satisfied till he "makes his stake" and is able to settle down in Salt Lake. Mrs. Silva, who used to appear in opera and concerts, lives with her husband in a swell section of the city, but we did not learn what pursuit the major was following. He left Salt Lake, it will be remembered, as manager of Oscar Ellason, on his first eastern tour.

We have had "The Old Homestead" many times of late years, but not for twelve years with Denman Thompson himself in the central role, and his return Monday night will be made a notable occasion. "The Old Homestead" is written without the usual dramatic rules, as there is no villain, no melodramatic hero, no lovers, no murder, no lost will, and no thrilling climax. The interest is maintained in a simple manner by the revelations of human character, by real people who touch the heart with genuine pathos, bubbling humor, songs that we like and homesick wit. It is a stage picture of goodness, piety, and faith in human kind, without a coarse suggestion, and Thompson, as "Uncle Josh," gives the most natural and faithful of all stage creations.

The old favorites of the Grau Opera company will have a warm reception next Monday night. Stanley Felch, the well-remembered comedian, Miss Mortimer, the soprano, and Mr. Pache, the tenor, all have numerous friends here, and the new members of the company,



STANLEY FELCH.  
Grau Opera Co.

Lightly illustrated in it. The play of "Mr. Smooth" is simple enough, but it doubtless serves the purpose for which it was written. A young man with more nerve than anything else introduces himself under the name of another man to a rich retired banker. The man whose name he has taken turns up at an inopportune time, and the hero is kept busy dodging detectives and inventing stories to keep from getting found out, while he woos and



ELOISE MORTIMER.

Soprano of the Grau Opera Company.

notably Miss Minnie Emmett, the mezzo, Miss Gallard, the contralto, Mr. Lett, the basso, and Mr. Swickart, the baritone, are all said to be on the same grade. Miss Emmett is the new singer who captivated Los Angeles by her fine voice and stage presence. The company renders "Wang" every night next week with matinees Wednesday and Saturday. During the next two weeks the following operas will be presented: "Paul Jones," "Erminie," "The Gondoliers," "Olivette," "La Perichole," "Said Pasha," "Mikado," and "Martha." The sale is now going on at the Grand and a handsome house is assured for Monday evening.

On Thursday, Friday and Saturday, March 22nd, 23rd, and 24th, Willie Collier and his supporting company will appear at the Salt Lake Theater in his new and successful farce, entitled "Mr. Smooth."

Everybody who saw his performance last season remembers his exceptionally clever work in the laughable "Man from Mexico," and reports that have reached here seem to indicate that "Mr. Smooth" is as funny a vehicle as its predecessor. Mr. Collier is the author of his new piece, "Mr. Smooth," and his ability as a conceiver as well as an interpreter of farce is said to be demonstrated.

wins the banker's daughter. Fortune scapes at last with his heart's desire and a fortune into the bargain. The complications are said to be extremely cleverly wrought out and Mr. Collier dispenses the fun as he goes along, and most of it is simply indescribable in cold prose.

The second subscription concert of the Orpheus club occurs in the Congregational church on Tuesday next. The full program is as follows:

1. As the Dawn ..... Cantor Orpheus Club.
2. Recitative and Aria from Acis and Galatea ..... Handel Mr. George Crampton.
3. Prayer and Aria from Der Freischutz ..... Webber Miss Ferrin.
4. Piano Duet ..... Miss Flanders and Miss Elvick.
5. Spanish Serenade ..... Hancock Orpheus Club.
6. (a) Wolfram's Address to the Evening Star ..... Wagner (b) The Two Grenadiers ..... Schuman Mr. George Crampton.
7. Selection ..... Miss Ferrin.
8. Stars of the Summer Night ..... West Orpheus Club.
9. Piano Solo ..... Miss Flanders.
10. Selection ..... Mr. George Crampton.
11. King Waldemar's Chase, De Loren Orpheus Club.

#### THEATER GOSSIP.

William Ingersoll is with W. H. Crane in St. Louis.

Sir Henry Irving is back in New York with his "Robespierre."

Burt Haverly, the well-known actor, was locked up in Boston last week on complaint of a hotel proprietor there, who claims he owes him a board bill.

Sir Henry Irving smashed all records to pieces during his Chicago season just closed. It is stated that in three weeks his total receipts amounted to \$75,000.

It is proposed to give theatrical performances for the benefit of the Deseret arch fund, and Sir Henry Irving has come forward as one of the first actors to volunteer. According to the elaborate plans as to cast and plays, dozens of prominent stars will be in the com-

pany and successful pieces presented. Forty performances are to be given.

