



A worse thing could not have happened to Salt Lake, from the standpoint of the theatrical manager, than the event which transpired during the past week. We refer to the decision of Maurice Grau, not to include this city in the list of places where his great opera company makes its stops. Undoubtedly it will give us a "black eye" to the profession, to use the common phrase, 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 is largely responsible for the failure. 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 positively promise a performance. The auction sale evidently frightened away people who would have been willing to pay double or treble prices for their 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 still left the aroma of doubt-displeased many others, who would have been willing to patronize 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, is bungled from the start. The pity of it is that Salt Lake is advertised the country over, as being unable to afford a one-night visit from the company that Lincoln, Nebraska pays \$9,000 to secure. The result cannot help being harmful. Grau is also manager of Bernhard and Coquelin, and no one need be surprised next to hear that their booking here is withdrawn, while the profession everywhere among whom Salt Lake has for years been praised as one of the first "show towns" of the country, will elevate its eyebrows and marvel over the changes that must have been wrought in our condition, to make such an event possible.

There was a fair audience at the theater last evening to see Mr. Ward in "Richard III." Thought of course there was as much crush as that seen on the holiday night. Ward's impersonation of the great cardinal takes rank among the strongest and most careful of his many delineations, and his craftiness, his power, his grim humor and his physical decrepitude were all excellently portrayed. The famous climaxes of the drama, the curse of home, were immensely brought out, and Mr. Ward was recalled again and again. He had to make the usual speech after one of these various scenes, gave a forceful delineation of the character of the Duke of Gloucester, and Mr. Spencer, barring a tendency to rant, was a vigorous actor. There was not much else in the support that calls for commendation. The king, as played by Mr. Ward, was entirely inadequate. This afternoon "Hamlet" is the bill for the madhouse, and the engagement with "The Duke of Gloucester" tonight.

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 rendition here. It is said that this farce is of a high class order, and that it is a "good play" to strike a proper balance to please both paragon and gallery. The author of the piece is Mark E. Swan, who wrote "Brown's in Town." The cast includes such people as Francis S. Howe, Lew H. Newcomb, Fred G. Hoar, Fred R. Russell, Roy Foster and Miss Mabel Meredith, Miss Franklin Gale, Miss Dorothy Deane, Miss Alice Williams and others.

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

Geo. D. Piper, Manager, Salt Lake Theater.

Dear Sir:—Noticing by the papers that Annie Adams and her daughter Maude have bought two stalls for the benefit to be tendered the veteran, Phil Margret on the anniversary of his 50th year on the stage, and that they have returned the stalls to be resold by you, I desire to purchase one of them, and herewith enclose you my check for \$25.00 for same. Please hand my tickets to Mr. Margret, to send to any of his friends he may choose.

In this connection I desire to express my acknowledgments to Phil Margret for 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 gallery of the Theater years ago. Those old time players toiled for years without 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 heavy a debt, will not allow such an opportunity as the present to pass, without repaying it.

THEATER Gossip

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

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

Henry Miller is evidently on his feet again. He will open his season in Buffalo, December 24th, with "Madeline." Afterward the play will be seen in Rochester, Syracuse, Washington and Baltimore, then in New York for an indefinite run.

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

ican production of Henry Arthur Jones' new play, "Mrs. Dane's Defense." The company will present the dramatization of "To Have and to Hold," and probably later in the season "Captain Marshall's English Success," "A Noble Lord."

Alexander Dumas pere, the author of "Monte Cristo," was an octogenarian, hence the point to the story which James O'Neill tells of the famous Frenchman's encounter with an interview.

"You are an octogenarian, are you not, Mr. Dumas?"

"Certainly."

"And your father?"

"And his father?"

"A mulatto, sir, a mulatto!"

"And his father?"

"A negro, sir, a negro!"

"Might I presume so far as to ask what his father was?"

"An ape, sir, mon Dieu, an ape!—My pedigree ends where yours commences!"

MUSIC NOTES.

Alice Neilson is having a great reception in San Francisco.

B. B. Young and his wife will be at the Theater on the 17th.

Tomorrow night at the Grand, the Elks will hold their annual musical services. In addition to the elaborate musical program will be presented.

