DESERET EVENING NEWS: SATURDAY, DECEMBER 1, 1900.



week. We refer to the decision of Maurice Grau, not to include this city in the list of places where his great opera If will set to use the common phrase, encounter with an interviewer that it will take us a long time to recover from. The chagrin we feel will be none the less intense that the fault was not entirely our own. While our city certainly manifested an indifference towards the event that was surprising, in view of her boasted reputation as a center of musical culture. It must be said that Mr. Grau himself "An age, sir, mon Dieu, an age!--My is largely responsible for the failure. pedigree ends where yours commonces!" From the first moment his representatives arrived here they began to cast doubt upon their filling the date, and it was not to be expected that people would flock to the box office to pay money for something that would not the Theater on the 17th. money for something that would not positively promise a performance. The auction sale evidently frightened away people who would have been willing to pay double or treble prices for their to pay double or treble prices for their musical program will be presented. The treater on the 17th. Tomorrow night at the Grand, the like will hold their annual memorial to pay double or treble prices for their musical program will be presented. seats, but had no desire to bid for them in a public competition. Then the decision to cancel the opera and give a concert in the Tabernacle if-stil the aroma of doubt-displeased many others, who would have been willing patronized the concert when they became satisfied the opera was out of the question, did not buy tickets because they believed there was no assurance of the company's coming. So the whole thing, as Mr. Stephens puts it, was country over, as being unable to afford Lincoln, Nebraska pays \$9,000 to secure. The result cannot help being harmful. Grau is also manager of Bernhardt and next to hear that their booking here is withdrawn, while the profession everywhere, among whom Salt Lake has for years been praised as one of the first "show towns" of the country, will the theater, as a weekly tenant. devate its cycbrows and marvel over Mr. Daly afterward told me that elevate its eyebrows and marvel over the changes that must have been wrought in our condition, to make such

There was a fair audience at the Theater last evening to see Mr. Warde in "Richelleu," though of course there was no such crush as that seen on the holday night. Warde's impersonation of the great cardinal takes rank among the great cardinal takes rank among the strongest and most careful of his many delineations, and the various hases of the character, its craftiness, humor and its power, its grim physical decrepitude were all liently portrayed. The famous axes of the drama, such as delivery of the curse of excellently climaxes were immensely brought out, and Warde was recalled again and again. He had to make the usual speech after one of the recalls. Mrs. Spencer gave a forceful delineation of fulle, and Mr. Spencer, barring a dency to rant, was a vigorous Adrian. There was not much else in the support that calls for commendation. The king was weaker even than that noted monarch is supposed to have been, and the Joseph was entirely inadequate. This afternoon "Hamlet" is the bill for the matinee, and the engagement oses with "The Duke's Jester" to night. Rag time opera and vaudeville will again hold the boards at the Grand next week. Commencing Monday night, the new farce. "Whose Baby are You?" will be given its first rendi-tion here. It is said that this farce is of a high class order with just enough of "horse play" to strike a proper balance to please both parquet and gallery. The author of the plece is Mark E. Swan, who wrote Brown's in Town. The cast includes such people as Francis X. Hope, Lew H, Newcomb, Fred G, Hearn, Fred R. Runnells, Roy Foster and Miss Mabel Meredith, Miss Franklyn Gale, Miss Dorothy Deane, Miss Alice Williams and others.

an event possible.

A worse thing could not have hap- | ican production of Henry Arthur Jones' A worse thing could not have hap-pened to Salt Lake, from the standpoint of the theatrical manager, than the event which transpired during the past event which transpired during the past Captain Marshal's English success, "A Noble Lord."

Alexander Dumas pere, the author of the list of places where his great open company makes its stops. Undoubtedly fit will give us "a black eye" with the fit will give us "a black eye" with the "You are an octoroon, are you not, Mr. Dumas?"

'Certainly. "And your father"" "He was a quadroon." "And his father?" mulatto, sir, a mulatto!" "And his father?"

"A negro, sir, a negro!" "Might I presume so far as to ask what his father was?" MUSIC NOTES.

Alice Neilsen is having a great reception in San Francisco.

musical program will be presented.

lectures at the Assembly Hall here Dec. 18th and 19th. His friends are trying to induce him to "ring in" a ballad or two.

