

MUSIC AND DRAMA

Whether the presentation of "The Little Minister" at the Salt Lake Theater last night was a descent from an actor just right was a descent from an actor just right was a descent from an actor just right...



MODJESKA, In "King John."

Everywhere she has gone she has been received with marked favor and enthusiasm. Modjeska's critics have pronounced her as the "most perfect singing artist in the world today."

"The Eleventh Hour" will begin a three day's engagement at the New Grand Monday evening. Lincoln J. Carter, the playwright, it is said, has outdone former efforts in constructing a sensational drama.

in the chief American and European cities with distinguished success. Professors Radcliffe and McClellan are doing all they can to secure a large attendance for this great event for lovers of organ music.

THEATER GOSSIP. Eddie Foy is headed westward once more and will strike Salt Lake enroute to the coast.

La Lole Fuller with a new repertoire of sensational continental dances is drifting towards Salt Lake.

Blanche Bates and her company will have a hot time of it when they strike Salt Lake—it will be the middle of August.

The popular young romantic actor, James K. Hackett, will be seen in this city during the present season in his new play, "The Pride of Jennie."

There is no truth in the story that Madame Modjeska is to sell her famous California estate Arden, which she has owned for the past twenty-five years.

E. H. Sothern, who contemplated a London trip this spring, has thought better of the matter and abandoned the idea. He will continue his work in this country.

The second week of Mrs. Leslie Carter in "Zaza" at the Columbia theater, San Francisco, will conclude tonight. "Zaza" has done the biggest business in the history of the house.

Jessie Bartlett Davis, the famous prima donna contralto, appeared in varietyville at the Columbia theater, Cincinnati, this week at the highest salary. It is said, ever paid to a single artist.

Admirers of Edna Wallace Hopper have a penchant for presenting her with horses. One gentleman sent her the seventh equine last week. She declares that it will now take all of her salary to keep them.

The "Way Down East" company recently here, has proclaimed George W. Heinz, the well known railroad man, as a prince of good fellows. It is the intention of the organization to shortly present him with a handsome Elk's charm.

Robert Downing, who is, or was, the husband of Eugenie Blair, has in rehearsal a new play, "The Seventh Commandment," written by the Rev. Edward Davis, an Oakland, California, clergyman. The author will be in the cast.

T. Daniel Frawley and company have been doing excellent business at the Burbank theater in Los Angeles the past week with "Chimmie Fadden" and "The Great Ruby."

Nat C. Goodwin and wife (Maxine Elliott) gave their long-promised revival of the "Merchant of Venice" at the National theater, Washington, this week, supported by the following cast: Bassano, Aubrey Boucault; Gratiano, Vincent Serrano; Launcelot, J. E. Doolson; Gobbo, W. LeMoine; Lorenzo, Harry Woodruff; Antonio, Maclay Arbuckle; the Duke, Frank Weston; the Prince, William Courtleigh; Nerissa, Annie Irish; and Jessica, Edie Ellisier.

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Returning to this country in 1874 he became organist of the First Congregational church of Chicago, and after two years went to the First Presbyterian church, where he was organist and choirmaster for seventeen years. In 1876 he became general director at the Hervey School of Musical Art at Chicago.

her services with the organization ceased. Miss Mortimer has taken Olive Nelson as partner, and with that vaudevilleist is doing a comedy sketch in Wilmington, Delaware this week.

Prof. Stephens now lays down his baton for the Semberich concert. He has taught the choruses of "Faust" to the choir without copies, and how well will be attested next Thursday evening. From indications at the last rehearsal held in Choir hall Thursday the choir will do charming chorus work.

The work of remodeling the great Tabernacle organ is moving along splendidly. All the old mechanism is now out. A new double floor is being laid where the organ stands to prevent any cold draughts from interfering with the pipes, and the work of placing the reconstructed organ begins early Monday morning.