Recollections of Rose Eyttinge

The well known actress, Rose Eyttinge, is contributing to the Mirror, a series of personal recollections, which are followed with pleasure by all interested in the stage. The following extracts, containing an account of the first production of the familiar old play "Under the Gaslight," will be read with interest here:

The management under which I played Jeanne Deane did not last long, and their vacating the New York theater, then a very young man, and occupying the position of dramatic critic on the New York Evening Express, took Mr. Daly afterward told me that when he became the owner of that theater his entire capital did not reach the sum of \$500. This was Daly's third venture into theatrical business, though his first step into regular management.

His first was his arrangement into dramatic form of Moseph's drama of Deborah, which he called Leah, the Forsaken, for Kate Watson.

This was followed by an attempt to make a successful star of Avonia Jones. But Daly had always been a manager, 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 same tact and self-reliance that characterized him afterward.

So now, when his life-long ambition was in the inception of his realization, he was perfectly equipped for his work, he was an actor, a manager, self-contained and self-reliant, knowing exactly what he wanted to do and how he meant to do it.

He began his career as a manager with the production of his own dramatization of Charles Reade's novel, "Griffith Gaunt," then popular.

The name of the heroine was Kate Peyton, and Daly, having his own fixed idea 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 possibility that I might be induced to play, was quite accidental, and occurred at our first meeting.

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 character of Kate, with the result that, with one of those gusts of sudden resolution that he was addicted to, he asked me if 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 greatly taken with and interested in this serious-eyed, intensely earnest young manager. He urged me to promise to consider playing the part if Mr. Wallack's consent to my doing so could be obtained.

Nat M. Brigham will be heard in two lectures at the Assembly Hall here Dec. 15th and 19th. His friends are trying to induce him to "ring in" a ballad or 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" act which is to be rendered at Phil Margret's benefit Friday next, Miss Savage will do the part of Serpente-Miss Levy that of Germaine, and Messrs. Goddard, Spencer, Fryer and Campbell will fill their old roles.

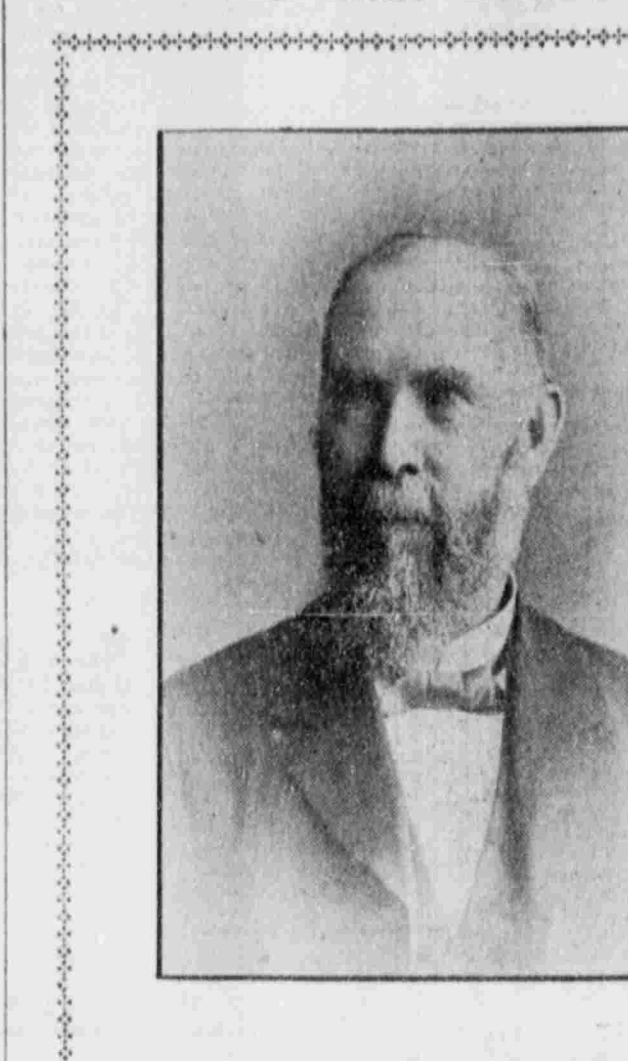
A letter from Squire Coop, dated Berlin, Nov. 9, states that he is settled in that city at 511 Orangeburg Street. He speaks glowingly of the work of the Bohemian string quartette, which he had heard, and which is reputed the best of its kind in the world.