Nat M. Brigham will be heard in two

At the Elks' memorial service in the Grand tomorrow night H. S. Goddard, Miss Lottie Levy, Miss Arvilla Clark and the combined orchestras will take part. The general public is invited.

In the "Chimes of Normandy" ac which is to be rendered at Phil Margett's benefit Friday next, Miss Savasy will do the part of Serpoiette.Miss Levy that of Germaine, and Messra, Goddard, Spencer, Pyper and Campbell will fill their old roles.

A letter from Squire Coop, dated Ber-lin, Nov. 9, states that he is settled in that city at 5% Orapienburger Strasse. He speaks glowingly of the work of the Fohemian string quartette, which he had heard, and which is reputed the best of its kind in the world.

When Kirke La Shelle's opera comique, "The Princess Chir," in while Marguerita Sylva is starring, played 1 oronto, the musical director chearmal of the local orchestra. He had o make repeated interruptions because the first cornet player could not keep the tempo. Finally, exampliated beyond endurance, he called a halt and should: "Have you ever played in anythics has a source played in anything but an amateur orchestra be-tore?" "I guess I have," answered the Musician: "I am the first corner in the Queen's Own Guard Pand." "God save the Queen," retorted the linkt director, and the rehearsal proceeded.

The sacred caninta "Queen Esther," will be repeated by the Eleventh ward Opera company in the Eleventh ward meeting house, for three nights com-mencing Tuesday evening next. This cantata was given by the same

company last spring, and owing to its success, they have been requested to repeat it. Several new solos and chor-uses have been added, which will make

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bungled from the start. The pity of it are followed with pleasure by all in-is that Salt Lake is advertised the iterested in the stage. The following dences of his reaching out after a literextracts, containing an account of the The result of this visit was that a menight visit from the company that first production of the familiar old play agreed to originate the part of Laura

Coquelin, and no one need be surprised played Jeannie Deans did not last long. and Dolly Davenport the lead. I con-

frantic exclamation, "the axe, the axe! This exclamation of mine became sort of catch-word, and Davenport, who was an incorrigible guyer, used to serve it up to me on all possible and impossi-ble occasions, with the result that there

Mr. Daly, who was then the same watchful, ubiquitous manager he always was, tried every available means to check us, with, I am sorry to say, very little success.

OLD SALT LAKERS.



BISHOP JAMES WATSON.

Bishop Watson, who presided over the Nineteenth ward of this city from 1882 up to the time of his death, was one of the best known figures in Salt Lake's Church and business circles for many years. He was one of the founders of the firm of Watson Brothers, his brother Joseph being his partner, and they built man/ big structures in this city, such as the Hooper-Eldredge block, Z. C. M. I. shoe factory, and a part of the main structure of that institution. He was an Englishman by birth, having been born in Low Walker-on-Tyne, June 6th, 1833. He possessed a strong spiritual nature and could relate many powerful manifestations which he received in his youth, One of them was the warning he received of the death of a dearly beloved brother. It was at the time the cholera was raging in England. One morning at 4 o'clock, before he had arisen, he beheld his brother in a vision, apparently standing in the air, and on each side of him a personage dressed in flowing white robes. A few hours later he was informed that his brother had fallen a victim to the cholera, and on reaching home, found that he had expired at 4 o'clock, the precise time when he beheld the vision. Elshop Watson was baptized in 1856. He did a great deal of preaching before he came to this country. He arrived in Utah in 1863, and the remainder of his life was spent in diligently laboring among the people in various Church and business capacities. He died after a brief illness, of inflammation of the bowels, June 27, 1889,

the box when everybody in the wings | tin; come plates had become loosened; rushed on the stage and no longer at-tempted to suppress laughter, and my stage manager said: "No use, Miss Eytinge, even you could not stop that noise: that's from above!" It way The suppress and my stage man-ager was quite right. I was obliged to submit. It was from above, It was the suppress and my stage man-ager was quite right. I was obliged to submit. It was from above, ROSE ETTINGE. It was. The roof was covered with



