



If anyone else than M. E. Mulvey had indulged in the statement that Salt Lake would be given a third theater, he would be asked not to talk nonsense. Coming from Mr. Mulvey the statement is entitled to respectful attention. If it be true that Mr. Mulvey has really made up his mind to build another place of amusement it means a good deal to the houses already existing. There certainly is not room for three theaters in Salt Lake and the question which will be the ones to survive? Everyone remembers what happened when the Walker Opera house came into existence in the eighties. That its creation was a mistake was conceded by the owners when they devoted the money received from the insurance companies after it was destroyed by fire to turning it into a block of offices; while it existed it was a thorn in the side of the Salt Lake theater, it is true, but as it made no money itself, there was very little comfort to be got out of the thought that it prevented the other fellow making any, and that may be said to be almost all that it accomplished during its term of life. With the Walker Opera house experiment before him as a warning, Mr. Mulvey will doubtless choose one of two paths. He must either erect a temple of amusement so much larger, better and more modern than the Salt Lake theater, that he can win away from it the first class line of attractions—and it is a matter of doubt whether the \$15,000 or \$20,000 he has set aside for his enterprise would be sufficient to accomplish that result—or he must decide on making his house the first of the popular priced theaters. Either way, it makes the outlook for the Grand rather dark, and the new proprietors of that house are not apt to feel in the pleasantest mood when they recall the \$5,000 they paid Mr. Mulvey for handing over his lease. Should Mr. Mulvey's new report succeed in supplanting the Salt Lake theater as the first class house of the city (and if he is prepared to put enough money into the enterprise, and can outbid the theater with the New York Syndicate, which controls 99 per cent of all the big road attractions—that may not be impossible), then the famous old pioneer play house will have to step into second place, just as the Faber Grand was forced to do in Denver. Should that happen—though we shall all hope it may not—the theater would, no doubt, cater to the popular trade, or perhaps fall back on a stock company, just as the Grand is now about to do, in which event that house would find itself in the position of the Salt Lake Lyceum on Second South, and, we fear, would live just about as long. On the other hand, should Mr. Mulvey decide to "go in" for the trade of the masses, or to build a house devoted to vaudeville, things at the Salt Lake would remain in statu quo, and the Grand would still be equally in a corner.

Altogether, Mr. Mulvey's moves in the next few months will be of decided interest to the general public, and of peculiarly painful interest to those who have their money invested in the Grand.

It was a very pleasant spectacle last evening to see Stuart Robson at home again in a congenial role, facing a big and brilliant audience that was in entire sympathy with his delineation. Of late Robson has been unfortunate in his choice of plays, and it is said that the fortune he made in the "Henrietta" has been heavily drawn upon in such ventures as "The Jackkins," "The Gadfly," and others recently produced. In the play of "Oliver Goldsmith," Mr. Robson has given the favorite actor an excellent opportunity for himself, and provided him with a work which, viewed as a reflection of the men and manners of Goldsmith's time, is a gem. The atmosphere of that golden age of literature is beautifully preserved throughout, and such famous characters as Dr. Johnson, Boswell, his slavish biographer David Garrick, the brilliant actor, Edmund Burke, and others are faithfully portrayed. It was most refreshing, too, to see the characters in the hands of thoroughly capable people. Mr. Robson's "Garrick" was a fine impersonation and it is alone worth a visit to the Theater, to see him portray his double role, that of the balliff, Mr.

#### RICHARD MANSFIELD AS KING HENRY V.

Famous Actor's Revival of Shakespeare's Great Play a Brilliant Success.



The many admirers of Richard Mansfield will be delighted to learn that once more the great actor is playing Shakespearean roles. Here is the first portrait of Mr. Mansfield as King Henry the Fifth, with which he is scoring a sensational success in New York just now.

doubt that last night's brilliant turnout will be duplicated this evening.

The long expected visit of the James Neil Stock company to Salt Lake is at hand and the engagement opens Monday night in the play which Sal Smith Russell made so great a success, entitled, "A Bachelor's Romance." During the week Mr. Neil will produce several other high class copyrighted plays, among them being "A Perverse Romance," the play that made Mansfield famous, and "An American Citizen," in which Nat Goodwin and Maxine Elliot scored so distinct a success at the theater. Brenson Howard's "Aristocracy," in which Viola Allen and William Faversham played the leading parts, will be another production, and in it the ladies of Mr. Neil's company are said to display some remarkable effects in gowns.

