

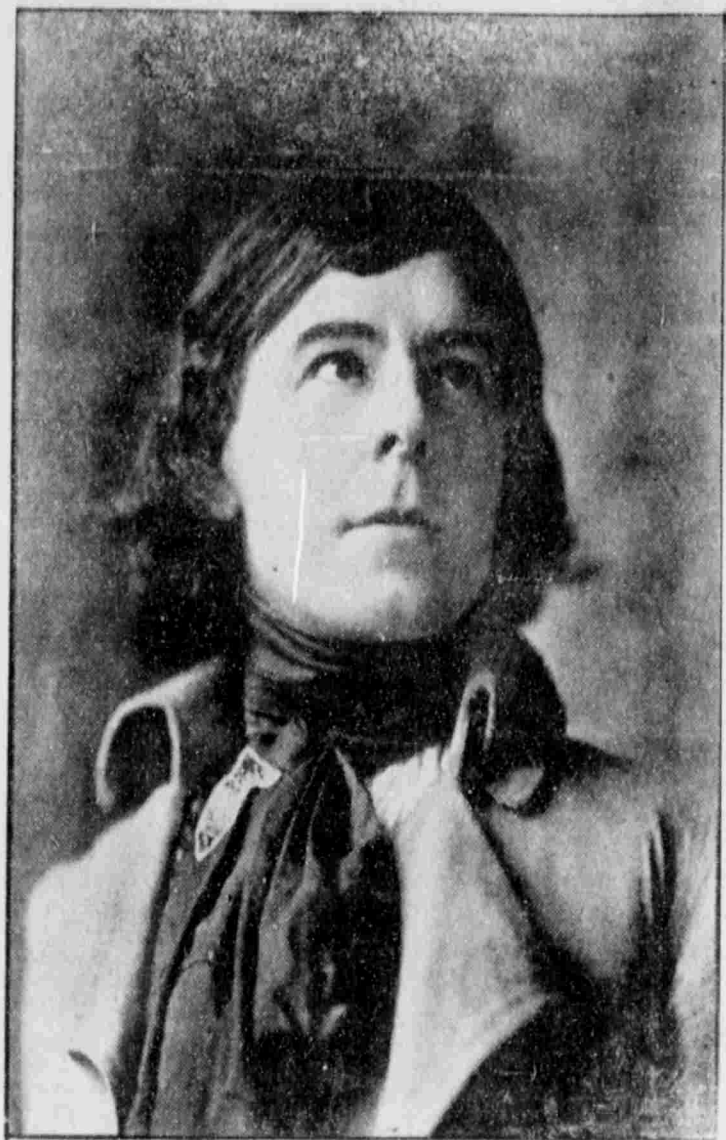


The fall season will open at the Theater next Friday night, and the attraction secured for the occasion is one of the most brilliant and notable that could have been hit upon. The chance of seeing Henry Miller and his full New York company in the play whose hit made one of the red letter events in the New York season last year, will be eagerly embraced by Salt Lake theatergoers, and Manager Pyper says that though the event is yet a week distant, the Theater is besieged with inquiries. The advance sale will open Wednesday morning and without doubt it will be found that there are too few seats to accommodate those who wish to see "The Only Way." As every one knows, this play is taken from Dickens' "Tale of Two Cities" which the author himself esteems as one of the best of his stories, and his very best one from a dramatic standpoint. The story has been dramatized many times before; first in 1859 by Dickens' permission for the celebrated actress, Madame Celeste, who chose to star in the part of Madame DeFarge. The dramatist, Tom Taylor, made another version in 1880 of which Dickens himself superintended the rehearsals, but until the present dramatization by a young Englishman named Willis, it is generally conceded that the novel is in being placed upon the stage. Mr. Willis has taken some liberties with the book but he has not weakened it in the least degree. Admirers of genial Jerry Cruncher will miss that personage in the play, and there will be some surprise to note the way the dramatist has built up the character of Miss, whom Dickens merely brought in at the last moment. The play requires nearly a hundred people in its cast and Mr. Miller's stage manager will be here early in the week to rehearse the mob in the celebrated revolutionary Tribunal scene. He himself will, of course, have the role of Sidney Carton which he has made almost a classic. The pictures about town, of Carton standing under the guillotine will be readily recognized by all who have seen the famous painting on the same subject. Sharing the honors with Mr. Miller will be that strong actor E. J. Morgan, who does the part of DeFarge and whose hit in "The Lion" of last year, is still vividly remembered. And old Stoddard, whose reception will be equal to that of Mr. Miller, Daniel H. Harkins, Margaret Robinson, Grace Elliston and many others. The play will be limited to two nights and no other play will be rendered.

