



Said Mr. C. R. Savage, the veteran photographer, general critic, and all around observer of men, women and things, after beholding our amateur company in "The Wedding Day": "There is not a state west of the Mississippi, not excluding California, Colorado, Nebraska or Montana—and mighty few of them east of it—that could turn out such an aggregation of home talent, as the Salt Lake Opera company presents in this work."

To the members of the organization, who have been tolling for the past two months in a way that only those who know what stage toll is, can fully understand and appreciate, such praise as this has a most gratifying sound. When the Salt Lake Opera company was organized, it was for the diversion and improvement of its members; dollars and cents played but a little part in its calculations; every member joining was frankly told that no matter how large a sum the business might amount to, the expenses of production would eat up the larger share of it, and all who came into the enterprise were content to "take their chances," salaries being paid only to the several principals outside the company who might be needed for special parts, and those salaries being only of the moderate dimensions that popular priced opera would justify. The company has remained, together four seasons, and although its appearances are too few and far between, it is as firmly established in the estimation of theater goers as was the old Home Dramatic club, whose shoes, in a measure, it fills. The patronage bestowed upon the new work has been heavier than any which the company has yet brought out, and the expression is general that it could easily fill the theater at full theater rates, should it decide to put the regular schedule of prices into effect.

This, however, it will not do at present. The engagement closes tonight, and then it is likely the company will take an extended rest. What the next work will be is uncertain, as yet; in the spring Mr. Goddard and Miss Clark expect to leave for Europe to pursue the study of music, and it is not unlikely that the next opera, whatever it is, will mark their farewell to the local stage, and it may witness the wind-up of the local organization in which they play such prominent parts.

Ogden fairly outdid herself last night in the welcome she extended the Salt Lake Opera company. Never before since the company began visiting the Junction city has such an audience assembled to greet them. This was doubtless due to two facts, the excellent reports that conference visitors took home regarding "The Wedding Day," and the presence of Miss Luella Ferrin, an Ogden girl, in the cast. When she stepped upon the stage she was given a ringing ovation. Her solo was immensely enjoyed and she was tendered a floral offering in the last act. The opera was received with the most genuine marks of favor, and the verdict was general that nothing in the company's history had approached "The Wedding Day." A big excursion party went up from this city and all returned after the performance.

"The Belle of New York" company is on its western tour again, and will be at the Salt Lake Theater Wednesday evening next. The engagement is limited to one night, and without doubt the capacity of the house will be taxed to the utmost. As everyone knows, "The Belle of New York," is the lively American musical comedy, which had a run of nearly one thousand performances in London, to say nothing of its immense success in this country. The Salvation Army lass depicted by Miss Deulah Dodge, and the Ichabod Bronson, played by Mr. E. J. Connelly, are well remembered creations. Others in the cast are Pearl Rivera, Hattie Wells, and a small host of other bright players. The advance sale opens on Monday morning.

The fact that Salt Lake did not give sufficient support to justify the Grau Opera company in visiting us last year, is having the expected effect. Grau is to open a mammoth season in San Francisco on the 25th, but he returns to the East, as he comes by the lower route. It is in every way regrettable because in all probability, this will be our last chance to hear Eleanore Sembrich and Edouard de Reszke.

THEATER GOSSIP.

Stuart Robson is westward bound with his revival of "The Henrietta."

The Grand will be dark all of next week, no attraction having been booked.

Osmond Tearle, the first actor who played "The Silver King" in this city, died in London September 8.

Daniel Frohman will probably open the stock company season with "Iris," which has just succeeded at Garrick theatre in London and is A. W. Pinero's latest output.

Blanche Bates was taken ill during the run of "Under Two Flags" in Detroit, and had to retire from the cast several days. Miss Helen Ware filled her place very acceptably on short notice.

A letter from London to the San Francisco Review says that the writer met May Howard and Horace Lindgard, two old-timers well remembered in this city. Both are still in the profession.

The new Grand Opera House in Butte was opened September 29 by "The Belle of New York" company. After the performance, the manager, Mr. Sutton, gave a supper, and among the guests present was E. F. Carruthers of this city.

"In the Palace of the King," which Viola Allen will render here soon, the beautiful actress, Maudie Van Dreesen, has a principal role. She will receive a warm welcome from the Salt Lake friends whom she made on her visit here with the Bostonians.