Mr. Neil's company has been playing continuously as a regular stock organization longer than any other company now before the western public. He was in fact one of the fathers of the recent stock company revivals having brought out Frawley, Harry Corson Clarke, Walter Edwards, Jennie Kennard and the others who played at the Grand some years ago. He has been seen in heroic roles in Salt Lake several times, but has not been here since he made so decided a success at the head of his own company. The organization is the same which appeared for two consecutive years in Cincinnati, gave 2,000 performances in Minneapolis and St. Paul, appeared sixteen weeks in Los Angeles and eight weeks in San Francisco. Another large engagement which it filled was one of four weeks in Honolulu, where it is claimed that the receipts reached \$25,000. Among the members of Mr. Neil's company are Miss Edythe Chapman, one of the original "Trilby's," Ben Howard, Frank McViears, Julia Dean, Grace Mae Lamkin, John

grams, which say that the advance sale already amounts to \$50,000.

A note from Squire Coop in New York dated 19th, states that he would sail for Germany on the "Lucania" next day at noon. He speaks highly of the new Illinois theater in Chicago, where he saw Julia Marlowe in "Barbara Freitchie."

John S. Lindsay's contribution to the Mirror, entitled "The Mormons and the Theater," was concluded in the last issue. The article made a very entertaining sketch, and shows that Mr. Lindsay has a wonderful memory or a marvelous scrap book.

Henry E. Dixey seems to have made undoubted success in "The Adventures of Francis" in Philadelphia, the home of the author. Mr. Dixey, by the way, was the original David Garrick in the New York production of "Oliver Goldsmith."

The letter of our New York correspondent on another page relating to Blanche Walsh's production of "Marcella" will be read with interest. It would seem that the public share the opinion of the critics for the play is to be taken off, and replaced by "More Than Queen." Harold Russell was in the cast of "Marcella," but whether he will continue in the other play is as yet unknown.

#### MUSIC NOTES.

D. G. Calder, manager of Calder's Music Palace, is in Chicago on business.

A report from the City of Mexico is to the effect that an American stock company is to be established there soon, as the American colony has grown to

musical comedy, is produced in this country an American born girl, who has never been seen on the stage, will play one of the principal parts. She is Miss May Edouin, daughter of Willie Edouin and the late Alice Atherton who spent many years in England. Willie Edouin is also coming over with the piece.

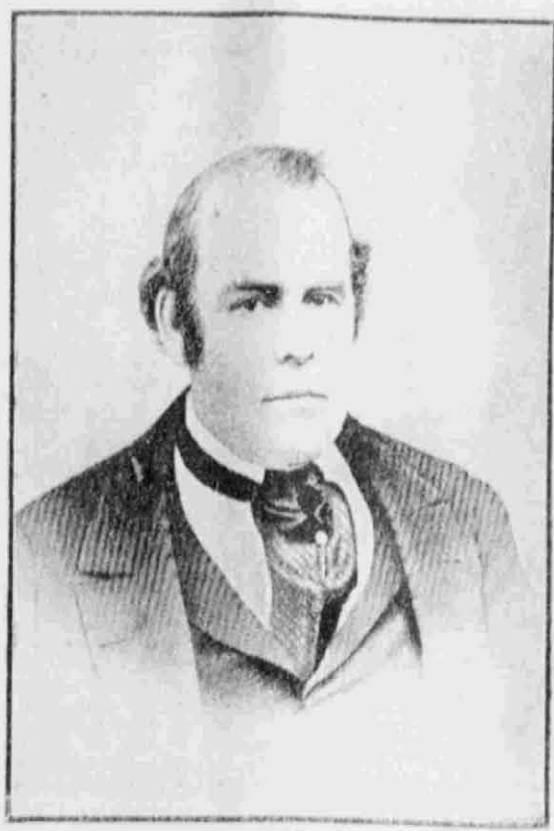
It was a rather unusual feature of the season in New York last week that Halé's immortal opera, "The Bohemian Girl," was sung for the first time in the Metropolitan opera house. Zelle de Lussan in the production also made her American debut as Arline, a role which in London has been compared to her singing of Mignon and Carmen.