row about two hundred feet east of Ann | scenes of a London theater half a cen-

Stieet. William Macready first acted Henry V. at Newcastleson-Tyne in 1815. when he was only twenty-two. He confesses in his memoirs that the occasion was in his memoles that the occasion was not suspicious, "for having barely mas-tered the text, all effects was left to chance, as I found by subsequent dil-gent study in making Henry one of my most popular assumptions." He kept the character in his repertoir, could, gent study in making Menry one of my most popular assumptions. He kept the character in his repertoire confin-uously. As early as 1815, in the safe days of his tenancy of Covent tharden theater, he got on Henry V, and Ce-pested it often. But he consentrated his energy and his maney on the revival of june 10, 1839, when he continued to act the serve until he gave up his tenancy of June 10, 1839, when he continued to not the part until he gave up bis treasury of the iheater. It is easy to believe in the superb quality of Macroady s perform-ance and presentation, yet the agile bombast of Chronicler Themes Marshall is more annuing than convincing. s more amusing than convincing.

Final UND KEAN'S three was a sadder in the interval there was a sadder as well as a happier occasion in this connection. Educad Kean made fils first appearance as Henvy V, at Co-vent Garden Pebruary 22, 1850. He was then barely forty-three years and The great actor's memory had left bits three treat before summer in the subject of his last Shukespearean revival at the Princes, beginning. In March and repeating 4 eighty-four-tions the mean of her weather.

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ury ago: "His (Phelps') staff of auxiliaries, even in his greatest works, rarely ex-ceeded two score, but he contrived to EDMUND KEAN'S BREAKDOWN, Arthure "Ming Henry V," Mr. Phelps acted "King Henry V,"

then bayely ferty three years and The preat actor's memory had loft him three years before, when he alternated to creat the a new role. The Nazie There are the a new role, The Nazie There are the a new role. The Nazie There are the an new role, The Nazie There are the an new role. The Nazie There are the answ role, The Nazie There are the memory was enthroned near the near y C. there was every here that Kean's memory was enthroned near dience deprecatority, mattering some thing about being the representative of Shakespeare's here a different the attract and the second of Kan's first pro-ations, yet his 'King Henry V' was, in the derived until he was past unlery. The second of the was past unlery his decaying memory. The is more than forty, what Markha memorable October 22 in 1934, when the area on the occasing of King Henry V at London Bridger to eaternal, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. It has always, since here retained, and is one of the battle of Astronaut. In this memoir of the great ar-tor, gives this little peep behind the

Solo Soprano.

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Recollections of Rose Eytinge

"Under the Gaslight," will be read Courtland.

with interest here: The management under which I and their vacating the New York theater opened its doors to Augustin Daly. He, then a very young man, and oc-cupying the position of dramatic ciftic on the New York Evening Express took | and rescue somebody

when he became the assee of that thea-ter his entire capital did not reach the sum of \$500. This was Daiy's third venture into theatrical business, though his first step into regular management.

His first was his arrangement into dramatic form of Mosenthal's drama of Deborah, which he called Leah, the Forsaken, for Kate Båteman. This was followed by an attempt to make a successful star of Avonia Jones. But Daly had always been a mana-ger; his mother told me that when he was a boy, a very small boy, he played at management, and never wished to play at anything else. When other small boys would evince a very natural desire to play "tag," or "hop-scotch," or any other of the games to which small boys are addicted, Daly would organize his comrades into a stock company and manage them. He never attempted to act himself, but he cast his pieces, and handled his company, even as a child, with the single-mindedness that characterized him afterward. So now, when his life-long ambition was in the inception of its realization, he was perfectly equipped for his work, concentrated in his methods, self-conained and self-reliant, knowing exact ly what he wanted to do and how he eant to do it. He began his career as a manager with the production of his own drama-tization of Charles Reade's novel, Griffith Gaunt," then popular. The name of the heroine was Kate Peyton, and Daly, having his own fixed ideas of just what sort of person he ideas of just what sort of person he wanted to personate this heroine, had experienced great difficulty in finding her. His offering the part to me, or rather his suggesting to me the possi-bility that I might be induced to play it, was quite accidental, and occurred at our first meeting.