When Kike La Shelle's opera company, "The Princess Chino," in which Marguerite Sylva is starring, played in Toronto, the musical director called a rehearsal of the local orchestra. He had to make repeated interruptions because the first concert player could not locate the tempo. Finally, exasperated beyond endurance, he called a halt and shouted: "Have you ever played in anything but an amateur orchestra before?" "I guess I have," answered the musician. "I am the first corner in the Queen's Own Guard Band." "God save the Queen," retorted the irate director, and the rehearsal proceeded.

The sacred cantata "Queen Esther" will be repeated by the Eleventh ward opera company in the Eleventh ward meeting house, for three nights commencing 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 choruses have been added, which will make it even more attractive. The company is assisted by Mr. Fred C. Graham, tenor; Prof. W. C. Clay, violinist; and Mr. Bernard Nielsen, clarinet. Mr. H. S. Ensign is conductor, with Mr. P. J. Hocking, accompanist.

OLD SALT LAKERS.



BISHOP JAMES WATSON.

Bishop Watson, who presided over the Nineteenth ward of this city from 1832 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 many 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 26, 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. Bishop 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 (in some places had become loosened: the wind, which was blowing fiercely, would, when a gust came, raise these plates and rattle them. My stage manager said: "No use, Miss Eyttinge, even you could not stop that noise; that's from above!"

It was. The roof was covered with

tin; some plates had become loosened: the wind, which was blowing fiercely, would, when a gust came, raise these plates and rattle them. My stage manager said: "No use, Miss Eyttinge, even you could not stop that noise; that's from above!"

It was. The roof was covered with

SOME ACTORS OF HENRY V.

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.

Richard Mansfield, in presenting his version of Shakespeare's "King Henry V," might well place at the top of the bill, "Not acted these twenty-five years," as did John Philip Kemble when he revived the play on October 1, 1788, at Drury Lane theater. In spite of this coincidence of intervals, the play, infrequently seen by us, has in reality been a conspicuous and staple factor in the repertoires of most of the great actors.

The nature of the production, rather than the play or the character, has caused it to be seen less than some of the other Shakespearean dramas, says a dramatic writer in the New York Mail and Express. There are eighteen scenes presenting elaborate pictures, extravagant in their demand for persons and accessories. In this day and generation, when verisimilitude and historical accuracy in stage representation are looked for, the staging of a spectacle like "King Henry V." is an undertaking to give pause to the most generous as well as the most diligent manager. But previous to the time of these Kemble matters of dress and scenery were subordinated; the play and the acting really were the thing.

"King Henry V." was then less formidable as an undertaking, and it was often played. Mr. Mansfield may or may not have had it in view when he announced "King Henry V." for this season, but this year is the 360th anniversary of its first presentation, with precision in the year 1600, and by inference, claim the celebrated Globe theater as the scene of its first enactment.

The chronicles of the period vouch for the popularity of King Henry V. from the beginning, and there is an interesting record of its first presentation at court in 1605. It was a very different production from the initial one. Indeed, it was quite gorgeous. Upward of \$5,000 was spent by royalty on this occasion. Anne, queen of the reigning monarch, was a splendid woman, fully alive to all diverting influences, and she often took part in the presentation at court, according to Dr. Doran. It is just possible she acted in Henry V., and her appearances were, at least, the first instances of a woman appearing in the drama in England.

In some 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 title which were not written by Shakespeare. 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 attempted to rewrite and improve Shakespeare. He made Henry and Owen Tudor simultaneously in love with Katherine of France. The love is carried on in a style of stilted burlesque. Pepys' account says: "Saw 'Henry V.' well done by the Duke's people, and in most excellent habits, all new vests, being put on that night. But I sat so high and so far off that I missed most of the words, and sat with a wind coming into my back and neck, which did much trouble me."

AARON HILL'S VERSION.

The other version of "Henry V." was the work of Aaron Hill, and was done at Drury Lane in 1723-4. Hill's additions comprise a Harriet, for whom he invented a breeches part and some melodramatic situations, especially between her and Henry. Hill cut out all

row about two hundred feet east of Ann Street.

