

not on the verge of a coldeveloped alarming symp-(Henry Miller who continued as throat in spite of the warnhis doctor, and who has as a see, had to give up acting for and seek rest and a change

in southern France, uses recently underwent an for laryngitis but went My rale of the "Ameer" on the using. The result was that he groff for five nights in Denver, snow in California taking care of preparatory to the opening Monday night. Still, he says of but has not improved he will tet wing take place without him. to be hoped that the trouble is passing one. It would almost mustly to the stage of Mr. Dan-in breed to retire, as the whole staffed does not afford an edamanager who mounts his cas with the same generosity, says who possesses such high

gos as a maker of unadulterated

sas a choice bit of work on the frank Daniels in Kansas City rulph not down on the pro-trus decidedly impromptu, but ozb it was, it is safe to say median will never care to go descent again, no matter how suppause. It was just as the an fell. The stage hands, inals fell. The stage along the less to time in getting the most the transfer wagons, careseed their rope, holding aloft piece of the ceiling of the room in "The Amee." The had just turned to leave the country time the piece began its swift e the piece began its swift a quick eye and a warning buniels enabled all to escape wing the cry, the stage hands bringing the piece of scenery feel electric wire. The wire helive end fell spluttering to Helm Hedmond, who was talk-some of the chorus. Daniels, the wire, didn't trust a warnme but springing forward current, and fell, apparently the stage. The electrician, who of all the electric current, leavwas for the moment in com-lakes. Pushing his way it he excited company, he dide wire from Daniels' hand, send above his head and then med at the light. Daniels lay still descal of the girls in the company Melectrician promptly went and on the comedian and in ten

re you much burt? replied Daniels, "hurt. No." tever touched me. the same," said the electrician, mement I concluded that my sekr tour through the country Ma. Why that current, which the full force of electricity which as the trolley line, did not kill as say be accounted for on the midd its being one of those freaks midd lightning is noted.

in fet. His delighted company

around to congratulate hir

A be attendance at the Theater sativas surprising in view of the satiment that had been felt on at Mr. Daniel's absence. The sudience was a decided trib-Many to Mr. Corliss, Daniels' me but to the production as a a is one of the most magnifiab 814 Lake stage has witnessed the time past.

the last night and the rendition Management of the contract of

by verse of a colp ist on the verge of his proton the proton that his sarance here, said that his tage versions which have been taken from the noted book, none has

Dapine Annie Richards
Junia Edna Harrington
Servilla Susie Knight
Lygia Mary Emerson
Pomponia Ellen Hill
Acte. Mary Barringer E E E

The last thing Hoyt wrote for the stage was "A Day and a Night," which comes to the Grand on Monday. The story of the play concerns Marble Hart, the son of Lyon Hart, who has been quite frisky in his younger days, and still delights to get out and indules in still delights to get out and induige in a froite. His son's religious tendencies tire the old man, who desires him to see the world. The younger man goes to New York, and tries to secure sing-ers for the choir of the church, of which he is deacon. His father, aided by a theatrical manager, introduces him to a lot of chorus girls. The young man's sweetheart, a former actress, joins the company while he is present, and to hide her identity, masquerades as a soubrette, and although the young man all the stage versions which have been taken from the noted book, none has enjoyed the same success as that of the same time past, and he felt to some time



WINNIFRED BONNEWITZ, As "Poppaea,," in Quo Vadis,

it cames last from San Francisco, where | funny, and many curious complications

Petronius, arbiter of fashlon

Regulus, a consul... Peter Marriott Afer... Julius Schweder Lucan, a poet... Bert Hart Terpnos, a musician ... Jasen Downs Diodorue, a musician ... Basil Booth Tiresian, Petronius' freedman ... Henry Buckler Melton, a soldier ... Fred Arundel Little Aulus ... Freddy Mansfield Glaucus ... Theo Marston Linus ... Mark G. Lewis Nazarius ... Willie Russell Nazarius ... Willie Russell Fabian ... W. W. Utter Poppaea ... Winnifred Bonnewitz Eunice, slave of Petronius...

