DESERET EVENING NEWS: SATURDAY, MAY 25, 1901.



damned water

"In that pile of scenery," said head

carpenter Evans, "are many other be-longings to such old time successes as

'The Banker's Daughter,' the Illuminat-ed city effect of which we hauled out

and used for 'Fatinitza;' drops painted for the panorama effect in 'Youth;'

the hig London bridge in 'After Dark," also used in "The Lights o' Lon-

don:" the old mill that made such a thrilling effect in "The Green Lanes of

England," the icebergs in "Storm Beaten," the revolving tower in "The Shaughraun," and many others that I

could recall by going over them. What will we do with them? Why, store

them away again, I suppose, when the scene room is remodeled; they're sure.

Summer opera in Salt Lake is some-

thing of a new venture, but Mr. Mul-vey, manager of the Salt Palace, has

determined on giving it a fair trial, Those who have not visited the Salt

Palace since last year will be surprised at the metamorphosis which has been

worked in the building. The old thea-ter building has been abandoned and the Palace itself turned into an audi-

torium, something like 1,400 seats be-

ing placed on one floor, and provisions made for ample ventilation. A very roomy stage has been added to the south end of the building, and the

whole place makes as cozy a little theater as could well be imagined.

ing the Wilbur Kirwin Opera com-

pany, an eastern company which will play at less than the grade of

prices charged at the Grand. The engagement is for twelve

The engagement is for twelve weeks, and the opening bill will be an opera rendered popular in Salt Lake both by the U

Lake both by the Home Opera company

and the Grau company, namely "Said

Pasha." Between the acts vaudeville features will be given. The strett car

company has made every provision for a rush on the opening nights. The bicycle track will be made the

week, and with the other attractions on the grounds, there would seem to be little question that the recent

cess the opera company will meet with will of course depend entirely upon

how it impresses the town. It is said

to have twenty operas in its repertoire, with a corps of vaudeville people who

THEATER GOSSIP.

be more popular than ever.

appear between the acts.

little question that the resort would more popular than ever. What suc-

The

Monday,

opening of the house is set for

June 3rd, the attraction be-

to come in handy some day."

A visit to the Salt Lake Theater at , result time, on the part of anyone with the bistory of the old use will open many of memory's mat piaces and bring a host of long lections into life.

the recent accident to the scene room ed a general overhauting of that the house long ago set aside for storage of scenes and properties, today, laid upon the stage by the men to avait the repairs to its old the place, is to be seen a great pile theatrical paraphernalia of other ays of all sixies and fashions, and in stages and degrees of preservation.

two stage corpenters of the house, Byans and Mr. Manning-themves part of the theater's most anent fatures-have had the task of arranging in order the old traps, of risking off them the dust of several scales and it may well be imagined that they have handled the relics with interest and a care that had about mething almost of the reverential. "Het," said one of the carpenters to "Ners" representative, yesterday, retuins to a dingy and melancholy stime of an old steamboat, "is John T. mond's steamer, the one he used in Colorel Sellers' in the explosion scene. Actors didn't use to carry their scenery with them in those days, any more than they did the men and women who supted them. They sent the parts, play books, and models of scenery and properties ahead of them a few weeks, to he local manager, who cast the play om among his stock company, put it to rehearsal, had the scene painters and carpenters work up the models, and then when the star came along a aw finishing rehearsals put everything nto readiness. We made this steamboat from one of Raymond's models, and it was used during the long run of 'clonel Sellers.' When he left, it was left behind and put away in our store room where everyone had forgotten it." "You see this row of housetops; well, that was the backing for a window,

made for James A. Herne when he produced 'Oliver Twist' and made such a sensation in it, in company with Lucille Western. She made the death of Nancy so realistic that several women in the audience fainted, and President Young refused to allow it to be given a second position. time. Herne, as Bill Sykes, ended the play with Bill's death, which was just as Dickens records it, by Bill's

ying to lower himself from the roofs trying to lower binary hanging by a rope, and accidentally hanging himself. These are the house tops, in front of which he hung, and it used to make a great effect, seen through the big windows. He wore some kind of a house with a hunk fusteened to it harness, with a hook fastened to it back of his head, and this being concaled, and the repe being around his neck it had the appearance of hishang-ing by its weight. When Nance O'Neil d the piece here, Sykes' death was omitted."

are said to be presenting some of his plays under different names.