Jane Oaker has been selected by Wagners and Kemper as Arthur Byron's leading woman in "Petticoats and Bayonets." Miss Oaker made her stage debut last season, when she was decidedly successful as Hermia in "A Midsummer Night's Dream," with Louise James and Kathryn Kidder.

E. H. Sothorn announces the fifth and

final week of Richard Lovelace at the Garden theatre, despite the fact that last week's business was excellent and the most profitable of the run. But his contract with Mr. Justin Huntly McCarthy calls for the production of his new play, "If I Were King," on October 14.

From what I can gather, Virginia Harned is going to have something far beyond the ordinary in her production of "Alice of Old Vincennes," for Charles Frohman has gone deep into his pocket for scenery and costumes and Miss Harned will have the opportunity of her life. Nothing will be more pleasant than to see her playing against her husband, E. H. Sothorn, in Philadelphia or Chicago, to find out whether the love for the old goes to the new.

MUSIC NOTES.

Director Stephens anticipates a big success for the visit of the Royal Italian band at the Tabernacle during December.

Miss Susie Kirwin ran back to Salt Lake last week and was present at the performance of "The Wedding Day," but her company continued on the road and she joined them later.

Miss Blanche Aldrich, of Salt Lake City, is now in Virginia with the Herold Square Opera company, of New York city. They play the coming week in Greensboro, North Carolina.

The Theatre, the Grand and Christensons all being open last night, Prof. McClellan had to do some tall hustling to secure an orchestra for the Ogden presentation of "The Wedding Day." He was equal to the emergency, however, and by securing two or three men from each place, enlisting some of Held's band, and getting three good players in Ogden, he was able to lift the baton over thirteen men for the Ogden performance.

On the night of his last performance in the Stadt Theater it was Sonnenthal himself—the foremost actor of the German tongue—who handed him the gold wreath of laurel presented by the actors and actresses of his native city.

"Never was the star of the famous Hofburg Theater so moved by the work

for Miss Harned is one of the new stars this season.—Dramatic News.

Julia Marlowe secured, while abroad the rights to the drama "Electra," by Perez Galdos, that because of its anti-Jesuitical sentiment has aroused violent excitement when presented in Spain and Spanish-speaking countries. In some instances its further presentation has been prohibited. Miss Marlowe intends to produce "Electra" this winter. She will also produce H. V. Esmond's play, "Grierson's Way."

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who were leaning over the back rail of the auditorium transfixed.

"Booth's achievement on the following evening almost outshone the glory of his first night. From Hamlet to Othello was a far cry, and the critics had written flatly enough that the American actor, great as he was, could not possibly bridge such diverse characters with success. Well, at the end of this never-to-be-forgotten performance all the actors of the city, having early finished their own labors of the night, were huddled together in a dense pack at the back of the house, and when the curtain fell they broke forth into such cheers—leading the way—as I have never heard before nor expect to again, within the walls of a theater.

"Such a feat had never been accomplished by any German actor and it fairly electrified the critics and music-lovers of the Austrian capital that Mr. Booth was as perfect in the second and more difficult character as he had proved himself in the first role of Hamlet.

"Needless to say that Mr. Booth was at once the idol of the city. As he walked the boulevards the populace cleared the way for him as they did for royalty. Whenever he left his hotel he was greeted with the cheers of the students, reinforced by all passerby and was constantly honored with dinners and receptions, tendered by the greatest artists and patrons of art in the capital.

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"Never was the star of the famous Hofburg Theater so moved by the work

of a fellow artist as when Mr. Booth appeared on successive evenings as Othello and Iago. German actors often said in after years that these two interpretations stamped him as the greatest player of the modern stage and that Salvini would ever afterward have to be placed second to Mr. Booth even in the roles which both essayed.

"During Mr. Booth's stay in Vienna a certain critic asked Herr Sonnenthal what he thought of Salvini's Hamlet. 'It is one of the most perfect art creations the stage has ever seen,' he replied.

"But what of Mr. Booth's Hamlet?" his interrogator then pronounced. 'Ah,' replied Sonnenthal. 'That is the way I should like to play Hamlet.'