Pretty Belle Archer and her jolly company of comedians, vocalists, dancers, burlesquers and specialty artists, who have created such a favorable impression in the presentation of Hoyt's merry concoction of melody and mirth, "A Contented Woman," are booked for an early appearance at the Theater.

Not much noise has been made about the celebration of St. Patrick's day at the Theater tonight, but the committee in charge say that they will be disappointed if a thousand dollars is not cleared up as a result of Father Cashman's lecture. The gentleman is noted as an eloquent advocate of the Catholic faith, and his lecture will be interspersed by musical selections from a number of Salt Lake's most talented singers and performers.

Ada Rehan began her spring tour under the direction of Klaw & Erlanger at Ford's Opera house in Baltimore last Monday evening. She will present "The Taming of the Shrew," "As You Like It," "School for Scandal" and "The Country Girl." This selection from her large repertoire will afford her the opportunity to appear in parts which she regards as among her best—Katherine, Rosalind, Lady Teague and Porgy.

#### MUSIC NOTES.

"The Idol's Eye" is in its ninth week at the Tivoli in San Francisco.

A. H. Peabody, director of the Orpheus, is still under quarantine.

The Home Operatic club will repeat Pinetree in Christensen's hall on April 7th and 8th. The opera was a decided musical and financial success in the Nineteenth ward. The manager's report shows receipts of \$470, with an expense account of \$154.

Alfred A. Farland, the noted banjoist, is booked for a recital at the First Congregational church on the evening of March 20th; he will be assisted by local talent. Mr. Farland's playing on the banjo is said to be a revelation, and he renders the most classical numbers in a fine case that he does plantation melodies.



WILLIE COLLIER.

## MUSIC IN BERLIN.

#### Special Correspondence.

Berlin, March 1, 1900.—The Royal opera house was the scene last Saturday evening of the first performance of "Cain and Abel," d'Albert's new opera. The house was sold out early, and the audience assembled was one entirely in sympathy with the eminent artist's creation. At the close of the opera, which is in one act, d'Albert was called before the curtain several times and given an ovation. The libretto stays closely by the story, as told in the Bible, and is intensely dramatic, especially where Abel, after strewing flowers on the altar and lighting the fire under his offering to the God of Heaven, is told by his brother Cain to put out the fire, and when Cain, with a huge club, destroys the altar, and turns upon Abel and slays him, it grows intensely exciting. The unseen voices, that make life nearly unbearable for the first murderer, after he has committed his deed, make the greatest dramatic climax of the opera. "Cain," "Cain," "Cain!" comes from every part of the stage in varied tones and inflections, and in such weird profusion that one is dazed with the dread of crime, and its sure and terrible punishment. Madame Reine was an ideal "Eve"; the luscious tenor Gruning played "Abel" in his accustomed time way; Hoffman was at home in "Cain's" part; Wittekopf played the dignified part of "Adam" and Modlinger was a capital "Satan." The music is splendid, and much in Wagner's style. Yet d'Albert is that great that he does not have to borrow ideas from anyone. His instrumentation is verily superb. In fact I have heard but few operas that are more effectively scored; of course Wagner must not be considered now. "Hansel and Gretel," the fairy opera of Humperdinck, was given as the second part of the evening and in a manner certainly refreshing.

#### WAGNER'S ANNIVERSARY.

The performance of Wagner's "Tristan and Isolde," given on Tuesday, Feb. 13th, (Wagner's death occurred seventeen years ago this night) was the grandest opera it has been my pleasure to hear.

Fraulein Planchinger, of the "Stadt-Theater," Strassburg, as the "guest" of the Royal Opera, made a great success of the difficult role of "Isolda." She was recalled a dozen times during the evening, and is one of the most thoroughly artistic vocalists on the continent. She is a musician, too, not alone singer, as so many in this world are, and her superiority was shown in many ways during the evening. Her "Ode to Love" can never be forgotten. Gruning was "Tristan" and fully equal to his task. The performance began at 6 o'clock and ended at 11; the orchestra was enlarged to eighty men, and some of the nobility were seen in the royal boxes.

Ossip Gabrilowitch (show did he ever survive that name?) a youthful genius on the piano, has been making great successes of his Berlin recitals. He is as handsome as he is musical, and has acquired a lofty height in his short career.

D'Albert and Hugo Becker, (cellist) gave a "Sonata Evening" at the famous Singakademie, on the 15th, with best results. They performed Beethoven,

Brahms and Strauss (Richard) sonatas. At the last recital of Emil Sauer, the noted pianist, in the Singakademie, he was compelled to give several encores after the conclusion of the program. The audience would not leave until he had favored them.