Henry Miller was opposed in San Francisco last Monday night by the Neill company in "Barbara Fretchie," That play has made a tremendous hit; Edythe Chapman had the title role and Julia Dean is a member of the cast.

Mrs. Fiske closed her season in Detroit on the 15th, giving seven perform-ances in a hall not before used for the drama, the regular theaters of De-troit having been closed to Mrs. Fiske-by the Syndicate. Her next season opens at the Manhattan theater, New York, in the fail.

"Kit Carson," the new play by Frank-lin Fyles, of the New York Sun, will soon be produced in New York; two interesting features will mark the production, first the creation of the role of the famous scout; second, the Dramatic Mirror's review of the perform-

ance. Ada Rehan has gone abroad, closing her season earlier than was contem-plated, because of ill health. She will not return to America till next Septem-Martha Morton has contracted with Klaw & Erlanger to write a new modern society play for Miss Rehan, to

be ready August 1. Sadie Martinot, through her manager, Louis Nethersole, is negotiating for the American rights to "Mr. and Mrs. Daventry." This is the abnormally Daventry. Daventry." This is the abnormally realistic drama produced in London a few months ago by Mrs. Patrick Camp-bell. It is said to be even worse in a moral sense than "Sapho," in which Miss Martinot succeeded her manager's sister, Olga.

A London dispatch dated Friday last says Mr. Charles Frohman has accept-ed a new play from Mr. James M. Bar-rie for Miss Maude Adams, who will open her New York season with it. Miss Adams comes to London during the present month to meet Mr. Barrie. The play is a four act comedy of the nineteenth century, with a leading charac-ter for Miss Adams containing all the charm of Lady Babbie,

The condition of Maurice Barrymore, the actor, who is suffering from paresis has improved slightly during the past few weeks, and he is taking more in terest in his surroundings than when first taken to the Long Island Home, where he has a private cottage. He takes long walks almost dally with an attendant, but his attending physician has little hope that he will ever regain his mental balance.

Henry Miller's many admirers here will be glad to know that his opening in San Francisco last Monday night was one of the best of the season. He very wisely decided on making "Heartsease" his opening bill instead of "Gudgeons." The papers give him very enthusiastic mention and an-nounce that he will follow "Hearts-ease" with the production of two new plays, "The Importance of Being Ear-nest" and "D'Arcy of the Guards."

MUSIC NOTES.

Francis Wilson has brought his season to a close and will star at the Knickerbocker theater, New York for a summer engagement in "The Strollers." Harold Orlob has adapted a two step

Al Hayman has been elected president of the Actors' Fund of America. It would have been hard to find a stronger from his song "I'se done lost my job." It is published by the Mellwood Publish-ing company of St. Louis. man, or one who would better fill the Alice Neilsen is said to have closed a contract with the Hayman, Frohman Syndicate to manage her; it will be interesting to note whether even a

Charles Frohman is sending an attorney out to various points of the coun-try to investigate the play pirates who syndicate can do it.

friends have received some fine portraits of that lady in her part in "Miss Bob White." They are mam-moth specimens of the photographer's art, and charming pictures besides.

Mme. Nordlea, at the close of the arme. Nordiea, at the close of the grand opera season in Boston, will go direct to Paris, where she will remain for a few weeks, and then go on a summer pleasure jaunt to Venice, Lake Como, the Black Forest and Lucerne.

A cable from London says that Pietro A caple from London says masses, has Massingh, the Italian composer, has signed a contract for a tour of the United States. He will arrive October 22, and will bring with him an or-chestra of eighty mainters.

Two years hence Sarasate will cele-brate his durinee, namely, the fiftieth anniversary of his first appearance as a child before Queen Isabella, thanks to whom the had bacame the proud possessor of a genuine Stradivarius.

Eddie Kimball, a talented young planist, who acted as the local opera company's accompanist in its last two productions, has composed a two step and called it "The Black and White" in honor of the High school. It will be produced at Saltair tonight.