The expert of the Kimball Organ company will arrive tomorrow morning. Mr. Mohlin, also an expert in the mechanical department of the well known Chicago house, has, so far, superintended the work of removing the old worn-out mechanism, ably aided by Prof. Giles.

Special Correspondence. New York, March 2.—The man who comes to New York picks up his Herald—still as a quarter of a century ago, the predominating force among newspapers in the Metropolis, no matter what its yellow rivals may claim—and works out a list of the theaters, with a determination to make the complete round of them, discover, after he has attempted it for a fortnight or more, that the end of his task is still a long way in the distance. We have been attempting it in the past two weeks, averaging eight performances to the week, yet no sooner did the list seem in a fair way of being checked off, than Monday night came around, and with it a change of bill at three or four theaters, throwing us so far backward that we were compelled to give up the task.

JEAN DE RESZKE'S LOSSES. Our one disappointment is that we must leave without having heard Jean De Reszke: four nights have he haunted the great Metropolitan opera house in the hope that he might appear. But each time it was to see the freshly plastered announcement over the three sheet bills in the lobby, "M."

It is said to have been one of despair, as the tenor was determined to sing that evening if he was in condition to even approximately do justice to himself. Firm denial is made that his indisposition is other than a stubborn cold, which but temporarily incapacitates his vocal organs. It is declared to be not a case of breakdown.

The tenor's illness has cost him dearly (thus far)—\$10,000. He was pronounced to sing four times when he was unable to do so, and \$2,500 a performance is his salary. The loss is his, for, although he is guaranteed a certain number of performances, every time he fails to appear when the opportunity is offered the warranted total is decreased by one.

Grau expects De Reszke to sing three times next week in "Faust," "Gottterdammerung" and "Romeo et Juliette," and at least twice the week following in "L'Africaine" and "Die Meistersinger."

BLANCHE BATES' HIT. It is most pleasant to be able to record that the most pronounced success in New York just now has been made by our old friend, she of the Frawley days at the Grand. Blanche Bates, in Dave M. Potter's play of "Under Two Flags," gives the most pleasant tidings it will be to Salt Laker to know that the company will be sent to the coast in the early summer. The play is founded on Ouida's novel of the same name, but barring the picturesque character of "Cligette," played by Miss Bates, and Bertie Cecil, played by Frank Carlyle, there is little in it to which Ouida could lay claim. Mr. Potter has done a wonderful piece of work in building up a totally new play around these two characters, and what he has not used of the book, amounts to a stroke of genius. Miss Bates' fine acting in the part of the impetuous child of the regiment, the sand storm on the desert, is simply marvelous pieces of stage mechanism. In the way, and Miss Bates' dash up a mountain side on the back of her pony—man fashion—in fact the whole production—are quite the talk of New York; the Herald today gives the production a whole page illustrated; it is running at the Garden Theater, at 52 per ticket, and bids fair to run on indefinitely.

MEETING THE AUTHOR. I had the pleasure of meeting Mr. Potter, the author, the other day, quite unexpectedly. I was in Mr. A. H. Hayman's inner office, talking with that gentleman over "Zaza," in Salt Lake, the big box-office reports, and warm newspaper comments of which had just reached him—the size of one cheering him for the tone of the other—when the door opened quite unceremoniously, and a gentleman plainly dressed, broad and smooth faced, with a shock of hair fast turning white, but that still gave him an appearance of age—busted into the room. He was introduced to me as Mr. Potter, the author of "Under Two Flags," and I to him as a western newspaper writer, who had just pronounced his play to be the best thing going on in New York. He smiled with as much evident gratification as though such praise were not the commonest thing in the world to him, passed a few pleasant remarks about Blanche Bates, and then plunged into "the kick" that had brought him up to the manager's office. It was the lack of advertising, he protested; there wasn't enough lithographing abroad to satisfy him and he had actually just met a friend who had told him that he really didn't know that his play was on the boards. I couldn't help feeling that Mr. Potter's friend had been "guying" him, and that the author had just enough guilelessness in his composition not to be aware of it. Mr. Hayman received his plaint good two merrily, as one that every manager hears so often from authors and actors that it falls on his ears like a

