

MUSIC AND DRAMA

After tonight's rendition of "Oliver Twist," only four performances remain to be given by the Nance O'Neil Co. The engagement closing with a matinee...

A LATE PICTURE OF NANCE O'NEIL.



MISS O'NEIL, whose name off the stage is Lamson, is a native of Oakland, California, where she was born 25 years ago. The picture above, while it is not a perfect one, gives a very fair idea of her features...

some bull dogs are her household pets and they lie sprawled over her lounge in her dressing room during all her performances. While she could not be called a beautiful woman, she is a woman of most striking appearance...

For some unknown reason Salt Lake theater-goers massed their demands on Friday night, and when the curtain rose last evening it was on a magnificent audience, over 100 people remaining standing throughout the evening.

"Peg Woffington" is truly one of the most delightful of Miss O'Neil's impersonations, and as most of her company were fitted with congenial parts, it was a rare treat all around.

On the stage Miss O'Neil is as charming a personality as she is an artistic one before the foot-lights. Her professional career and frequent rehearsals during her stay in Salt Lake have given her but little opportunity to go abroad, but she has several friends from whom she has accepted attentions, and on Thursday she and the members of her company were the guests of Mrs. E. A. Clayton in a pleasant run to Salt Lake.

"I rather think I prefer the part of Magda," she said. "It gives a chance for deep study, and is full of the lights and shadows which I like to endeavor to portray. Yes, I think Magda is my favorite."

"No, never, though I have always had a great desire to do so. The plays were secured in this country by Mr. McDonald, Fanny Davenport's husband, and I suppose I shall have no opportunity at present. In our Australian visit I am in hopes of being able to play 'La Tosca' as Mr. Williamson, the Australian manager, owns the rights to that play in that part of the world."



EDDIE MCHUGH, AS THE TRAMP, "HUMAN HEARTS."

Bohemian altness, could not have been excelled. Equally fine was the Cibber of Mr. Beck's, and Mr. Gleason made a great deal of the part of Snarl. Miss Croulous was better as the wife than she has been at all during this engagement.

Following is the full cast of "Oliver Twist" as it will be rendered tonight: Oliver Twist... Mrs. John T. Raymond Mr. Brownlow... Mr. George Beck's Edward Leeford... Mr. Charles Canfield Mr. Fang... Mr. Charles Bertram Bill Sykes... Mr. McKee Rankin Fagin... Mr. Clay Clement The Artful Dodger... Mr. Hollette Berthelette Charley Bates... Mr. James N. Gleason Toby Crackett... Mr. Raymond Whitaker Barney... Mr. Henry Edmond Officer... Miss Mina Croulous Mrs. Bedwin... Miss Rica Allen Nancy Sykes... Miss Nance O'Neil

Miss O'Neil's repertoire next week will be as follows: Monday, "Magda"; Tuesday, "Napoleon's Guard"; and "Peg Woffington"; Wednesday matinee, "The Jewess"; Wednesday night, "Macbeth."

Next Monday evening the Grand announces the play of "Human Hearts," and the press agent of the company furnishes the following description of the play:

"A play which gives a wholesome lesson, while arousing the sympathies of the spectators and moving them now to tears, now to laughter, is 'Human Hearts,' a forceful melodrama now launched upon another season of success. It is a play for the family, young and old. It is a relaxation from care and worry, a force in character building through exciting scene feelings and sentiments as tend to develop and strengthen a man. It is universal in its power to interest, to move, and to amuse, for it deals with experience common to mankind, though specialized by a chosen environment, life among the hills in Arkansas. Once seen, this drama is sure of a hearty welcome on a return date."

Letters received from Mr. H. S. Goddard, dated last week, state that he has made up his mind that an operative career possesses no charms for him, and that he will return to Salt Lake and resume his classes by Feb. 1st. One week of the rehearsals and drudgery which professionals have to undergo apparently satisfied him, and while the Castle Square company offered him an engagement for next season, he decided to decline it and remain in Salt Lake. The magnificent production of "The Winter's Tale" by the great star Triumvirate and the excellent company under the management of Wagenhals and Kemper has drawn tremendous audiences at the Columbia this week. Nothing as elaborately beautiful has been seen here for many years and no previous productions by traveling companies have exhibited such picturesque realism and attention to details. The James-Kidder-Hanford production of Shakespeare's "Winter's Tale" in San Francisco seems to have been an enormous success. Music and Drama thus speaks of the opening week's work.

JERSEY LILY AND THE DEGENERATES.