The well known actress, Rose Ey- | room, which was fitted up as a sort o and writing room, were colore tinge, is contributing to the Mirror, a series of personal recollections, which

Again Daly surrounded himself with

an exceptionally good company, J. K. Mortimar playing the character part fess I do not remember the story. I only remember that the situation of the piece is where I break down a door with an axe which I opportunely find down on a railroad track, and that this "business" was preceded by my

was a great deal too much giggling and guying during the performance.

11

It is a pleasant thing to note that inerest in the testimonial to the veteran actor Phil Margetts seems to be growing. Manager Pyper yesterday received the following letter, accompanied by a check for \$25, from a gentleman who asked that his name be withheld:

Geo. D. Pyper, Manager, Salt Lake

Dear Sir .- Noticing by the papers that Annie Adams and her daughter Maude have bought two stalls for the enefit to be tendered the veteran. Phi Margetts,on the anniversary of his 50th year on the stage, and that they have clurned the stalls to be resold by you. desire to purchase one of them. nd herewith enclose you my check for \$25.00 for same. Please hand the tick-ets to Mr. Margetts to send to any of his friends he may choose.

In this connection I desire to express my acknowledgements to Phil Margetts as one of the few survivors of the famous pioneer dramatic organization, to which, as a boy, I was indebted for many a pleasant evening when I viewed their achievements from the top galf the Theater years ago. Those old time players toiled for years withaut any other remuneration than that which they received in the thought that they were pleasing their brethren and sisters, and now that they have reached the evening of their days, it is to be hoped the public, which owes them so beavy a debt, will not allow such an unity as the present to pass, without repaying it. AULD LANG SYNE.

THEATER GOSSIP

Harry Corson Clarke is in lower California with "What Did Tompkins Do?"

The advance sale for Bernhardt and Poquelin at the Garden Theater, New York, where they are now playing, was the largest ever known in its history, iggregating over \$53,000.

Henry Miller is ovidently on his feet train. He will open his season in Buf-ialo. December 24th, with Madeleine Lucette Ryley's play, "Richard Sav-tse." Afterwards the play will be seen in Rochester, Syracuse, Washington ind Raitmore than in New York for an ind Baltimore, then in New York for an ndefinite run.

Charles Frohman's Empire Stock tompany's next production in its home heater in New York will be the Amer-

One of the actresses whom he was considering for the part was visiting me, and Mr. Daly called to see her. At her request, I received him.

We discussed the story and the char-acter of Gate, with the result that, with ne of those gusts of sudden resolution that he was addicted to, he asked me f I would play the part I was not free to consider Daly's offer

by reason of the terms of my contract with Lester Wallack. But I was greaty taken with and interested in this serious-eyed, intensely earnest young consider playing the part if Mr. Wal-lack's consent to my doing so could be

obtained. This promise I made. In an incredibly brief time this man, young, un-known, without influence, managed to see Mr. Wallack, and returned to me armed with a note to me from Wallack containing the desired permission, only making the condition that I would not play in New York later than within six veeks of the opening of the regular season. There was no talk of terms be-Indeed, at this stage of the negotiation, there could not very well

have been. Daly now had his theater, his company, and possibly his heroine. He had gathered about him a company of al excellence, his leading man being J. K. Mortimar, and we began rehearsing.

During the first rehearsal from time to time interrupted me to give me instructions as to this or that bit of business. But I was feeling my way through the part, and these in-terruptions, though undoubtedly judicious and necessary, made me nervous

and uncertain in my work; so I went quietly to him, where he sat at the prompt table. I reminded him that this rehearsal was only a trial, begged

that he would allow me to struggle through the part uninterrupted. I suggested that he should make notes any changes which he wished me to make, and if I played the part we could incorporate these changes in future re-To all these suggestions he hearsals.

promptly and amiably ascented. The piece ran several I played Kate. During its run my seriouseyed young manager told me of an eyed young manager told me of original piece which he was writing, and which he wished to produce at the close of the run of Griffith Gaunt. This piece was"Under the Gas Light."