The opening of the Theater will be signified by a number of improvements on the interior of the house. The boxes will be hung with new draperies, and a new carpet will be laid down in the center aisle. The ushers and water boys will be uniformed, and the space under the stage will be arranged so that the orchestra can retire into sort of a cavern, and the space now used by the musicians seated with chairs.

Time was, and that not so long ago, says a San Francisco writer, when the Dickens drama was all the rage on our stage. Even those of us who, though no longer twenty-one, have not yet passed into the serene and yellow leaf, can remember the inimitable humor of Forster as "Captain Cuttle" and the quaint pathos of Jefferson as Caleb Plummer. Pickwick has been placed upon the stage in no less than eight different versions; Oliver Twist was played here only last year; Nicholas Nickleby, which contains nothing dramatic, has had vivid hands laid on it five times; the Old Curiosity Shop has been adapted for the stage by Charles Dickens Jr. and has served as a basis for innumerable presentations of Mrs. Jarley's Wax Works; Barnaby Rudge has been dramatized twice and Martin Chuzzlewit five or six times (the latter book has also appeared in German as a five-act comedy in verse entitled "Tartuff Junior, oder Martin Geldermann und seine Erben"); A Christmas Carol under title of "The Miser's Warning" was brought out at the Royal Surrey theater February 5, 1844, and again at the Adelphi in December of the same year. Dickens saw the performance at the latter theater and wrote of it to Forster: "I saw the Carol last night. Better than usual, and Wright seems to enjoy Bob Cratchit, but heartbreak to me. O heaven! if any forecast of this was ever in my mind!" Domestically and David Copperfield were dramatized by John Broughman and were performed in New York before they were in London, Blank House

has appeared as "Joe, Poor Joe," "Move On" and "Lady Dedlock's Secret." Great Expectations has been dramatized by no less distinguished a writer than Mr. Gilbert, Kitton's Dickensiana, published fourteen years ago, gives a list of no less than sixty plays which up to that time had been drawn from Dickens' works and we may be sure that there have been several since.



HENRY MILLER.

As Sydney Carton in "The Only Way."

Among all these "A Tale of Two Cities" is best adapted to the stage and among the numerous versions of this, that of Mr. Freeman Willis is the best.

The date of the Grand opening is not yet definitely fixed. Mr. Carruthers, treasurer of the house, has gone off on a jaunt to pass on the merits of a company which has requested the opening dates. If the verdict is favorable, the opening will be set for September 20th, if not, then September 24, with an eastern company. Mr. Mulvey has been laying out some heavy sums in refitting his house and the artist, Mr. Anderson, has been at work all summer on several new sets of scenery. A new drop curtain is also promised for the opening night.

Mrs. Viola Pratt Gillette has written a letter to her mother in this city from Cincinnati, Ohio, in which she says: "I have been working very hard indeed. I came to Cincinnati for a grand opera and it is a new opera every week, so I have to be constantly singing from 9 in the morning until the curtain rings down at night. We give a performance every evening, and rehearsals go on all the time. We have already played 'Martha,' 'Faust,' 'Marta,' 'The Traveller,' 'La Traviata,' 'Lucia,' 'Cavalleria Rusticana,' 'Bohemian Girl,' 'Romeo and Juliet' and 'Paganini.' Next week we play 'Mignon' and then expect to go back to New York." It is said I made a big success here. Certainly I received some very fine newspaper notices but the work is awfully hard. Rehearsals for the Neilson company will soon be under way, so I have little time to lose. This company opens within a few miles of New York, in New Haven, and will play all around the Metropolis, after which it will be seen for a long season in New York. I don't know just yet what month we will play in Salt Lake City." The criticisms of the Cincinnati newspapers were very friendly in their character towards Mrs. Gillette. Here is a sample expression of the appreciation of her work by the Cincinnati Enquirer:

old company are retained. But the play requires a very large number of people.