Mrs. Langtry is now ably presenting the daring play that attracted the lightning shafts of the London critics. "The Degenerates" portrays the degraded side of English society life. It has a moral. Some of the degenerates repent and renounce the devil and all his works. But the moral is not held to be sufficient excuse for the stage presentation of such a questionable subject.

prospect of a life devoted to rehearsals every morning at 10 o'clock, matinees Wednesdays, Saturdays and Sundays, with a performance every night and a new opera each Monday, was not a tempting one, and we are not surprised that Mr. Goddard decided against it.

A letter received from Mr. Goddard this morning states that "La Somnambula" was not a brilliant success, owing to its having been "pitchforked" on the stage. Everyone was unprepared, and he says while he thinks he did as well as the rest, no one had any right to be proud. He says he will be home by February 1.

The new opera house at Coalville, which is to be managed by Messrs. Cluff and Beard, is all in readiness for an opening. Yesterday the managers telephoned to this city to learn whether it would be possible for the Salt Lake Opera company to open the house with the "Chimes of Normandy," but on learning that the company was in a disorganized condition, owing to Mr. Goddard's absence in the East, they decided to book some other attraction.

MUSIC NOTES.

Bicknell Young sang the bass solo of "The Messiah" at the performance of that work by the Olivet, Mich. Choral association on Jan. 15.

Friends of John Gallacher, the popular restaurant man who recently sustained so heavy a loss by fire, have set the date for his benefit concert at the theater for Monday, February 5th. A fine program is being prepared, and the admission will be put at 50 cents. It is to be hoped that there will be a big turnout, but the concert artist in his take warning by the experience of all other concert managers and not place their reliance on the program alone, they must realize that the one way to give a benefit that will benefit, is to sell out the house by subscription before the curtain goes up.

It is much to be regretted that the opening concert of the Harmony Glee club should have been so poorly attended, but the result is only what other concert organizations have experienced in Salt Lake during recent years. The work of this club is first class, and its members should not be discouraged by the apparent lack of

appreciation. They would do well, rather, to determine to keep their organization up to the highest notch of excellence, and to follow some such plan as that laid down by their brother organization, the Orpheus club, who know full well that the public will not come out to patronize concert programs if there is nothing but the program itself to appeal to its tastes.

ROBERT BURNS. The scroll of fame is rendered bright By those who toil by day and night From humble station to the height Of thoughts sublime, To leave a legacy of light For after time.

There is no name in all the lands More shrined in men's affection, stands; There is no memory commands More of regard Than his, who wrote with toll-worn hands. The plowman bard. He was the people's poet; he Was master of a minstrelsy That had a voice of melody For every mood; His poems told of liberty And brotherhood.

True to the source whence he was sprung, He gave the lowly heart a tongue; From travail and from grief he wrung Songs as sublime And sweet as ever have been sung In any clime. The loveliness of nature beams Within his lines, and loves and dreams, The music of the fields and streams, The songs of birds. The dew of morning glints and gleams Along his words.

His magic melodies are fraught With all the passions; he has caught By art, transcendent and untaught, All hopes and fears. Into his verse the spells are wrought Of inirth and tears.

He was a wealth of tenderness For every being in distress; For all on whom the burdens press Of wrong and need; But, O, his pen is merciless For cant and creed.

His verse with righteous wrath is stored For those who flich toll's just reward. He flayed the parasite and lord With matchless scorn. His sympathy and grief outpoured For those who mourn.

He laid the foul excesses bare Of hypocrites with half-mile prayer; He loved the truth and would not spare Sham or pretence; And he possessed the virtue rare Of common sense.

He had his faults and dared confess His wrong in grief and bitterness; In manly way he made redress. As best he could; We grieve, but love him none the less— His heart was good.

In him was genius combined With charity for all his kind— A spirit he, whom God designed On generous plan; And filled his broad and noble mind With love for man.

He was the peasant prince of song, Whose music, simple, sweet and strong, Will last as long as time is long. The spirit years To roam the Scottish braes among With Robert Burns.

—Denver News.

HANDWRITING NEVER YET DISGUISED.

In view of the widespread interest attaching to the Mollineux poisoning case, now being tried in New York, the article on "Handwriting and Handwriting Experts" in the January number of "The National Magazine" is especially timely. In the course of the article the writer says:

"It is not alone on questions of handwriting that hand-writing experts are called upon to testify. Thumb impressions, around which Mark Twain in

appreciation. They would do well, rather, to determine to keep their organization up to the highest notch of excellence, and to follow some such plan as that laid down by their brother organization, the Orpheus club, who know full well that the public will not come out to patronize concert programs if there is nothing but the program itself to appeal to its tastes.