... Mae Keane Crispinilla, a woman of fashion " " Grace Turner

4年3月1日

THE DANCING GIRL,

L "A Day and a Night."

it has enjoyed a phenomenal success. The players are as follows: THEATER GOSSIP.

Brigham Royce was recently elected a member of The Players' club,

Fred Warde's dates at the Salt Lake theater are November 29th, 30th and December 1st.

Frank McKee has secured the English rights of "Janice Meredith," Mannering may present the play on the Rebecca Warren, the old time favor-

ite at the Grand, has taken a leap up-ward. She is playing leads with James O'Neil.

The date for the big benefit for Phil Margetts, celebrating his 50th year on the stage, is now set for the end of the

The "Quo Vadis" company, which appears here next week, is the one in which Miss Lottie Levy had a singing part last season.

Harold Russell does not seem to be "Marcelle" he wasengaged by Liebier & Co. to play Danglars in James O'Neill's revival of "Monte Cristo," now running in New York.

Effic Elisler will begin to play Barbara Frietchie about November 27th, when, it is understood, Julia Marlowe will cease to appear in this play and will present "When Knighthood Was in

The Spokane Review of recent date contains a handsome notice of Madame DeLoery who is now singing in that city; in the same program Mr. DeLoery gave a lecture on Napoleon. The Review speaks very highly of both artists.

Frederick Warde and the Brune company, which includes Mr. and Mrs. E. R. Spencer, opened their season at Richmond recently. Mr. Warde, in "The Duke's Jester, is booked at the Theater in the near future. He is pack-ing the houses along the line.

Wm. A. Brady has refused a dozen offers for the English rights of "'Way Down East." which comes to the Sult Lake Theater soon. He proposes do-ing the play himself in London next year with an American cast and so positive is he of success, that he has taken one of the most important of London theaters for three years.

Henry Miller, who is sojourning in Europe for his health, last week cabled his new managers, Messrs. Wagenhals and Kemper, that he has closed a deal with Madeline Lucette Ryley to produce her new comedy. "Richard Savage," Mr. Miller returns to America in time to open his season at Wash-ington on January 1st in "Heartsease." which is to be followed by the new play.

MUSIC NOTES.

Miss Margie Webber intends going to

Berlin for further study with Gerster. The "News" Christmas Carol contest is awakening much interest among mu-

Prof. Evenson has left Salt Lake and make his future home somewhere in the East.

Jessie Bartlett-Davis will go to England shortly to fill a music hall en-gagement in London, which will last twenty weeks, Mrs. Davis is at present

Rumor has it that some extensive work is to be done on the Tabernack organ soon, in addition to the vast imrovements that have been inaugurated

The Tabernacle choir, under direction of Prof. Stephens, Held's band, and

the Tabernacle,

organized,

Mr. Sam Calder, the plane tuner, assisted Prof. Giles, the present tuner of the Tabernacle organ, to set an excellent temperament on the grand justrument last week. The improvement was noticeable, and added fullness and solid. ty to its already beautiful quality of

the attractions of the consert to be ten. The opening in Los Angeles took place dered the visiting Sunday School contact night. It is probable that the advention delegates Tuesday evening in vance sale will open here a week ahead of the engagement

Special musical numbers are to be rendered during the reception to be given Tuesday evening, by thte faculty of the Sait Lake Business College to their students and friends.

There are 160 pupils in Prof. McClelland's class in "sight-sluging" at the University. A give club composed of members of the U. of U., will soon be sen's latest opera. The Singing Girl,"

The Christian Scientists are putting into their church here a modern, "tubular-pneumatie" action pipe organ of 1,360 pipes. The keyboards will be detached from the organ proper—as improvement that every modern organ enengage as a voice teacher. Madame Corell said that Miss Gates knew ber

The final proofs of 168 pages of the new German Hymnal of the Church were yesterday received by Prof. Me-Prof. Stayner's two songs and the second arrangement of the Rubenstein "Melody in F." are having a large sale, and are deservedly popular. This fertile home writer is to be congratulated on his good fortune. The compositions are published by Breitkoff and Haertel, of Leipzig, Germany.