William Macready first acted Henry V. at Newcastle-on-Tyne in 1815, when he was only twenty-two. He confessed in his memoirs that the occasion was not auspicious. "For having barely mastered the text, all effects were left to chance, as I found by subsequent diligent study in making Henry one of my most popular assumptions. He kept the character in his repertoire continuously. As early as 1819, in the early days of his journey of Covent Garden theater, he put on Henry V. and repeated it often. But he concentrated his energy and his money on the revival of June 18, 1839, when he continued to act the part until he gave up his tenure of the theater. It is easy to believe in the superb quality of Macready's performance and presentation, yet the single bombast of Christopher Thomas Marshall is more amusing than convincing.

EDMUND KEAN'S BREAKDOWN.

In the interval there was a sadder as well as a happier occasion in this connection. Edmund Kean made his first appearance as Henry V. at Covent Garden February 22, 1839. He was then barely forty-three years old. The great actor's memory had left him three years before, when he attempted to create a new role, Ben Nazer. There are few more pathetic pen-pictures than the dramatist's graphic account of this and other things about being the representative of Shakespeare's heroes, and lamented at little more than forty, what Macready did not plead until he was past sixty—his decaying memory.

It is more cheerful to turn to the memorable October 25, 1852, when Samuel Phelps made his celebrated triumph as Henry V. at Sadler's Wells theater. This is to the present day one of the vaunted occasions of the career of the play. Phelps was praised especially for his stirring appeals in the third and fourth acts, and for the delicious comedy of the French scenes. In his memoir of the great actor, gives this little peep behind the

scenes of a London theater half a century ago.

"His (Phelps') staff of auxiliaries, even in his greatest works, rarely exceeded two score, but he contrived to multiply his resources by a process as ingenious as it was amusing. In Henry V. in the march past Agincourt, the troops drilled before a 'set-piece' which rose breast high. Mine, Tussaud modeled eighty was hence; these were fitted in dummy figures of weaker work, clad in the costume and armor of the period. Every man of the gallant forty carried two of these figures, one on either side, attached to a sort of frame work, which was lashed to his waist. Hence it seemed as if they were marching three abreast. As they marched past, banners streaming, drums beating, trumpets braying, the stage seemed crowded with soldiers, and the illusion was so perfect that the audience never once discovered the artifice.

Mr. Phelps acted "King Henry V." before Queen Victoria and the Prince Consort at Windsor Castle the next year.

"Charles Kean made 'King Henry V.' the subject of his last Shakespearean revival at the Princess, beginning in March and repeating it eighty-four times till the advent of hot weather. Kean was one of the pioneers in manifold and magnificent stage art. Though he did not the modern facilities of lighting and decoration, of which his rival, Mr. Phelps, was the pioneer, Kean made use of his Shakespearean elaborations, yet his 'King Henry V.' was, in its day, a marvel of stage picturing. It was on the occasion of Kean's first production that the first introduction was made of the mechanical episode of the reception of King Henry V. at London Bridge on entering London after the battle of Agincourt. It has always, since been retained, and is one of the impressive features of Mr. Marshall's representation.

There have been several important revivals since Charles Kean's, notably by Charles Calvert at the Princess, in 1872, and at Booth's theater, in 1873, by John Coleman, in 1876, at the Queen's theater, and by George Sigmond, at Drury Lane, in 1878.

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letters the words
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see old Santa Claus
with his flowing lock
and his grey beard,
swinging his whip
threateningly over the
back of his feet re-
sponder. Altogether it is
a beautiful and useful
and proper emblem of
Merry Christmas.



Reference has been made to John Philip Kemble's production of Henry V. which was first given at Covent Garden on October 1, 1788. At the top of his play bill was the line "Not acted these twenty-five years." The enterprising management overlooked Lewis' performance in that very theater only thirteen years before. Of this performance 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 Gullford wrote an essay by way of eulogy. On March 23, 1811, on this identical stage, this great actor's son, Charles Kemble, essayed this role with brilliant success, and he retained it in his repertoire.

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

American instances of the acting of King Henry V. are not very numerous. One of the first conspicuous and noteworthy efforts was that of an English actor who spent a large part of his professional life in this country. On December 17, 1804, Thomas Athorp Cooper played the role with enormous success at the Park theater, in this city. Records notes that business was remarkably good and adds: "This play has seldom been represented here, though Macready revived it on his first visit in 1836. The Park Theater stood on Park

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