ROBERT BURNS. The scroll of fame is rendered bright By those who toil by day and night From humble station to the height Of thoughts sublime, To leave a legacy of light For after time.

There is no name in all the lands More shrined in men's affection, stands; There is no memory commands More of regard Than his, who wrote with toll-worn hands. The plowman bard. He was the people's poet; he Was master of a minstrelsy That had a voice of melody For every mood; His poems told of liberty And brotherhood.

True to the source whence he was sprung, He gave the lowly heart a tongue; From travail and from grief he wrung Songs as sublime And sweet as ever have been sung In any clime. The loveliness of nature beams Within his lines, and loves and dreams, The music of the fields and streams, The songs of birds. The dew of morning glints and gleams Along his words.

His magic melodies are fraught With all the passions; he has caught By art, transcendent and untaught, All hopes and fears. Into his verse the spells are wrought Of inirth and tears.

He was a wealth of tenderness For every being in distress; For all on whom the burdens press Of wrong and need; But, O, his pen is merciless For cant and creed.

His verse with righteous wrath is stored For those who flich toll's just reward. He flayed the parasite and lord With matchless scorn. His sympathy and grief outpoured For those who mourn.

He laid the foul excesses bare Of hypocrites with half-mile prayer; He loved the truth and would not spare Sham or pretence; And he possessed the virtue rare Of common sense.

He had his faults and dared confess His wrong in grief and bitterness; In manly way he made redress. As best he could; We grieve, but love him none the less— His heart was good.

In him was genius combined With charity for all his kind— A spirit he, whom God designed On generous plan; And filled his broad and noble mind With love for man.

He was the peasant prince of song, Whose music, simple, sweet and strong, Will last as long as time is long. The spirit years To roam the Scottish braes among With Robert Burns.

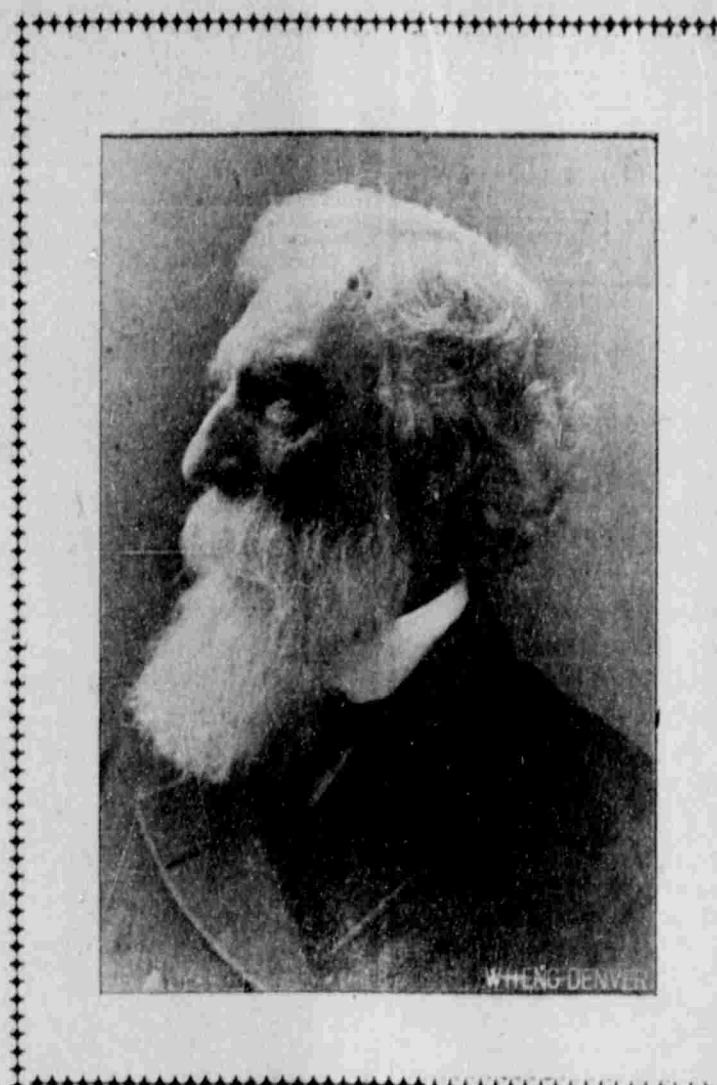
—Denver News.

HANDWRITING NEVER YET DISGUISED.

In view of the widespread interest attaching to the Mollineux poisoning case, now being tried in New York, the article on "Handwriting and Handwriting Experts" in the January number of "The National Magazine" is especially timely. In the course of the article the writer says:

"It is not alone on questions of handwriting that hand-writing experts are called upon to testify. Thumb impressions, around which Mark Twain in

OLD SALT LAKERS.