Director Evan Stephens accomplished a great deal with his body of singers on the noble anthem, "Praise the Lord," (Handel), and in his own stirring "Hosannah" anthem, last Thursday evening. A large turnout was on hand, and all went to work with an enthusiasm that was refreshing. The rehearsals began at 7:30 sharp in the Tabernacle.

Yvonne, the principal part in "The Serepade," was played last Wednesday in Philadelphia by Miss Belle Bartlett, and the manager of the Bostonians wired that she sang the role most successfully. Miss Bartlett is a niece of Jessie Bartlett Davis, and recently joined the Bostonians. It more than likely that Miss Bartlett will before many seasons be a prima donna of the first magnitude.

There is every indication that the forthcoming engagement of Frank Daniels in this city week after next will be the most successful he has ever played here. He will come direct here as triumphal tour as of his

#### OLD SALT LAKERS.



PARLEY P. PRATT.

Parley P. Pratt, one of the original members of the Council of Apostles in this dispensation, and one of the most devoted and indefatigable, as well as one of the most successful exponents of the Gospel who ever lived, is pictured in this illustration. His life was almost entirely given up to spreading the truth at home and in foreign lands, and the story of his labors from 1830 onward is almost the story of the struggles of the Church. He was born in Burlington, Ohio, on April 12, 1807. A copy of the Book of Mormon fell in his way in 1830, and on reading it, he was so deeply impressed that he did not rest till he had sought out the Elders of the Church and been baptized. He at once began preaching, and one of his first converts was his brother Orson Pratt, whom he baptized. Later, in 1836, he was instrumental in bringing another notable figure into the Church in the person of John Taylor, whom he baptized in Canada. He first met Joseph Smith in 1831, at Kirtland; he was one of the number of Saints who located in Jackson county, Missouri, and who were driven from their possessions; he preached and traveled all over the Eastern States and founded a large branch of the Church in New York City in 1837; he was in Calverton county, Missouri, during the bitter persecutions of 1838, was imprisoned in Richmond in 1839, and, as he used to say, joyfully celebrated the nation's birthday by escaping on July 4. Going on a mission to England with the Twelve—he had been ordained an Apostle February 21, 1835—he became the first editor of the Millennial Star in 1840. He shared the exile from Nauvoo. In 1846, but was called to turn back when in Iowa, and fill another mission to England. He arrived in Utah in the fall of 1847. He took a prominent part in framing a Constitution for the provisional State of Deseret, and was a member of the Territorial Legislature for many years. He was chaplain of the legislative session held in Fillmore in 1855-6. In the latter year he again visited the east, preaching in St. Louis, New York, Philadelphia and other places. In New York he again met his old friend John Taylor, and it was while visiting him that he wrote his poem, "My Fiftieth Year," in which occurs a premonition of his death. President Taylor has also recorded that he felt he was seeing Apostle Pratt for the last time. It was while on his trip homeward, on May 13, 1857, that he fell a victim to an assassin who waylaid him in Arkansas; he was laid to rest near the fatal spot. Apostle Pratt was the author of "The Key to Theology," "The Voice of Warning," and many other works which bear the unmistakable evidence of a cultured and inspirational mind. He was a prolific writer of verse, and many of our best known hymns are from his pen.

"Triumphal" March... Saint Saens  
"Angels Ever Bright and Fair".....Handel  
"March de la Reine".....Ascher  
"Morgenstimmung" from Suite I.....Grieg  
"Hallelujah" Chorus.....Handel  
"Traumerei".....Schumann  
"March Romaine".....Gounod  
"Aeons Death" from Suite No. 1.....Grieg  
"O, My Father".....National Airs.

These recitals begin at 11 o'clock daily, and will be added to, at different intervals, by some of the city's best vocal talent. They are, of course, free to the public.