Franz Ondricek, the Australian violinist, made a fair success in his concert in Beethoven hall last evening and the 14th. His tone is very rough—one could truthfully say, scratchy—and his technique was not as clean as could have been expected. The critics were not at all complimentary to him, and tore his accompanist, Mr. (7) Sally Lieblich, to shreds. Sally didn't know his work would be so seriously considered or he would have better prepared his accompaniments, which often hindered Ondricek very much.

In Beethoven hall, Thursday, the 15th, D'Albert gave a concert of his own compositions, with the assistance of his wife, Hermine D'Albert, soprano; Prof. Becker, cello; and the Philharmonic orchestra. The program embraced: "Overture and first scene" of his first opera "Geront"; the piano pieces, "Intermezzo" and "Waltz," of which he played bewitchingly; "Concert Scene" for soprano and orchestra; "Concerto," cello and orchestra; four songs sung by his wife, and the "Overture" to the second act of "Geront" by orchestra.

Rebeck, with his famous Philharmonic orchestra (which H. von Bulow formerly conducted) gave a "Wagner Evening" on the 15th, in memory of the immortal Wagner, with numbers from his operas: "Joestdaemmerung," "Parsifal," "Isolda's Love's Death," from "Tristan and Isolde," "Flying Dutchman," "Siegfried," "Meister-singer," "Lohengrin" and the "Dream" (violin solo played by Concert-master Buechtele) and a "Pauze" overture. It was one of the richest feasts, and the splendid conductor was given ovation after ovation. "Dreams" was repeated as encore, and young Buechtele made a hit. The orchestra is beyond criticism when in the mood it was in that evening. The last "Barth, Wirth and Hausmann Trio" concert comes off April 6th.

Prof. Hall's quartet gives another series of "Popper" quartet evenings, March 11, and April 1. They will be assisted by "Father" Joachim and others.

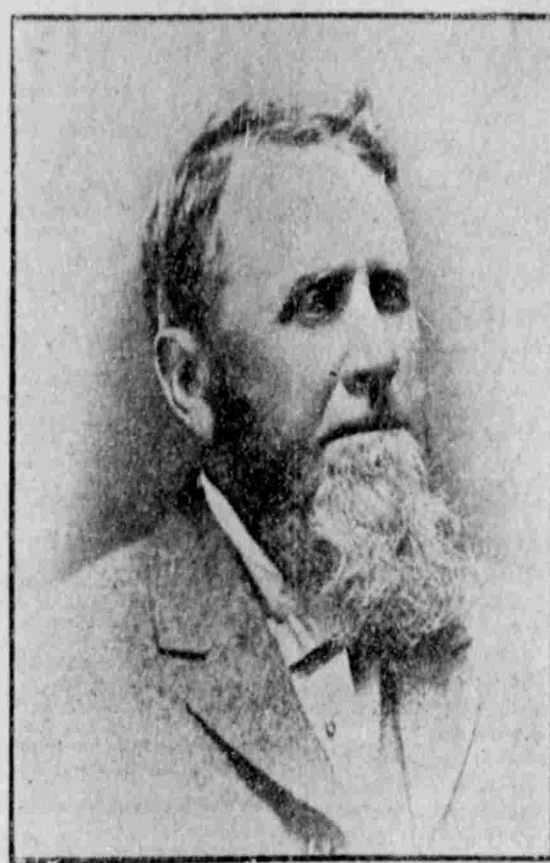
Next Monday the ninth concert of Nikisch's takes place at Philharmonic. His soloist will be Irma Saenger-Sethe (violin). The opening "rehearsals" in this series are given on the previous Sunday at noon and are always packed.

A little girl pianist of 13 or 14 years is highly spoken of in the press. She played last week at Beethoven hall. Her name is Paula Sallit and has the greatest promise. One critic says: "The concert of Paula Sallit's belongs to that small number where one likes to stay through to the close."

In the Royal Spanish theater in Madrid, Wagner's "Walkure" was given last week with success. "Hansel and Gretel" was given in Paris recently. The composer was engaged to conduct the work.

At a dinner at Prof. Xaver Scharwenka's the other evening, I had the honor to meet a leading Swedish musician, Herr Klever, the pleasure again of seeing young Hochmann, the pianist I have told you of, and also a very fine French pianist, now finishing with Scharwenka. Prof. Scharwenka was in his happiest mood, and kept the company in the best spirits. It was a

## OLD SALT LAKERS.



WILLIAM JENNINGS.