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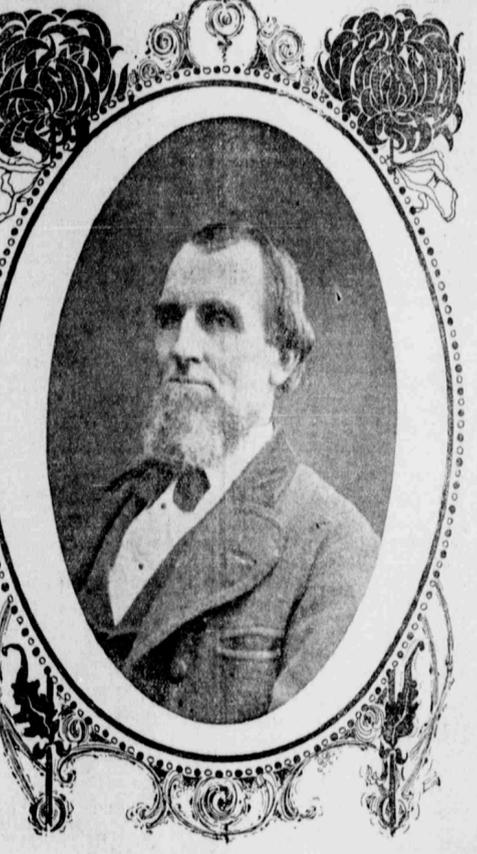
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OLD SALT LAKERS.



LORENZO PETTIT.

Salt Lake had many sturdy citizens among its early settlers and builders. One of these was Lorenzo Pettit, who spent more than half a century in developing the resources of the city and in making a name for himself that was honored and respected wherever he was known.

Mr. Pettit was a native of the Empire State, and was born July 26th, 1825. He went to Nauvoo with his parents in 1841, and a year later embraced "Mormonism," the new faith that was being promulgated at that time. When the exodus of the Latter-day Saints took place from Illinois, he was a member of the first company that crossed the Mississippi. He spent one year at Winter Quarters, and reached Salt Lake in October, 1848. He pitched his camp on the Eighth ward square, where the city and county building now stands, and for two years was a tiller of the soil there. Later he moved to the banks of the Jordan in the northwestern part of the city and lived there for more than forty years. He had no children of his own, but was a veritable father to the orphan and gave a number of them the best of homes. He was generous to a fault but rarely did his aims before him preferring rather that as little as possible be said of his charitable deeds. He was of a strong religious turn of mind, and conscientious and honest to the last degree. No man ever questioned his integrity, and his industry was proverbial. Shortly before his death he declared that he had never been in debt in his life.

In 1861, when money was scarce and prospects anything but bright, he was seized with the gold fever, and expressed his intention of going to California. President Brigham Young heard of it and meeting him on the street, took his hand in his own and said: "Brother Pettit, if you will remain here I promise you that you shall never lack for a dollar." He replied: "I will take your word for it, President Young, and stay at home." He did so, and never was in want again. His death occurred in this city in July of last year.

MUSICIANS' DIRECTORY.

- GEORGE E. SKELTON, Teacher of Violin. Graduate from Trinity College, London. Recreates and studies: D. G. Calder's songs. H. S. GODDARD, Baritone, Vocal Instruction. Pupils prepared for Opera and Concert. Quartette for Funerals. 206-207 Constitution Building. ORSON PRATT, Piano and Harmony. Studio, 413 E. First South. GEO. CARELESS, Professor of Music. Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Orders may be left at Ferguson Coaler's Music Store. Violin, Mandolin Etc. Guitars, Banjo, Etc. E. FORD, Assisted by Miss Edith Ford. Studio at Daynes Music Co., 4 Main street. Salt Lake City. Call for catalogue and prices for all occasions and upon short notice by leaving orders at the above address. JOHN J. McCLELLAN, (Pupil of Jonas Scharwenka, Jedlicka.) Piano, Theory, Pipe Organ. Prof. of Music, University of Utah, Organist at Tabernacle, LDS Church and Studio, 4 E. 1st North. Telephone 941 d. Earnest students only. Mrs. EFFIE DEAN KNAPPEN, Voice Builder. The Italian method. Studio over Daynes Music Store.