Sembrich has commenced a short season at the Royal Opera, Berlin. The eminent singer has recovered entirely from her recent vocal Indisposition. Cable reports tell of Ler great success. Later the is to appear in "L'Elisere d'Amore," an opera in which she has been anxious to sing for a long while.

A notable addition to our profession-al circles will be made after June 1st in the person of Miss Cecella Sharp. This young lady, with whose rare attainments as a planist, Salt Lakers are so well accuainted, has at length decided to open a studio of her own and to accept pupils. She has engaged rooms accept pupils. She has engaged rooms in the Constitution building, where she will begin active work after the date named.

Mr. David Harold Eldredge, who has the celebrated frateou Entreace, who has recently returned from a term under the celebrated teacher Sauvage, will give a recital at the Congregational church on Monday evening next. Mr. Etdredge intends returning to New York to resume his studies next fail and after a further course under his teacher, he will probably settle down in Salt Lake to practice his profession. He will be assisted at the plano Mon-day evening by Prof. McClelan. Among other ambitious songs he will render will be the prologue from

MRS. YOUNG'S CAREER

AS AN ACTRESS.

The death of Lottie Claridge Young is the third that has occurred in the ranks of the old Home Dramatic club, Mrs. H. M. Wells and L. A. Cummings being the other two. Mrs. Wells, however, was not with the club at its organization, and Mr. Cummings had left it while it was in the height of its career, but Mrs. Young took part both in its opening performance on April 1, 1880 in "The Romance of a Poor Young Man," and was with the club almost to its last date: its final production was "Saints and Sinners," in October, 1894; the one before that was in April of the

Several of Jennie Hawley's Salt Lake 1 that Mrs. Young made her last appearance on the Salt Lake stage. Family cares took her off the stage occasionally during the interval between the club's first and last appearances, but there were very few notable successes made by the company, in which she did not appear.

The first part Mrs. Young attempted was a sentimental one, but it was soon perceived that her abilities lay in the direction of comedy, and nearly all of her apearances after that were in redes either of a bright and vivacious ori, or in character or eccentric parts Her merry laugh was one of the most infectious things possible to imagine, and in such parts as Florence St. Vin-cent Browne in "The Banker's Dzugh-ter," and Effe Remington in "Sarato-rea" the back sold back to the back ga," her laugh and her comedy abili-ties were given admirable opportunities. Another part of a totally differ-ent character of which she made a great success, was that of the found-ling "Raitch" in "Pique." She was equally strong in character old women parts, and her Frochard in "The Two Orphans" was an admirable piece of work. The greatest of all her roles in ater years was probably her old maid, Lucretia Trickleby in "Confusion." Her Lucretia Trickleby in "Confusion, Ref work in that role as a companion part to Mr. Spencer, as Christopher Blizzard, stamped her as an artist of a very high order, and Dr. White, who staged the play, and who had taken part in the original production, said that Mrs. Young was no whit behing the original characters. She played the wife to character. She played the wife to Mr. Couldock in his great role of Dun-stan Kirke, in "Hazel Kirke," and that rare old actor paid her many compli-ments for the finished manner in which she acquitted herself.

Other plays in which she figured with Other plays in which she figured with the Home Dramatic club were "Rose-dale." "Queen's Evidence," "Insha-vogne," "Storm Beaten," "Diplomacy," "Our Boarding House," "The Shaugh-raun," "Forget Me Not," "The Private Secretary," "Held by the Enemy," "Young Mrs. Winthrop," "The Wages of Sin," "Esmeralda," and "The Magis-trate." trate."

THE "BIGGEST ON EARTH."

Here are various salient facts which show the magnitude of the Newport News shipyard:

Largest shipyard on the hemisphere. Greatest tonnage under construction of any works in America.

Nearly 7,000 hands at work. Thirteen vessels under way, costing \$27,000,000, or more than \$5,000,000 more than any other firm in the United

Biggest dry dock in the world, lifting expacity 150 tons, operated by electricity by one man. Greatest collection of electric com-

pressed air power machinery in exis-

Biggest vertical planer ever made. Lathe 126 inches swing, capable of turning with ease the largest crank shaft ever put into a steamship.—Hali-fax, N. S., Herald.

THE KING'S TITLE.