**NEED OF THE YOUNG AMERICAN.**

A college education as we see it today is not enough to insure a good citizen. Something more is required. This something is unselfish patriotism. But cannot this be made one of the results of education? Certainly it should be. If the state educates men it should educate them loyally to conserve her own interests. The movement to teach patriotism in our common schools is a good one. Care must be taken, however, that the right sort of patriotism be taught. The young American must not come to believe that patriotism consists solely in the risking of life to repel invaders. He must be taught that it consists not less in guarding the interests of the state in time of peace. That it consists not so much in physical courage as in unselfishness and honesty.—The Saturday Evening Post.

#### Musicians' Directory.

<b>WM. C. CLIVE,</b> Teacher of Violin and Piano. Studio 337 First Street.	<b>J. A. ANDERSON,</b> Piano Studio. 119 E. Brigham St. Pupil of Leachelsky. Graduate of Royal Conservatory of Music, Leipzig.
<b>GEORGE E. SKELTON,</b> Teacher of Violon. (Graduate from Trinity College, London.) References and Studio: D. O. Calder's Sons.	<b>ORSON PRATT,</b> Piano and Harmony. Studio, 311 E. First South.
<b>MAGNUS OLSON,</b> Lessons on Violin, Guitar, Mandolin. Olson's Orchestra; music furnished for receptions, concerts, etc. Studio, 101 S. 1st South St.	<b>GEO. CARELESS,</b> Professor of Music. Lessons in Voice Training, Violin, Piano, Violoncello, Organ, Harmony and Sight Reading. Orders may be left at Ferguson Coaster's Music Store.
<b>ANTHONY C. LUND, BD.,</b> Graduate of Royal Conservatory of Music, Leipzig, Germany. Studio, 127 North West Temple, Salt Lake City, Utah.	<b>HUGH W. DOUGALL,</b> Voice Development and Artistic Singing Italian Method. Studio #1 North West Temple St.
<b>M. S. GUDMUNDSON,</b> Pupil of Willard Weibe. Pupils taught for the higher studies as taught by Prof. Weibe. Lessons given at home or Studio, Ferguson Coaster's.	<b>C. F. STAYNER,</b> Piano Instruction. 321 Doyle Block.
<b>GEO. H. VINE,</b> Tuner and recaler of Pianos and Organs. (Graduate of Tuning Dept., New England Conservatory of Music, Boston, Mass.) Coaster Music Store, 35 Main St., Salt Lake City, Utah. P. O. Box 602.	<b>E. FORD,</b> Assisted by Miss Edith Ford. Studio at Daynes Music Co., 74 Main street, Salt Lake City. Satisfaction guaranteed for all lessons and quick return money by leaving orders at the above address.
<b>GRATIA FLANDERS,</b> Teacher of Piano forte. Studio 104 E. South Temple.	<b>Mrs. EFFIE DEAN KNAPPEN</b> Voice Builder. The Italian method. Studio over Inaynes Music Store.
<b>A. H. GROSE,</b> Piano Tuner. Fine Voicing, Action and Tone Regulating a specialty. With Young Bros., 35 Main St., Salt Lake City.	<b>ARTHUR SHEPHERD,</b> Teacher of Piano Forte. Numbers 22-23 Constitution Building.
<b>TRACY Y. CANNON,</b> (Pupil of Albert Jonas and A. A. Stanley.) Teacher of Piano forte, Organ and Harmony. Studio at Calder's Music Store.	<b>C. D. SCHEITLER,</b> Instructor of Guitar, Mandolin, Banjo. Special instruction in guitar and banjo. Also guitar and mandolin. Studio at Main Street.
<b>H. S. GODDARD,</b> Baritone, Vocal Instruction. Pupils prepared for Opera and Concert. Quartets for Funerals. 230-27 Constitution Building.	<b>MRS. CUMMING WETZELL,</b> Solo Soprano. Studio for Vocal Instruction. Italian method and art song singing. Lessons given at No. 8 E. and South Temple and a Voice Culture and Sight-Reading a specialty.
	<b>JOHN J. MCLELLAN,</b> (Pupil of Jonas, John Jones, Jeddicks) Piano, Theory, Pipe Organ. Prof. of music University of Utah. Organist at Tabernacle. Residence and studio at E. 1st North. Telephone 941 S. Largest students on 7.



MR. JAMES NEILL.

#### THEATER GOSSIP.

Nat Goodwin has just presented his wife, Maxine Elliot, with a dwelling in New York City.