The Maurice Grau Opera company.

The Mauric ities. Mr. Grau pays 225 railway fares. the literary editors.

derementary and a second a second and a second a second and a second a second and a second and a second and a

ITTLE MAUDE ADAMS.

By Maude Adams' Mamma.

Sammannan and a samman and a samman and a samman and a samman a sa

an announce and a second and a

Miss Maude Adams, the most popular American star, as the critics see her. and as the great thratte-going public sees her is a familiar enough figure. But Miss Maude Adams, as her mother sees her, has been hitherto unknown, save in the gossip of the "old-timers" of the green rooms and reminiscences of friends of the family who make occasional visits to New York from their old home at Salt Lake City,-These interesting reminiscences have been collected and are reproduced, as the narrators quoted them, in Mrs. Adams' own language.

commence were worms and a second

Really, I might almost say that tenderly to my ear, so that no one might be might hear, and whispered:
"Mamma, hadn't I better call you Maude's first appearance mag.

called an accident. Neither her father

amule?"

Annie?"

I never had to teach my little girl to be sideration about her being an actress. I suppose if any one had suggested to me Maude's being an actress I would me Maude's being an actress I would have raised a hundred arguments and objections against a life on the stage for the child, for I knew how hard it months, and when I came back she was was. I had had the experience and could speak as one having authority.

How queerly things come about.

overloyed to see me. But her heart was troubled for fear her grandmother would feel the sadness of the weaning. She cuddled in my lap and laid her

company," and we were rehearsing company," and we were rehearsing sleep.
"Fritz" in San Francisco. We were having a great deal of trouble with the child's part. One child would forget by the window, and it seemed her conthe lines. Another wouldn't know its cues, and they were all afraid of the big mill wheel. There were only three days before the opening night, and not a child had been found to play the part.

While I always did everything I could worms. While by the window, and it seemed her conscience reproached her.

"You, you," she said again, but this time in a little whisper. "And Dramma," she added, so loudly that grandma could not fall to hear.

While I always did everything I could again. She made tours of the Pacific coast with John Owens, first as a character and later as a leading woman. She Mrs. Gertrude Hart, a member of the ompany, said: "Let Maude go on." Mr. Emmett heard what she said.
"Have you a little girl?" he asked.
"Do let us have her."

I happened to tell my husband that evening that they wanted a child to play Little Fritz, and that it had been suggested to bring our little Maude. He laughed and said: "Nonsense! I don't want the child to go down there and make a fool of herself." We unconsciously thought our fiveyear-old was too much absorbed in her dinner to pay any attention to what we were talking about. Suddenly the child aid down her knife and fork and looked

up at her father, "Papa," she said, "I wont make a fool of myself." Her father laughed, begged the baby's

pardon and consented. Maude learned the part of Little Fritz in an hour. She thought acting was great fun. In fact, it was so much fun that she quite forgot herself and leaned out of the mill wheel and interrupted Mrs. Hart in one of the biggest scenes. "Aunt Dirty!" she called, "Aunt Is it time for me to tream?" (scream).

The audience, of course, did the screaming. * * *

Fritz was not her only boy part. She was a little newsboy in a play called "Streets of New York" when she was six years old. She was proud of her boy's clothes and took a deep interest in the small trousers. She watched me make them and offered a suggestion that gave me a valuable start.

"Make a rip here Mamma," she said, drawing her little finger along a side seam, "and let some red flannel poke out. That's the way I've seen ragged

little boys dressed." A change had come over her attitude to boy and boys' clothes the next time she was called upon to play such part. She was about twelve years old then and was cast for one of the Boy Blues in "Little Jack Shenpard." She made no objection to the part until she put on the tight blue knickerbockers. We found her crying before the mirror. "Mr. Osborne," she said. "I just c-can't w-wear those things."

went on radiant and happy.