At his invitation I went to his home, in Horation street, where he lived with his mother and his brother, and he read

One night, in sheer desperation, he threatened Davenport, whom he, with how much justice I will not say, looked upon as the ring-leader, with immediate discharge, if he did not on the fol lowing night and every performance thereafter play the part seriously. The next night Davenport made his

appearance dressed completely in black, even wearing through the entire perblack kid gloves; and ormance played the part throughout without a mile, investing it with unbroken lugubrious gloom. The result was that every scene in

which he appeared, even the most seri-ous ones, went with shouts of laughter: and the more the audience laughed, the more solemnly serious Davenport When the final curtain fell Daly ap-

play, infrequently seen by us, has in beared and fairly and frankly gave u he fight. He begegd Davenport t reality been a conspicuous and staple loff his "sult of solemn black' 'and play he part as he had always played it. factor in the repertoires of most of the great äctors. The magnanimous action of our young manager had the effect of mak-OUTP The nature of the production, rather

ing us all feel heartily ashamed of our-selves, and from that night, by unanimous decision, there was no more guy These two engagements under Daly's

nanagement resulted in a friendship tween him any myself that only end-1 with his life. We became good comrades. His duty

as dramatic critic made it necessary for him sometimes to make flying visits to everal theaters in one evening, and I was always glad to accept his invitation to accompany him on these little expeditions.

Thus with Daly I witnessed the first performance of French comic opera that was given in this city. It was La Grande Duchesse, with Tostee as the Duchesse

As an indication of the change in public taste, both Daly and I were so far from pleased with the performance that we left early in the second act, finding it rather-well! rather!--for our taste. Nowadays the perform-ance would be rated rather slow.

And with Daly I witnessed the perormance of Caste, which was produced by W. J. Florence. The piece had been secured from Tom

Robertson, by Wallack, for production at Wallack's Theater during the following regular season. But Florence brought over a-shall we say an an-nexed?-copy of the plece in a Summer season, in advance of Wallack, with himself, his wife, Owen Marlowe, Day idge, Mrs. Chanfrau, and Mrs. Gilbert

in the cast. I was particularly pleased with Mrs. Gilbert's performance of the Marquise, and I said to Daly, "when you get your theater, there is a woman you ought to engage." He replied, "I will" How well he kept his word we all know.

It was somewhere about this time that I was often invited to star here and there. Among the offers was one from Washington and one from Newark. These two I accepted. The theater in Newark was under the man-agement of Mr. and Mrs. Waller. delightful people to meet, both personally and artistically.

Of that week J retain most pleasant recollections. To both these engagements Daly accompanied me, producing my pleces for me. I remember a quaint incident which

occurred one night in Washington, during the last act of Griffith Gaunt. In the most intense situation there arose. I could scarcely say from whence, the most awful din. T-being from.

in the prisoner's box undergoing trial for my life-was very greatly distressed ver what seemed to be a wanton effort to disturb my performance. spoke off the wing several times, im-peratively demanding that it should be stopped. My demands were quite un-availing and my annoyance was greaty increased by observing that my re-nonstraces were met by a helpless hrug or shake of the head, accom-at Drury Lane in 1722-4. Hill's addi-

Richard Mansfield's Distinguished Predecessors in the Role-Play Is Now 300 Years Old-No Attempt at Pictorial Elaboration Until 1889-Poets Who Tried to Improve on Shakespeare-Bombast of Early Criticisms-

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reduction from the initial one. Inde-

Katherine of France. The love is car-ried on in a style of stilled burlesque, Pepys' account says: "Saw 'Henry V,' well done by the Duke's people, and

did much trouble me,"

first presentation

It was a very different.

Richard Mansfield, in presenting his | Shakespeare's comic characters, H was so solicitous for the success of the piece that he spent a thousand dollars of his own money on the scenery, but version of Shakespeare's "King Henry V." might well place at the top of the bill, "Not acted these twenty-five Shakespeare "improved" was not the success anticipated. When David Garrick took Drury years," as did John Philip Kemble when he revived the great play on October 1.