where from \$500 to \$1,200 a week as his share. VIOLA PRATT GOES TO LONDON. The statement that Viola Pratt-Gillette will leave the Alice Neilson company, and retire from the stage is disputed. The announcement came from Mrs. Gillette's husband and father, but Mr. Perley, her manager, insists that it is "incorrect." He said to the writer that Mrs. Gillette had signed the contract for the London engagement, that he expected her to keep it, and that she had never given him any intimation that she would do otherwise than keep it. He said that while she had never completely recovered from the cold which seized her just prior to her Salt Lake engagement, she was much better, and he thought a sea voyage would restore her completely. So there it rests. The date of the sailing is the 20th, so it is not likely that Mr. Perley will try to supply himself with another contract in the short time that remains.

OTHER OLD FRIENDS. Midge Carr Cooke is one of the strong features of "The Climbers." Clyde Fitch's excellent play now running at the Bijou. She has the part of a shrewish, somewhat romantic old woman, and needless to say, she shines in it. Frank Worthen has one of the leading men's roles, and young Robert Edlison, son of the late George Edlison, has the other.

Jennie Hawley has just been engaged for the new opera by Willard Spenser, author of "The Little Tycoon" and "Princess Bonnie." It is entitled, "Miss Bob White" and will be produced in Philadelphia, April 15. Miss Hawley is to have the leading contralto role. E. M. Scrase is singing with the basses in the chorus of "Florinda," one of the musical hits of the season at the Casino. He says he likes the work and he is in it for the experience it affords. He states that he expects to settle in New Orleans later and resume teaching. Nat Goodwin and Maxine Elliott still crowd the Knickerbocker nightly with "When We Were Twenty-one"; they soon leave, however, and will be followed by Frohman's production of "The Cabin" at the Academy of Music, with Wilton Lackaye, the original of Stenwall, in the role of the dorker, and with 200 real negroes in the plantation scenes. A rare treat awaits Salt Lake in the visit of Dan Frohman's company during the summer; we saw it in "Lily Hunter's Experiment." The other night, and it would be hard to imagine anything more delightfully done. Jack Mason, Hilda Spang, May Robson and Cecelia Loftus are the leading members of the company, but even the smallest parts of which are in the hands of artists. H. G. W.



SEMBRICH, The World's Greatest Singer.



SCENE IN "THE ELEVENTH HOUR."

Jean De Reszke has just sent word to the management that owing to his continued hoarseness, he will be unable to appear this evening. New York indulges in a deep groan but pays the stiff price asked just the same, whether De Reszke appears or not—\$5 for down-stair seats, and from that down to \$1.50 for standing room—and accepts Dippel or Van Dyck in his place. The latest disappointment came Friday evening, March 1st, when all musical New York seemed to have assembled at the Metropolitan to hear the famous tenor sing Wagner's "Siegfried." But Dippel was put forward in his place, with Edouard De Reszke, Nordica, Schuman, Heink and Bispham in the cast, and with Damrosch in charge of the orchestra, a rare performance was given. It is said that De Reszke went to Lakewood without acquainting Maurice Grau of his intentions. The move

MUSIC NOTES.

Sembrich will be greeted by musical Salt Lake. Elsie Mortimer, at one time a pro- tector of the lamented Abbott, and who sang some of the dead star's songs with as much if not more music and sweetness than she did herself, is not with the Grau people at all this year. Her last appearance with Salt Lake is not fraught with pleasant memory and