Nobody is likely to challenge the title of King Edward, even if the king is bold enough to revive the curious ceremony which pleased his ancestors for so many generations. For our part, we should advise you, if you chance to be a guest at the king's banquet, not to pick up the glove if it is thrown down. For, though the law allows the challenge to be made, you would be much more likely to find yourself in a dered, "The Crimson Scarf," and "Tears, Idle Tears;" it was in the latter | James's Gazette." BRIGHAM H. YOUNG.

Brigham H. Young, one of the original band of Utah pioneers, was the oldest son of Phineas Young and Clarissa Hamilton, and thus a nephew to President Brigham Young. He was born at Hector, Tompkins county, New York, January 3rd, 1824, and came to Utah in the company of Jedediah M. Grant. Having learned the printer's trade, he was one of the four men selected to turn out the first number of 'The Deseret News on June 15th, 1850. He also set up the press for the printing of the script used by the pioneers in lieu of money. He always took a prominent part in industrial affairs, and is said to have planted the first fruit trees ever grown in Utah, to have dug the first irrigation ditch from City Creek, to have constructed the first house in the Thirteenth ward, and to have made the first shoes and harness manufactured in Utah. He was also one of the first to engage in stock raising here. He was one of the missionary party who made the trip across the plains with hand carts and was recalled at the time of the coming of Johnston's army in 1857. In 1889 he disposed of his interests here and made his home in Alameda, Cal., where he died June 5th, 1898. He and his wife were among the guests of the Jubilee Commission at the time of the great semi-centennial celebration here in July, 1897, and this was his last visit to his old home.

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We have stores of such old things," said one of the workmen, "belonging to those old days, from the waterdrops that represented the 'bottom of the Great Salt Lake' in the 'Nymph of the Lurleyirg' to the battlements used by Edwin dams and John McCullough when they layed in 'Hamlet' here together."

"Coming down to the later days of the Home Dramatic club, twenty years ago, you will see quite a number of Interest-ing of scenes. That 'ruin' standiag ing of scenes. That runn standards against the wall is the one used in the clubs first plece. The Romance of a Por Young Man.' played April 1, 1880, I hink it was. The high window in the run is the one through which Laron Commings jumped; it was quite a leap, with sprained his ankle in doing it, what we had provided him with three fur mattresses on which to light. The remember what a time David Mo-Sate had in rehearsing him and Lotthe factor of the big scene which pre-deside the jump. Night after night they were at it, but it made a big hit with the sudlence, and Mr. Cummings was ed before the curtain at every performance. The night he sprained his and, I remember, he hopped out on te foot, and the boys and girls back the curtain never tired of imitating

"hese blg paintings,"-pointing to a ow of giant sized landscapes,--"were take by the artist Alfred Lambourne the Home Club's production antoga.' In this Governor Wells and Mr. Spencer played the leading male parts, and Mr. Cummings did a small role, that of the French artist. By the my, it was in 'Saratoga' that we used he big fountain, and the boy who stood behind the iron railing and passed out the water, was here not long ago as stage carpenter for Mrs. Leslie Car-Zaza. His name was Hill, and



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and I cannot go on playing at murder. "He was downcast, somber, despairing of himself and the world, tortured by fears of hearing of another victim. His morbid apprehension was so overpow-ering as to actually keep him from opening a newspaper. It might contain an item about the sudden death of one of his customers or models. DEATH TO SWEETHEART. "When next I saw Kinnow he was head over heels in love with a young

and anxiety, but Hans' friends knew all the time that it

wasn't so. They maintain that his brush and palerte had killed him, and a discovery made in the deceased artist's rooms seems to bear out their summise, queer as it is.

Hidden away on the uppermost shelf of a disused closet was found a portrait of Hans Kinnow, which, according to the date on the frame, was done some time in December last. It was a selfportrait-Kinnow had painted it from the reflection of his face in a mirror.

And thus the curse that attached to all his work had come true once more and for the last time. A customer of his own, he died like all his customers have died, after he finished painting their likeness,

Here is the weird story. If any bud-ding genius of the Robert Lewis Stevthan kind reads it he had better make a note of it, for "properly worked" up and eiaborated it would furnish ma-terial for one of the most thrilling soveis of the most blood-curdling | tion to detail.