William Jennings, whose name will always occupy a prominent page in the early financial history of Utah, was born in Yardley, near Birmingham, Worcestershire, England, on Sept. 13th, 1823. He came to America when he was 24 years of age and fell in with some Latter-day Saints at St. Joseph, Mo. He married one of their number, a Miss Jane Walker, in 1851, and through this marriage was led to come to Utah in the following year, though not at that time a member of the Church. His keen business instinct was early manifested by his having purchased a stock of goods before starting, and these sold so readily on his arrival in "the valley" that he obtained a handsome little capital for those days, on which to make his real start in life. He joined the Church soon after he came to Utah, and filled a mission to the Carson valley in the year 1856. Returning the following year, he entered into a number of business enterprises which developed with years, and which in time made him one of the strongest financial figures of the community. For years prior to his death he was regarded as the wealthiest man among the "Mormon" people. He bought considerable realty, the most valuable of which was probably the Emporium corner, which he held till the time of his death. He conducted an immense mercantile establishment on that site which was merged into Z. C. M. I. on the organization of that institution. He was one of the original organizers of the Utah Central and the Utah Southern railroads, being for many years vice president of the first and president of the second. He was for several years superintendent of Z. C. M. I., and filled the position of Mayor of this city between 1882 and 1884. At the time of his death, which occurred January 15th, 1886, he held the position of vice president of Z. C. M. I., vice president and director of the Deseret National Bank and director of the Utah Central railroad.

very pleasurable evening that the guests spent and one which will long live in memory's casket. Mrs. Scharwenka, who speaks seven languages fluently, and who is also an excellent musician, was a delightful hostess.

J. M. CLELLAN.

#### SECRETS OF WOOD STAINING.

Before giving specific directions for the benefit of the amateur, it may be as well to suggest some articles on which his or her energy may be expended. Ordinary pine tables, when one can afford to buy nothing more costly, and which in certain summer houses and studios are as good as anything else, may be oiled or stained and made altogether charming. They can be made to look like black oak, and if one is skillful with the hot iron a design may be made to follow the edge.

First ammonia, a powerful liquid, and one to be carefully used, is the first application made to woods. Manufacturers and many special workers apply this by means of a vapor-bath to which the wood is subjected. But in many wood-carving institutions the ammonia is merely applied with a brush, and the results are found to be quite as satisfactory. It is just as well, by-the-way, to wear rubber gloves while one is doing this work. The ammonia darkens the wood, and when it is remembered that forty years are required to bring about the same tones when wood is left to time, its value today may well be established. Several coats are to be applied with the brush. An ordinary two-inch paint-brush is used.

After the ammonia has been used the stain is applied. The ordinary wooden-backed nail-brush has been by all authorities pronounced the best. After the stain has been applied, shellac in many instances, especially on oak, is applied; but this is rubbed down carefully when dry with pumice-stone and oil. Beeswax and turpentine are then given a further polish.—Harper's Bazar.

#### BOER PREACHER.

Tells of the Battle of Elandslaagte, Which He Saw From Afar.

Rev. Mr. Martens, a Boer divine, living at Braamfontein, was present at the battle of Elandslaagte, and gives the following graphic description: "At about 9 o'clock we heard shooting, and I said to Rev. Mr. Nel, who was with me, 'Let us go up on the hill and watch the battle.' We went together on one of the front hills occupied largely by our burghers, and shortly afterward Rev. Mr. Nel turned to me and said: 'There they come.' I looked; they came over the hill, and the ground seemed covered with them, and they raced along like a lot of grasshoppers. Directly afterward the first cannon shot was fired.

"The English thought our men were at the railway station, and fired there. They were not, but the ambulance was, and one of the shots went through the ambulance. As soon as they found out their mistake they ceased firing there. The ambulance, I may say, according to usage, should have been three miles away from the field of battle, which was certainly not the case here, so that the ambulance cannot claim that the English broke the usages of civilized warfare by firing on them. But I do not think the English would have fired on them had they known. I consider the firing on the ambulance was unintentional.

"After the English had sent in three or four shots our cannon opened fire. The first shot was a little short, the second fell in among their cavalry, causing them to disperse rapidly, and the third shot fell under them and took off the dismount of the ammunition wagon. The wagon was disabled. The English turned to repair the damage, but as soon as any men went toward the wagon our cannon fired among them and caused them to retire hastily. Finally they abandoned the wagon. Our men wanted to go over and fetch it, but the general said: 'Let it be; there will be plenty of time later.' In the afternoon our men went to capture the wagon, and while they were busy removing it the cry went up, 'They are coming,' and our men had to come

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Studio, 127 North West Temple, Salt Lake City, Utah.