Lane Theater one of his earliest enter-1789, at Drury Lane theater. In spite prises was a production of "King Henry V." He disclosed this play to the public 'In 1747, and for some reason-perhaps the genius of the brilliant young artist, then only thirty-one years of this coincidence of intervals, the of age-it then entered on a career of popularity equal to many of the most popular Shakespearian plays, was the most intense rivilry between Garrick in Drury Lane and Spranger than the play or the character, has Barry, who was set up by the manage ment of Covent Garden to rival him. C caused it to be seen less than some of the other Shakespearean dramas, says the other Shakespearean dramas, says a dramatic writer in the New York Mail and Express. There are eighteen scenes presenting elaborate pictures, ex-travagant in their demand for persons and accessories. In this day and gen-ter the weber verisimilitude and historicourse Barry had to meet Garrick a Garrick eclipsed him in this one

travagant in their demand for persons and accessories. In this day and gen-eration, when verisimilitude and histori-cal accuracy in stage paraphernalia, is definitely looked after, the staging of a invested like "Line Henry V" is an Toward the end of the century every one was playing Henry V. Attention is attracted to one of these productions in particular, for it seems to have been IS AR indertaking to give pause to the most generous as well as the most diligent manager. But previous to the time of a pioneer in the introduction of a cer tain feature which has since marked several revivals of this drama. In May, Charles Kean matters of dress and 1776, Lewis appeared as King Henry and the acting really were the thing. 'King Henry V.' was then less formid. V at Covent Garden, and the play bill discipses the name of the celebrated Edwin Shuter as "Falstaff." Now in the ble as an undertaking, and it was oforiginal text of Shakespeare Mr. Mansfield may or may not have play is generally given. Faistaff does Bardolph, Pistol and Dame Quickly, but the only reference to Sir John by he annoanced for this season, but his year is the 300th anniversary of its Historians locate his cratwhile cronies is the speec precision in the charing his death: "For Falstaff his cretwhile cronies is the speech de The chronicles of the period wouch for been infrequent and the result unsatis-factory. The spirit of Shakespeare king Henry V. from factory. and there is an interest. seems to defy meddling with his plays.

KEMBLE'S PRODUCTION.

Reference has been made to John was quite gargeous. Upward of \$5.00 was spent by royalty on this occa-Philip Kemble's production of Henry V, which was first given at Covent Gar-den on October 1, 1789, At the top of his play bill was the line "Not acted on. Anne, queen of the reigning monsion, since, queen of the reigning mon-arch, was a sprightly woman, fully alive, to all diverting influences, and she often took part in the presentation at court, according to Dr. Doran. It is just pos-sible she acted in Henry V., and her ap-pearances were, at least, the first in-stances of a woman supervision in the these twenty-five years," The enter-prising management overlooked Lewis' prising management overlooked Lewis' performance in that very theater only thirteen years before. Of this per-formance. Dr. Doran says: "In the first piece (Henry V). in which Kemble played the king better than he did his other kings, Richard and John, he made a fine point in starting up from prayer and expression of penitence, at the sound of the trumpet." Indeed this achievement was so fine that Earl Guil-ford wrote an easny by way of sulcey stances of a woman appearing in the drama in England. In good old Pepys' diary there is an account of another court production of "Henry V.," which leads up to the instances of historical dramas of this tithe which were not written by Shakes-peare. The one which Pepys saw was acted in 1666. It was the work of Lord Broghill, afterwards Earl of Orrery, who was one of a number of poets who le which were not written by Shakeswho was one of a number of poets nove attempted to rewrite and improve Shakespeare. He made Henry and Owen Tutor simultaneously in love with over the or France. The love is carsuccess, and he retained it in his repertoire.

of Robert William Eliston's, at

v. went more by the Duke's people, and in most excellent habits, all new vests, being put on but this night. But I sat so high and so far off that I missed most of the words, and sat with a wind American instances of the acting of King Henry V are not very numerous. One of the first conspicuous and note-worthy efforts was that of an English oming into my back and neck, which AARON HILL'S VERSION, The other version of "Henry V" was he work of Aaron Hill, and was done the work of Aaron Hill the work of the work of the work of Aaron Hill the work of the work land notes that business was remarka-

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Three other notable presentations were the Haymarket in 1803; Faulkner's, at the Scarboro theater, on the 25th of September, 1809, and William Conway's, at Covent Garden, Nov. 1, 1812.

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