ANS KINNOW, the portrait | dramas written since "Dr. Jekyll and ANS KINNOW, the portrait painter of Munich, is dead. The doctor who made the au-topsy said he died of a broken heart, superinduced by grief and anxiety, but Hans' friends cemented a hearty friendship between us that death alone could sever. "Kinnow's decided talent for coloring

was equal to his diligence. He was tod his progress was remarkable, but, like other poor artists, he had to take to portraiture as a means for making a living when he got through with his

studies. "But even in this makeshift vocation. adopted solely to pave the way to better things. Kinnow's genius shone forth brightly. From painting his landlady brightly. From painting his landlady to wipe out a threatening board bill, and from winning money and laurels among parvenu house-owners, bakers, butchers and brewers, the artist rose to the distinction of receiving orders from ladies of fashion and of gentlemen who had achieved high honors in the service of the state, of science and of lit-

erature. "For a time Munich art circles were alive with the gossip of Kinnow's suc-cess. The minister of culture had pronounced his color disposition 'remarkable,' several of the older masters had spoken encouragingly of his atten-

"About two years ago I began to notice in Kinnow's studio sketches and half-finished portraits of persons who, being in moderate or even poor circumbeing in moderate of even poor in stances, could afford to pay his price for painting their likeness. There were pictures of bedridden people, beggars, and little delicate bables, all remarkaable for an aspect of suffering on their countenances. I asked Kinnow what he meant by throwing away his time on such subjects. He seemed not to like the question, but finally said he painted these people because he was trying

on them some new method of color combination. "Meeting him a few days later he told me excitedly that one of his models, a mendicant of 50 or 60, had died that morning, and when I refused to see anything extraordinary in this he added: 'But Maria?' 'But Marie is dead also.'

""The baby with the waxen face and soulful blue eyes, whose portrait you admired so much the other day.'

'I believe you told me that her mother was a consumptive.'

Committed Suicide by Painting His Own Portrait.

EVERY PICTURE FROM THIS MAN'S BRUSH BROUGHT DEATH TO HIS MODEL

nothing would do but to start in and investigate the records of other per-sons who had given him sittings. And, sons who had given him sittings. And, bad no words to dispel his melancholy conclusions. caminations the more convinced did a become that his brush was fatal to hybrid whom it commemorated. The landexaminations the more convinced did lady, for instance, a young woman in excellent health, with several children, who allowed him to pay off his debt in canvas and colors, had died suddenly from pneumonia after he had moved from the house.

heggar, the baby, the landlady, the boss butcher-all died within a short time af-

upon the gate. On it was an enormous crepe bow and in the house all curtains were drawn.

SEQUENCE OF DEATHS.

"Kinnow was half crazed with conscientious scrupics and remoras when he rushed into my studio to tell the story. His heart was beaung like a sledge-hammer, he cutsed his 'death-breeding' art, and I myself was so surprised by the array of undeniable facts that I

sons were apparently in good health when they sat for him were corroborat-ed by the family and friends of the de-ceased, and all hed died rather suddeny some time after their portraits had been fuished. There was no gainsaying that, but where the causative conner "Kinnow's head was swimming. The | tion between the act of painting and

ter sitting for him. His brush had been to them like an executioner's ax. ing of hortor crept over me when a few "Maybe I did, but she died only two months after I finished her likeness. The same happened to Father Martin, the poor boggar man with the remark-able head of gray locks, that hangs over my writing desk." "He conceived that in some way he was responsible for their death and

been run over and killed by an had

electric car. 'I am the painter of death," he said: responsible for her death

'the death-bringing painter. On his "Here is wanderings through the world the king sad affair: as his messenger any more. It act

would be criminal in me to accept further orders for portraits or to hire models for my studios. They must all 'die, beak, and I cannot go on playing at murder.'

away, but his eyes involuntarily turned | clety received a severe shock by the | mate. One day when I went to his announcement that Dr. L. a well-known art connoisseur and collector, "Last November she died, and Kinnow was convinced that he, not any disease or complication of diseases, was

"Here is the letter he left about the

: "Give me one more hour, only one

Then a nameless pain shot through

talk in their eircles on. Di hil sidi believe Salize a

> Fifty P . Y., M.

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