"Each night of his engagement found all the actors of the Viennese stage hanging over the back rail of the Stadt Theater as soon as their work was finished, drinking in the inspiration of Mr. Booth's presence. All grades of the profession joined in this nightly admiration, from Bauermeister, Mitterwurtzer and Sonnenthal down to the merest novices.

"When Booth left Vienna all the players of the local stage and all the students of the city were at the station, with thousands of the populace to cheer him and wish him goodspeed.

"Salvini, Rachel, Ristori—indeed, all the great players of a generation, had appeared as stars or stock stars in Vienna; each had accomplished artistic successes. But Edwin Booth was the first foreign player to appear in the Austrian capital with financial profit as well as artistic glory. The Stadt Theater was packed each night of his engagement with the elite of the capital."

Sousa's Triumph in London

"There was never, perhaps, so effective a demonstration of the closeness of the Anglo-American relationship," says the Daily Mail, "as was offered by the welcome which an enormous audience gave Sousa's band in the Royal Albert hall last night. Sousa's is certainly a remarkable organization."

Other papers comment upon the fact that at the beginning of the musical season, when the holidays are barely over, Sousa should be able to attract

such an enormous audience and eulogize his wonderful command over the band and the range of its achievements.

The hall was crammed from floor to ceiling. The American colony was largely represented.

Sousa's English season promises to be a great success. All the seats at the Albert Hall, the most capacious in London, were sold for last night, and but few are left for the succeeding performances. There was a reception and luncheon yesterday, Sir L. McIver presiding. The directors of the Albert

SHAMROCK CROSSING LINE.

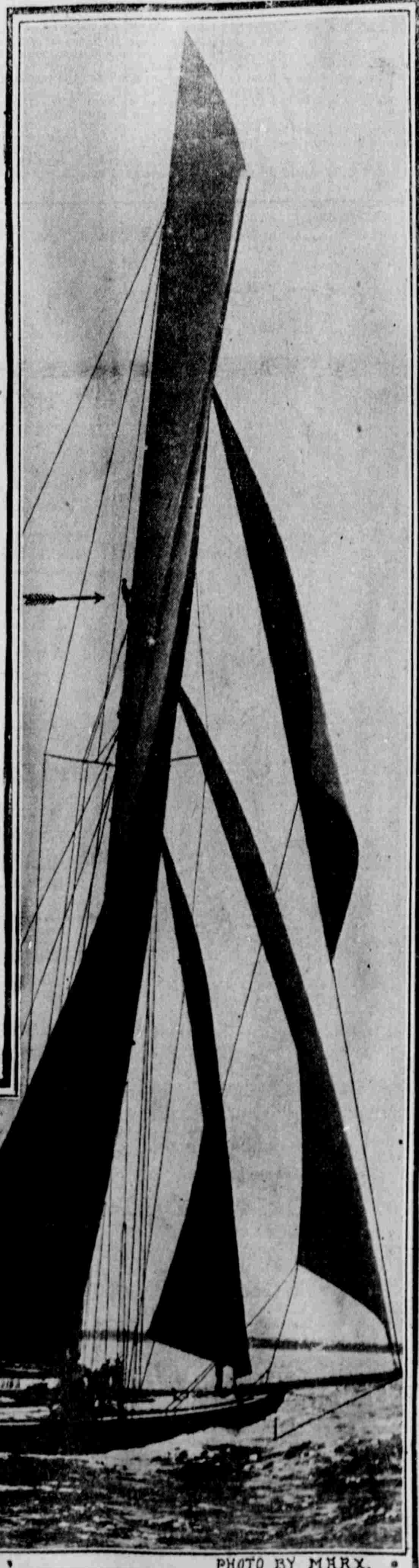


PHOTO BY MHRX.

Edwin Booth in Vienna.

Leo Dietrichstein, the successful young actor-dramatist, recently recounted the interesting episode of Edwin Booth's advent in the city of Vienna some dozen years ago.