Nat Goodwin, who is resting in England, will probably show "When We Were Twenty-one" to Londoners before he returns to this country.

Maudie Adams will open with "L'Aiglon" in Baltimore next month, and after a couple of weeks, takes it for an indefinite stay in New York.

The custom still prevails in English theaters of charging six pence (twelve cents) for a program. Two or three London theaters are the only exceptions.

The Henry Miller season of ten weeks at the Columbia Theater, San Francisco, ends tonight. Mr. Miller has had but very few houses that have not been crowded, most of the money having been taken in for "The Only Way" and "Heartsease."

Mr. Willard opens at the Tremont, Boston, on November 12th, and afterward visits New York, Chicago, etc., and finishes at Toronto in May, 1901. His repertoire will include "The Middleman," "The Professor's Love Story," "David Garrick," "Tom Pinch," and new plays by H. L. Barrow and Louis N. Parker respectively.

No introduction is required for "The Man From Mexico," which will be at the Salt Lake Theater soon. It has already achieved a great success here, and this season bids fair to outdistance its former triumph. The farce is of the better order of wit and humor, and is presented by a most excellent company, headed by George C. Boniface Jr.

These are the new stars of the season: Mary Manning, Ethel Barrymore, Grace George, Gertrude Couglan, Belle Archer, John E. Koller, Henry Jewett, A. H. Wilson, Macklyn Arbuckle, Peter F. Dailley, Henrietta Crossman, Marie Burroughs, Minnie Seligman, Robert Hillard, Henry Dix-



PROF. JOS. J. DAYNES.

Who has resigned as organist of the Tabernacle, after having officiated for more than thirty-three years.



PROF. JOHN J. McCLELLAN.

The young pianist and organist, who has just returned from studying in Berlin, and who has been appointed to take charge of the Tabernacle organ.

"Miss Gillette, the Gypsy Queen, the contralto of the evening, was magnificently dramatic, impressing even more on this side of her presentation than by her singing of the part. She appears to have a dramatic instinct and training that most of the company lack. Her voice was in splendid form, and in general she was one of the best things of the evening." The Cincinnati Tribune had this to say of one of her roles: "The Lazarillo of Miss Gillette was charming and can scarcely be too highly praised. Miss Gillette is not only a handsome and graceful young woman, but she is also the possessor of a remarkably rich and pure contralto voice, and in the role of Lazarillo finds just such material as can exhibit her talents and accomplishments to excellent advantage."

THEATER GOSSIP.

The Frawley company has been receiving "The Silver King" in San Francisco, with Wilton Lackaye in the title role.

John Drew is to play "Richard Carvel." Miss Conquest is to be his leading lady, and several members of his

company, Wilton Lackaye, Edna May, Jerome Sykes.

While "King John" will be the leading feature of Madame Modjeska's company tour, which will open October 15th, the great Polish actress will be seen in some of her familiar roles, notably as Lady Macbeth, Camille and Mary Stuart. The "King John" revival promises to be the greatest production in which Modjeska has ever figured.

Geo. E. Lusk, the well known stage manager of the Tivoli opera house, San Francisco, who once acted in that capacity at the Grand in this city, has resigned his position and accepted employment under Dunne & Ryley; he will be general stage director of all their productions, and if they had secured the land over they could have found no one better able to fill the bill.

MUSIC NOTES.

Sousa and his band sail for home on the St. Louis today.

The Boston Lyric Opera company will present "The Idol's Eye" in this city.

Jennie Hawley is now rehearsing

with Pete Dailley, who does not visit us with Alice Nelson.

Mr. Fred Graham will sing "Jesus Lover of My Soul," by Teurs, in the Tabernacle tomorrow.

Evan Stephens will arrive home sooner than he originally intended. The date is now set for Oct. 1. On his return to the United States he will visit the various schools of music in the East, spending two or three days at each.

The cast of "The Mandarin" is now complete and those who will appear are Mr. Goddard, Mr. Spence, Mr. Pyper, Mr. Campbell, Mr. Graham, Mr. Pyper, Miss and Miss Savage, Miss Levy, Miss Fisher, Miss Pye, Miss Mabel Clark, and Miss Barrow. The opening of the home opera season will be on October 6th.