Melba is ill in London, and will in all likelihood not come to America till later in the season.

The play of "Lost River" in New York, in which Ada Dwyer has a character role, seems to be a decided success.

One of the big successes of the season, and one that was entirely unexpected is Henrietta Crossman in her production of "Miss Nell."

It is doubtful whether Henry Miller will act again this season. "The Only Way" has just been sold by Frohman to Creston Clarke.

The James Neill, who comes to the Theater Monday night, should not be confounded with the James O'Neill of "Monte Cristo" fame.

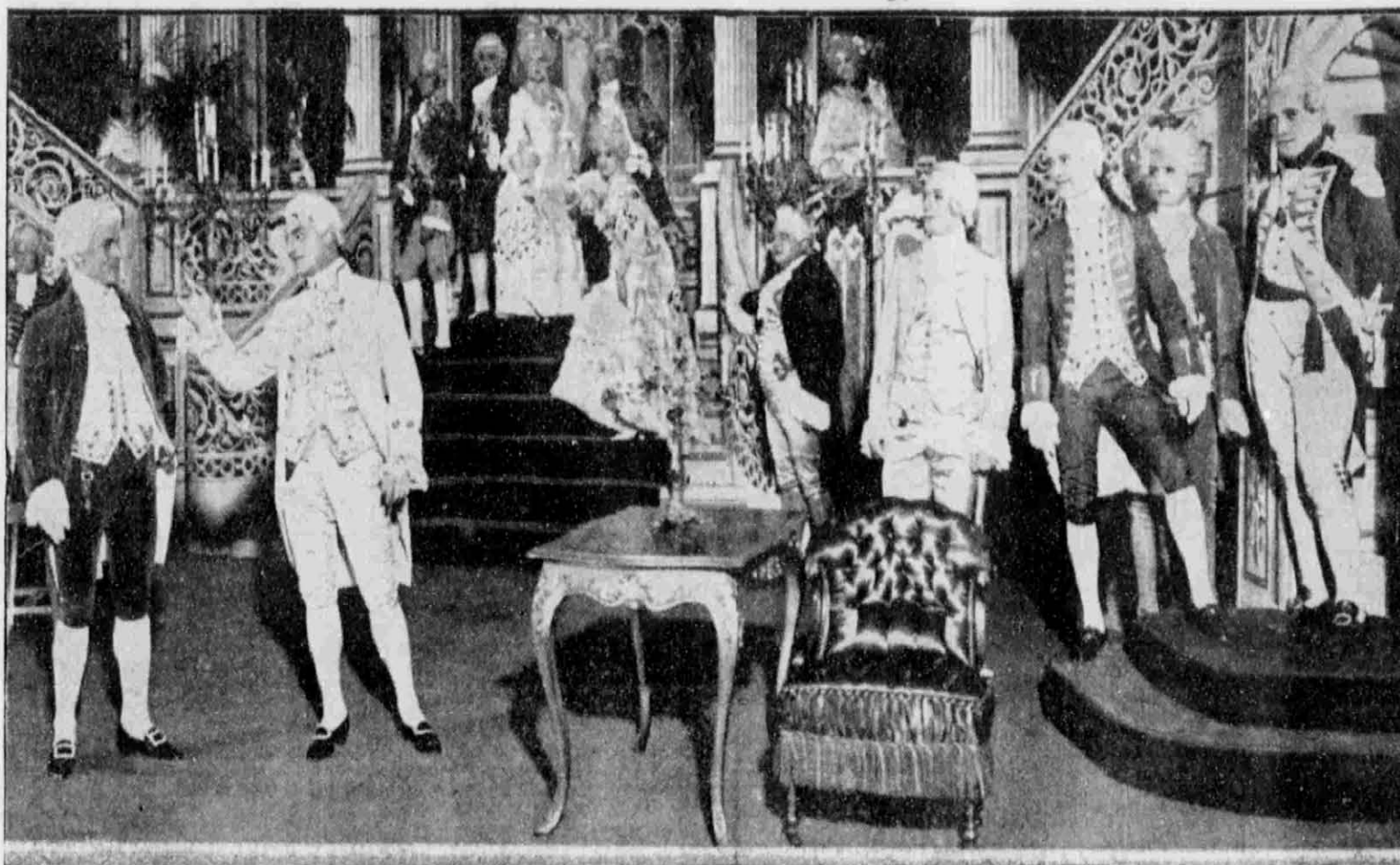
"Way Down East," headed by Phoebe Davis, played 72 performances in Chicago to receipts of \$55,000. The play opens for a full week at the theater in the near future.