"I was one of a party of students and actors who attempted, after Mr. Booth's first appearance at the Stadt theater, to take the horses from his carriage and drag him to his hotel. The eminent tragedian demurred at our proposal, but gave us the satisfaction of standing hat in hand before us until we had cheered ourselves hoarse. Edwin Booth's was the grandest first night perhaps Vienna had ever seen. 'Hamlet' was the bill, and everybody of rank

and position in the Austrian capital was present, from the emperor down to the poorest students of the gymnasium, who had mortgaged their very clothes to pay the entrance fee. Two of the most interested observers of all were Adolph Sonnenthal and Friedrich Mitterwurtzer, the two popular idols of the Vienna stage at this time.

"Such enthusiasm I have never seen in a theater, not even when, the season before, Tommaso Salvini, the incomparable Italian tragedian, first appeared before an Austrian audience.

"When the ever-coming last act came and the august presence of Booth filled the stage in the last touching scene of Shakespeare's masterpiece, I saw tears of deep emotion streaming down the faces of Sonnenthal and Mitterwurtzer,

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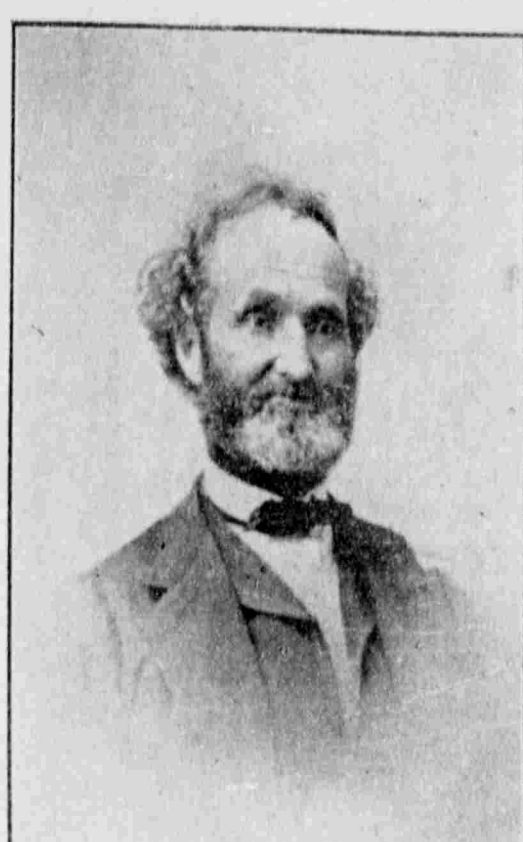
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OLD SALT LAKERS.



JOHN PACK.

John Pack, one of the original band of Utah pioneers, and one of the few

who crossed Salt Lake valley July 22, 1847, two days ahead of the main body,

at St. Johns, New Brunswick, Can., May 20, 1809. His father was

George Pack and his mother Philotea Greene, second cousin of Gen. Greene,

the revolutionary hero. John was raised as a farmer but received a common

school education. In 1832 he married Julia Ives, and in 1836 he and his wife

were baptized into the Church by Elder James Baileys. Removing to Kirt-

land, he purchased a farm near the temple, and built a saw-mill, which he

sold at a great sacrifice when he moved to Missouri in 1838, settling eighteen

miles from Far West. His family went through all the persecutions sustained

by the people there, and Mr. Pack was once in danger of death from the

hands of a mob; his courage, however, daunted them and he was released. He

was in Far West when the Prophet Joseph was sentenced to be shot. After

the exodus from Missouri, he resided in Pike county, Ill., till 1850, when he

moved to Nauvoo. When the Prophet Joseph was kidnapped by Sheriff Hey-

nolds of Jackson county, Missouri, in 1844, John Pack, at the head of twenty-

five men, was among those who went to the rescue. He was filling a mission

in New Jersey with Ezra T. Benson when the Prophet was murdered.

Arriving in this valley, he founded the old homestead in the Seventeenth

ward; helped build Chase's mill in Liberty Park; built the first dancing hall

in Utah, in which Livingston and Kincaid opened the first store. He also

kept a boarding house, his tenants generally being gold hunters on their way

to California. He filled a number of missions, among them one to France with

Apostle John Taylor. In 1866 he helped settle Carson valley, and in 1867 aided

in detaching Johnston's army at Fort Bridger. He took an active part in all

local industries and was a member of the Deseret Agricultural & Manufact-

uring society. He died of heart failure April 14, 1885.

The above facts are obtained from the advance sheets of the fourth volume

of Whitney's History of Utah, soon to be issued.

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