After she made that accidental debut After she made that accidental debut in "Fritz" at five years she was never satisfied unless she was traveling with me and playing small parts. I knew that she ought to be in school and tried to make her see it, but I never could. She would cry so piteously when I was leaving her to go tour that I often relented at the last minute and took her with me. Child though she was, she never complained of the work or hard-ships of the life. She took to the life as though she was born to it, as indeed

The strange unrealities of the stage tre curiously exemplified by this one are curfously exemplified by this one experience of my daughter and myself. Ethel Brandon and her daughter Polly and Maude and I were in the same company. I believe we were playing "Harbor Lights." The girls were the same age, both about eleven, I think, Miss Brandon and I were cast for young, frivalous girls, and those two daughters of ourse played the parts of old with. of ours played the parts of old, with-ered crones. The little creatures were ered crones. The little creatures was and they bent nearly double with their assumed age. They were weird little figures and never falled to win applause

s soon as they came upon the stage. My daughter had a dim, childish com prehension of the theatrical idea that is a always better to be known as "Miss." Once she heard a member of the company say that we looked more like sis-ters than mother and daughter. The child studied for a moment, then came

I was a member of the J. K. Emmett head on my shoulder. I tried to rock her to sleep, but she was so pleased to have me back that she would not go to

While I always did everything I could for my daughter, she may almost be said to have been self taught. I always saw to it that she had learned her part, but even that was unnecessary. She was such a quick study. When she was a mere baby we would go over the scenes together once or twice, but she played them as she liked. She was alvays self-reliant and always acted ac-

ording to her own standards. I was worried about her cues at first and used to stand near to remind her. She always resented this and would

'Mmama, go away! Go away! I don't

To punish her I went upstairs once and left her alone. A member of the company ran up after me, I was 'Has Maude broken down?" I gasped.

"Broken down?" she repeated. 'Don't you hear the applause she's getting?" Then I realized that my little daughter didn't need me, but was quite suff clent unto herself, and I was proud of it. I left her watching other people's cues as well as her own.

She was always ready with sugges-tions for her new parts. She was seven, I think, when she was a "pickanin-ny" in "The Octoroon." She has been told to move about briskly while the rest spoke their lines.

"I ought to do something," she said,
"Let me use my new jumping rope." So some rope jumping by the smallest pickaninny was introduced as new "business," and it "went" very well. I had some trouble at first in getting

her to take proper care of her health We were crossing Union square in a storm one night, and I discovered that she had not worn her rubbers. I tried to persuade her to go back to the hotel r them. She objected. "Mamma," she sald, "I am accustom

ing myself to the vicissitudes of an ac-I admit the droll reply sllenced me for the time, and I had to be reinforced

by doctors before this child, wh thought for herself, found out the dan ger there is in "accustoming" oneseli Maude left school very early. She was not yet fourteen. I was opposed

"All right, dear little girl: don't cry," said George Osborne, soothing her. "You shall have a skirt." We supplied her with a little, short skirt, and she unless she became a teacher or a liteto her leaving before she was gradu-ited. Her argument was that she "I don't want to be either," she said.

That settled it.

She went to school at the Collegiate
Institute in Salt Lake City. Her principal urged me to leave her there until "If you do I will guarantee her

position as teacher of elecution at \$2, 000 a year." Mother talk about infant prodigles is coolish, I suppose, but I admit I am proud of the fact that she learned the

alphabet in an hour. A friend dropped n and amused binself by playing with her blocks on the floor. Before he left she had learned the name of every let When she was seven years old a critic

said that if she lived she would wear the mantle of Mrs. Siddens, I have not been "extravagantly hat and by the closest application,

Maude Adam's Mother's Own Stage Career

played so many parts, ranging from tragedy to burlesque, as Mrs. Asenath Annie Adams-Kiskadden. At sixteen she read the part of Alice D'Arville in "Ernest Maltravers" for the managers of the old Salt Lake Theater, built by Brigham Young, in Prof. McClellan on the great organ, from over to where I was and put her hand the "Mormon" capital, where she was Studio 813 E. First South.