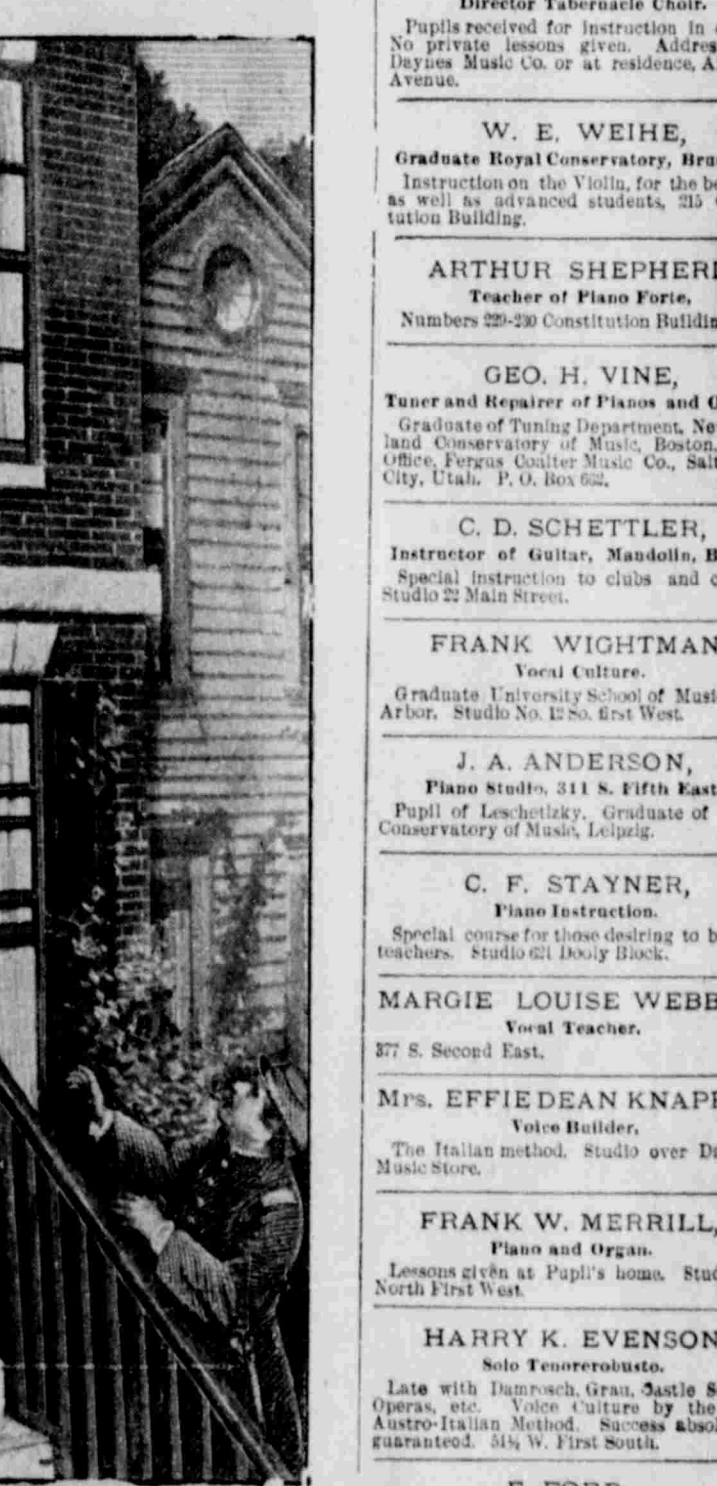
DANIEL H. WELLS.

THE well known features of Daniel H. Wells, lovingly known throughout Utah as "Squire" Wells—are shown in the accompanying half tone. Very few people familiar with the history of Utah will need to be told of the prominent part played in it by the subject of this picture. His full name was Daniel Hamner Wells, and he was born at Trenton, Onida county, New York, October 27th, 1814, a date which is still regularly and affectionately held in remembrance every year by his children and grandchildren in this city. When quite a young man he moved to Illinois and lived at Commerce, afterwards known as Nauvoo. Here he became intimate with Joseph Smith the Prophet, whom he greatly admired, and in the persecutions that followed the martyrdom of the Prophet, Mr. Wells cast his lot with the "Mormons" and joined the Church, taking a prominent part in the defense of Nauvoo and following the people to Winter Quarters. After returning to Nauvoo to settle his affairs, he came to Utah in 1848. He was many years second counselor to President Brigham Young, and on his decease was made counselor to the Twelve Apostles. When the Manti Temple was completed he was appointed to take charge as president, a position he held until the time of his death. In addition to his ecclesiastical positions he filled many prominent public offices, having been at the head of the Territorial militia, mayor of Salt Lake, and a member of the Legislature. He died on March 24th, 1891, and his funeral took place in the Tabernacle on Sunday, March, 29th.