Frank Daniels began his season last Monday night at Manhattan Beach, presenting his comic opera success of last season, "The Ameer." He was supported by Helen Redmond, and the rest of the cast which assisted him last season. He will appear here before long with the same company, including his large New York chorus.

THE WONDERFUL CENTURY.

During the last 100 years the world has seen great wars, great national and social upheavals, great religious movements, great economic changes. Literature and art have had their triumphs and have permanently enriched the intellectual inheritance of our race. Yet, large as is the space which subjects like these legitimately fill in our thoughts, much as they will occupy the future historian, it is not among these that I seek for the most important and the most fundamental differences which separate the present from preceding ages. Rather is this to be found in the cumulative products of scientific research, to which no other period offers a precedent or a parallel.

No single discovery, it may be, can be compared in its results to that of Copernicus; no single discoverer can be compared in genius to Newton; but, in their total effects, the advances made by the nineteenth century are not to be matched.

Not only is the surprising increase of knowledge new, but the use to which

it is put is new. The satisfaction with which at the end of the century we contemplate the unbroken course of its industrial triumphs.

We have, in truth, been little better than brilliant spendthrifts. Every new invention seems to throw a new strain upon the vast, but not illimitable, resources of nature. Lord Kelvin is disquieted about the supply of oxygen; Sir William Crookes about our supply of nitrate.

The problem of our coal supply is always with us. Sooner or later the stored-up resources of the world will be exhausted. Humanity, having used or squandered its capital, will therefore have to depend upon such current income as can be derived from that diurnal heat of the sun and the rotation of the earth till, in the sequence of the ages, these also begin to fail.

With such remote speculations we are not now concerned. It is enough for us to take note how rapidly the prodigious progress of recent discovery has increased the drain upon the natural wealth of old manufacturing countries, and especially of Great Britain, and at the same time, frankly to recognize that it is only by new inventions that the collateral evils of old inven-



MAUD LOUISE BARBER.

Metropolitan dramatic circles are enthusiastic over the advent of a new star in the theatrical firmament—Maud Louise Barber, a talented Southern beauty now residing in New York. Miss Barber plays only emotional roles of extraordinary strength.

It has been put in new also. The growth of industrial invention is not a fact we are permitted to forget. We do, however, sometimes forget how much of it is due to close connection between theoretic knowledge and its utilitarian application which, in its degree, is altogether unexampled in the history of mankind.

I suppose that at this moment if we were allowed a vision of the embryonic forces which are predestined most violently to affect the future of mankind, we should have to look for them not in the legislature, nor in the press, nor on the platform, nor in the schemes of practical statesmen, nor the dreams of political theorists, but in the laboratories of scientific students whose names are but little in the mouths of men, who cannot themselves forecast the results of their own labors and whose theories would scarce be understood by those whom they will chiefly benefit.

I do not propose to attempt any sketch of our gains from this most fruitful union between science and invention. I may, however, permit myself one parenthetical remark on an aspect of it which is likely more and more to thrust itself unpleasantly upon our attention. Marvelous as is the variety and inventiveness of modern industrial methods, they almost all depend in the last resort upon our supply of useful power, and our supply of useful power is principally provided for us by methods which, so far as we can see, have altered not to be a sufficiency of room, and strangely little in detail, since the days of Watt.

Coal, as we all know, is the chief reservoir of energy from which the world at present draws, and from which we in this country must always draw, but our main contrivance for utilizing it is the steam engine, and, by its essential nature, the steam engine is extravagantly wasteful. So that, when we are told as it was something to be proud of, that this is the age of steam, we may admit the fact, but can hardly share the satisfaction. Our coal fields, as we know too well, are limited. We certainly cannot increase them. The boldest legislator would hesitate to limit their employment for purposes of domestic industry, so the only possible alternative is to economize our method of consuming them. And for this there would indeed seem to be a sufficiency of room. Let us bring into general use some mode of extracting energy from fuel which shall waste 50 per cent of it, and let your coal fields, as sources of power, be debilitated at once. The hope seems a modest one, but it is not yet fulfilled, and therefore it is that we must qualify

theories can be mitigated; that to go back is impossible; that our only hope lies in a further advance.