The Mirror says that James A. Herne addressed a political mass meeting at Lyric Hall on Sunday evening and eloquently prophesied the election of William Jennings Bryan for President.

Edward Strauss and his celebrated Vienna orchestra are now setting New York wild with a series of dance music concerts. Last Sunday night the Metropolitan Opera House was packed to the ceiling by an audience which encircled the orchestra to the echo.

Evan Stephens says he has not yet received the contract for the appearance of the Metropolitan Opera company. How San Francisco appreciates the visit of this company is well evidenced by the Associated Press tele-

John Drew Again a Popular Hero in this New and Handsomely Staged Colonial Play.



New York is fostering many fine plays for the rest of the country this season, and one of the principal successes is the romantic colonial drama "Richard Carvel," produced by John Drew and his magnificent company.

the kind-hearted, brilliant, vagabond poet, was excellently conceived and carried out, from first to last. The staging, costuming and scenery were to the highest degree finished. The weak spot in the play, and the one that may prevent its having the long life its purely literary merits should warrant—is the absence of a strong story. The plot is undeniably light, and the last act is somewhat dangerously spun out. Then too, the audience is left in rather a foggy condition of mind as to the marriage of the poet, and one hardly knows whether the curtain goes down on a sacrifice Goldsmith makes for the woman he loves, or whether it is to be regarded as the usual happy ending. But with all this, it remains a charming picture of an illustrious period in the history of English literature. It is lit up with dashes of wit in the dialogue, and with many bright allusions that go over the head of the average audience, but it is so charmingly acted and starred throughout that it should be rewarded with the heartiest appreciation and patronage. There is little

W. Burton and Lillian Andrews.  
Miss Dean, as everyone knows, is a Salt Lake girl and a niece of the famous actress, Julia Dean Hayne. She made her debut here with the Grand Stock company and was well received. On account of the distinguished name she bore, she attracted the attention of Joe Jefferson, who gave her a place in his company, where she is said to have made marked advancement. Her many friends will be pleased to greet her Monday evening.

The old adage about never raining without pouring, will be exemplified in Salt Lake next week. The Neil Stock company will be at the Theater, and Mr. Mulvey brings out the Falk & Verones Stock company at the Grand. This company is a regular traveling organization with big list of plays, and it comes direct from Hopkins theater in Chicago. It is headed by Miss Lillian Mortimer, who claims Salt Lake for her headquarters. Miss Mortimer was leading lady in Hopkins theater, Chicago, for the past three seasons, and is supported by a company numbering in all twenty artists. During their engagement here the following plays will be produced: "The Lost Paradise," "In Mizoura," Frank Hardy's English play, "Wicked London," "Fanchon The Crook," "Frou Frou," and "The Stolen Diamonds," a play written especially for Miss Mortimer. Each play is given an elaborate scenic production, the company carrying nearly a car load of scenery. High class vaudeville will be produced between the acts by the Franklin sisters, Gilbert Brown, Jennie Clark and others.

such proportions that it is thought such an enterprise can be made a financial success.

At the organ recital in the Tabernacle this morning, Prof. H. S. Goddard sang several beautiful numbers.

Prof. Radcliffe's health is somewhat improved, an announcement that will give great satisfaction to his many friends.

Prof. Richard T. Haag has organized a choir of thirty-five voices in the Berlin branch of the German mission of the Church.

The prices of the English opera presentations at the Metropolitan opera house, New York have been reduced from \$2.50 to \$2.00.

The Frawley company has been producing "Madam Sans Gene" in Salt Lake. Frawley, who is acting the role of Napoleon. One of the papers says his delineation was more nervous than forceful.

Thomas Vickers, a son of Nephth, who has been the second bass of the German mission quartet in Berlin, arrived home from Europe a short time ago. He will soon come to Salt Lake, and will take up the study of voice culture with Prof. Goddard.

When "Floradora," the new English