"Puddin'head Wilson," built his ingenious story, have sometimes formed the basis of very convincing testimony. Woman Doyle said that Cavalho's deductions in the case of the robbery of \$25,000 from a package of the American Express company for nicely of reasoning eclipsed anything any one ever dared to put into fiction.

In 1894, Asa Guy Gurney was tried on the charge of stealing a large sum of money from the express company. It was proven that Gurney had opened the safe where the package had been placed, taken it out and deposited it in another safe. It was found that a large sum was missing. The evidence was purely circumstantial. The envelope containing the money bore upon it, however, a thumb impression. Mr. Carvalho testified that the impression on the envelope and several impressions of Gurney's thumb corresponded exactly and contended that there were no two thumbs in the world alike. But such evidence was too subtle for the rural jury which tried the case, and the prisoner was acquitted. It is to be recorded as a tribute to the accuracy of Carvalho's testimony that Gurney soon after confessed.

ONE OF THE SCENES FROM JULIA MARLOWE'S SUCCESSFUL NEW PLAY "BARBARA FRIETCHIE," NOW RUNNING IN NEW YORK.



The heroine of the play leans over the balcony talking with her soldier sweetheart. Later, the Southern army marches past the house Barbara Fretchie is shot on this very balcony. The room adjoining, on the right of the photo, and sheltered by the body of her affianced, whose death occurs earlier in the play. There is much tragedy in "Barbara Fretchie," but the play had a long run in New York and has proved a most popular production.

MUSICIANS' DIRECTORY.

HELD'S MILITARY BAND, John Held, Conductor and Manager. The only strictly professional band in the City. Office and band room 74 Main St.

ANTHONY C. LUND, B.D., Graduate of Royal Conservatory of Music, Leipzig, Germany. Studio, 127 North West Temple, Salt Lake City, Utah.

A. DAMIANO, Leader Italian Orchestra. One harp, two violins. Parties wishing first-class music for dances, receptions, or entertainments, apply to 207 S. West Temple.

SQUIRE COOP, Conductor, Pianist. Instructor in piano, voice and the theoretical branches. Studio at residence, 104 N. Eagle Gate. Interviews Friday, 3 to 5 p.m.

EVAN STEPHENS, Director Tabernacle Choir. Pupils received for instruction in classes. No private lessons given. Address, care Daynes Music Co. or at residence, Alameda Avenue.

W. E. WEIHE, Graduate Royal Conservatory, Brussels. Instruction on the Violin, for the beginner as well as advanced students, 235 Constitution Building.

ARTHUR SHEPHERD, Teacher of Piano Forte. Numbers 225-230 Constitution Building.

GEO. H. VINE, Tuner and Repairer of Pianos and Organs. Graduate of Tuning Department, New England Conservatory of Music, Boston, Mass. Office, Ferguson Coalter Music Co., Salt Lake City, Utah. P. O. Box 62.

C. D. SCHETTLER, Instructor of Guitar, Mandolin, Banjo. Special instruction to clubs and classes. Studio 22 Main Street.

FRANK WIGHTMAN, Vocal Culture. Graduate University School of Music, Ann Arbor. Studio No. 1250, First West.

J. A. ANDERSON, Piano Studio, 311 S. Fifth East. Pupil of Leschetzky, Graduate of Royal Conservatory of Music, Leipzig.

C. F. STAYNER, Piano Instructor. Special course for those desiring to become teachers. Studio 611 104th Block.

MARGIE LOUISE WEBBER, Vocal Teacher. 277 S. Second East.

Mrs. EFFIE DEAN KNAPPEN, Voice Builder. The Italian method. Studio over Daynes Music Store.

FRANK W. MERRILL, Piano and Organ. Lessons given at Pupil's home. Studio 228 North First West.

HARRY K. EVERSON, Solo Tenor-Evolutio. Late with Damrosch, Grau, Castle Square Opera, etc. Voice Culture by the only Austro-Italian Method. Success absolutely guaranteed. 615 W. First South.

E. FORD, Teacher of Musical Instruments. Lessons given on the Guitar, Mandolin, Banjo, etc. etc. Studio in the Ferguson Coalter Music Co., 207 S. Main Street.

H. S. GODDARD, Teacher of Artistic Singing. Personal Music furnished on short notice. Studio 200-7 Constitution Building.