No century has seen so great a change in our intellectual apprehension of the world in which we live. Our whole point of view has changed. The mental frame work in which we arrange the separate facts in the world of men and things is quite a new frame work. The spectacles of the universe presents itself now in a wholly changed perspective. We not only see more, but we see differently.

The discoveries in physics and in chemistry, which have borne their share in thus re-creating for us the evolution of the past, are in process of giving us quite new ideas as to the inner nature of that material whole of which the world's traversing space is but an insignificant part.

Differences of quality once thought ultimate are constantly being resolved into differences of matter or configuration. What were once regarded as things are now known to be movements.

Phenomena apparently so wide apart as light, radiant heat and electricity, are, as it is unnecessary to remind you, now regarded as substantially identical. From the arrangements of atoms in molecule, not less than their intrinsic nature, flow the characteristic attributes of the compound.

The atom itself has been pulverized, and speculation is forced to admit as a possibility that even the chemical elements themselves may be no more than varieties of a single substance.—The Hon. Arthur Balfour in New York World.

Miss Arvilla Clark.

Contralto; Teacher of Voice and Piano, Studio 327-A Constitution Building.

SAYING "HELLO"

The English and American people say: "How do you do?"

The Germans greet each other by saying: "How do you find yourself?"

The Chinese inquire of equals: "Have you eaten your rice?" The reply is: "Thanks to your abundant felicity."

The Japanese, when they meet a superior, remove their sandals and exclaim: "Hurt me not."

"How do you stand?" asks the Italian when he meets a friend.

Arabs of course greet each other's cheeks and exclaim: "God grant thee His favor and give health to thy family."

The Turkmens rub their noses against each other's cheeks and say: "Give me a smooch!"

Hollanders greet their friends by asking: "Have you had a good dinner?"

OLD SALT LAKERS.



FRANCIS COPE.

There has been such a world of change in the railroad circles of Salt Lake during the past few years, that only a few railroad men today know that the subject of this sketch once occupied a leading position in the railroad affairs of this section. But among our railroad veterans and our older business men, few men who were associated with the railroads are better remembered than Francis Cope. He came to Utah in 1889 and built up a high reputation as a business man in various positions, one of the principal of which was in the business department of the emigration office in Europe, where he filled a mission in 1878. He began his railroad life in Utah, working for John W. Young as time keeper on the Utah Central railway. He climbed from one position to another until he became general freight and passenger agent here of the Union Pacific railway, a position which he held till the time of his death; he assumed enormous responsibilities in this position and he was generally said to have worked himself to death. He was a counselor to Bishop Kessler of the Sixteenth ward until 1888, when he was removed to the Eighteenth ward, where he died; he passed away on December 25, 1893. "Frank" Cope was noted for his kindness, urbanity and his genial disposition. His strong influence with the employees of the Utah Central more than once averted trouble. He had the rare faculty of being able to decline an unreasonable request in such a way as to completely draw out the sting of a refusal. He was a man of whom it was often said that one would rather meet with a refusal from him than receive a favor from others. He was born at Birmingham, England, March 3, 1847 and was consequently not quite 53 years of age at the time of his death.

A Moor rides at full speed toward a friend or stranger, stops suddenly, fixes a pistol into the air over his own head, then considers that he has been quite courteous.

On the African coasts negro kings greet each other by snapping the middle finger three times.

The natives of the Philippine Islands take a friend's hand or foot and rub it over their faces as a token of friendly greeting.

In Egypt the usual words of greeting are: "How do you prosper?"

In Landlord friends salute by pressing their noses together.

"Peace be with you," say the Mohammedans, and the response is: "On you be peace, and the blessings and mercies of God."

The Polish greeting is: "How do you have you?"

Portuguese friends cross necks, rub cheeks and say: "May the shadow never grow less."

"Go with God, senor," is the Spanish greeting.

The French ask: "How do you carry yourself?"

The Turk crosses his hands upon his breast and makes a profound obeisance when he greets a friend.

Russian friends greet by asking: "How do you live on?"

The Ottoman says: "Be under the guard of God."

When they wish to show undying friendship the inhabitants of Carmania open a vein and offer their blood to their friends to drink.

CHAMPION JIM JEFFRIES TO ELEVATE THE STAGE.



Jeffries shortly will show himself as "The Man From the West," in which he takes the role of Silent Sam. This is his first photograph in the costume.

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