Probably no American actress has

OLD SALT LAKERS.

તું. વિત્રામીઓનામાં માનામાં માનામાં

SAMUEL L. EVANS.

Sunday school children of 20 years ago throughout Utah, hold in loving remembrance three especial figures, those of George Goddard, William Willes and Samuel L. Evans. The features of the last named are well portrayed in the half tone above. Samuel L. Evans was counselor to the Stake superintendent of Sabbath schools in the Salt Lake Stake, and a great part of his life was passed in laboring for the advancement of the Sunday school course. The visits made by himself and Messrs, Goddard and Willes, their pleasant anecdotes and their songs to the children, will long be cherished by those who had the privilege of listening to them in those days. Mr. Evans was born in Bristol, England, Aug. 22nd, 1823, and was baptized at Cardiff, Wales, by John Lewis, in June, 1863. He presided over the Cardiff branch for many years and crossed the ocean in 1863 in the company of which Elder E. L. Sjoan was president. Immediately on his arrival in Salt Lake, he went to work as a stone cuttler on the Temple block; about five years afterward he went into partnership with Elias Morris, forming the well known firm of Morris & Evans, which was in existence at the time of his demise. His death occurred from pneumonia on March 13th, 1881, and President John Taylor, Joseph F. Smith and Daniel H. Wells took part in the funeral ceremonies,

born. The managers approved her read | when the audience not content, with

since—that she is a natural reader, one upon having the scene repeated.

At the Alcatar theater, San Francisco, she played juvenile, character.

in "The People's Lawyer" with Julia
Dean Hayne. She played as leading
woman of that stock company with E.
L. Davenport, Edwin Adams, John McCullough and Lywer Short an apparitie Cullough and James A. Herne. At seventeen she played Lady Macbeth in the same company. For five seasons she played with that company. that time she married James Kiskadden her second husband, a handsome young banker from Montana. While Maude was still an infant they removed to San Francisco, where, reverses hav-

and later as a leading woman. She played "Cads" with C. W. Couldock, of "Hazel Kirke" fame, throughout the West. Returning to Salt Lake City at vari-

ous times she assisted in the production of "The Two Orphans," "The Amber Witch" and other old favorites. She headed a stock company that made a tour of the West in "Camille," "East "East Lynne" and "The Celebrated Case. She played Prince Edward in "Richard III." at the opening of the Baldwin Theater by Barry Sullivan. James O'Neill and W. H. Crane were in the

She was at once engaged as a member of the Salt Lake Theater stock company and made her debut as Grace Ottal

She was a favorite of the Virginia City

ding one while playing Lady Macbeth, Maude's mother discovered that they were short an apparition. "I'm not on at that time. Let me play a ghost," she said. W. E. Sheridan seeing her emerging from the floor said: "Wouldn't be surprised to see you playing Macbeth."

She made her first New York appearance with Tony Hart in "The Toy Pistol," under Charles Frohman's management. She was next seen in New York with Duncan B. Harrison in "The Paymaster" at the Star theafer.

Paymaster" at the Star theater, She and her daughter played together n Hoyt's "A Midnight Bell" and Frohman company in "Men and Women," "Lost Paradise" and "Diplomacy," Next they joined John Drew and were seen in "A Masked Ball," "Christopher Jr.," "Butterflies" and "Rose-

Her last appearance was in "White Heather." She may appear in a new Frohman production this season. Meanwhile she presides over the new Adams town house at No. 22 East Forty-first street, and busies herself with books and music and household affairs, for her tastes are not unlike

those of her student daughter. She is a small, brown-haired woman, cast. At the same theatre she scored a success as Cross-as-Can-Be in a burlesque of "The Last Rose of Summer," with a trim figure, scarcely as tall as her daughter and a bright, changeful face.—New York Journal.

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