



A breeze from Arcadia, a page from the early English poets, something of the atmosphere of Zenda, a constantly recurring touch of humor that suggests Gilbert must have had a hand in preparing it—think of all these things, and you still have the merest suggestion of Marshall's delightful play, "A Royal Family," add to them, the thought of an almost perfect cast, headed by a little woman who is an artist to her finger tips, and you have an idea of the rare repast to which a brilliant audience sat down at the Salt Lake Theater last night.

Probably there has not been an audience within those walls for many seasons that knew less in advance of what it was going to see, than the one in question. People generally who keep posted on Eastern theatrical events knew that "A Royal Family" had been one of the successes of last season, and that Annie Russell was the principal feature in it, but as to what the play was like, there was almost complete ignorance. The rarely dainty story, therefore, came in the nature of a complete surprise, and at first there was not the warmth on the part of the audience which the actor so earnestly longs for, and it may have given rise to the feeling on the stage, that the audience was disappointed. Nothing, however, could have been farther from the truth, unless it might have been in the case of the heavily thronged galleries, whose habits probably had a dim notion that they were going to behold something on the swash-buckler order, and who doubtless failed to appreciate the keen and delightful humor with which "A Royal Family" is crowded.

Down stairs there was the constantly rippling merriment, the quiet laughter and the occasional bursts that told of the highest enjoyment.

Miss Russell, who has not been seen here for fifteen years, is everything that has been proclaimed for her. She has more than grace, more than magnetism, she has a soul, and the soul speaks out from her dilated eyes in every line she has to utter, and every situation in which she is thrown. Her powers over an audience are simply astonishing, and even the most ordinary lines of the author when uttered by her, do not fail to chain the attention of her auditors. She was simply an exquisite dream throughout, and looking at her even after the lapse of 15 to 18 years—years which have stood almost still with her—one easily sees what a rare Elaine she must have made in the days when Tennyson's 1831 was staged.

Every figure around Miss Russell is of the rank that fits her own; Orrin Johnson, handsome and manly, was the ideal prince Victor, and the love scenes between him and Miss Russell were charmingly reminiscent of the best work we ever saw done in Romeo and Juliet or Rosalind and Orlando.

That rare actor, W. H. Thompson, contributed another piece of fine work in his delineation of the cardinal, and dear old Mrs. Gilbert, who was recognized with a hearty burst, the instant she stepped upon the stage, was at her very best in the part of the dowager queen.

Mr. O'Leary's part was a great piece of aristocratic delineation, and Mr. Bennett's young priest was a fine instance of acting.

The staging was admirable and few things have equalled the brilliancy of the final scene where the ambassadors of various nations assembled to witness the betrothal.

The audience was an immense one, and a pretty feature of it was the entrance of Queen Mabel, sovereign of the carnival, and her big cluster of maids. They received a round of ap-

plause as they seated themselves in the west stalls.

"A Royal Family" goes for the last time to-night.

Last night behind the scenes was one of the most interesting reminiscences on the part of the players. Annie Russell recalled now fifteen years ago she had played with A. M. Palmer's company, who presented a repertoire consisting of "Saints and Sinners," "Our Society" and "Sealed Instructions." Every theatergoer of those days remembers the rare charm of her work in the ingenious parts of the last two plays. She did not appear in the first. Her husband, Eugene Presbrey, was stage manager of those productions; they separated many years ago. Miss Russell is an old friend of Ned Royle, and she was a guest of his parents during her stay. Mrs. Gilbert recalled many an interesting engagement in which she played with the late James Lewis in Daly's company. What could be more delightful than the recollection of their combined parts in "Seven Twenty-Eight," "The Passing Regiment" or "Nancy & Co." Thompson recalled how he had first visited Salt Lake twenty-eight years ago, and when told that the house was built in 1863 and that it stood now just as it did then, he expressed himself in terms of wonderment at the enterprise of the pioneer builders. In 1863, he added, he was "call" boy in an eastern theater, where Mrs. Gilbert was starring in "Queen Elizabeth," and what a magnificent part she made of it," he added musingly. It was in Salt Lake that Mr. Thompson has one of his first meetings with his present wife, Isabelle Irving; they were married not long since, but the hard fate that governs the actor's life keeps them apart most of the season.

The Grand Theater will double its prices next week, the occasion being the visit of the musical comedy "A Runaway Girl." The attraction was originally booked for the Theater, but through some misunderstanding as to dates, or terms, the contract was not closed and the company would have passed by had not Mr. Mulvey given it an opening. The manager states that Salt Lake will be the first city where the charges of admission have been less than \$1.50. "A Runaway Girl" was brought out originally at the Gaiety theater, London where it ran for three years.

Augustin Daly first produced it in New York where it remained for 300 consecutive nights. The company has recently fifty people, in its make-up, and is headed by the comedian, Mr. Arthur Dunn.

Next Saturday afternoon and evening will witness the opening of the fourth season of the local opera company and the rendition of its tenth work, "The Wedding Day," originally written for Lillian Russell, Della Fox and Jefferson D'Angelis, will be the bill. Prof. McClellan says he is confident that the old standard of the company will be maintained and he thinks there is a surprise in store for those who have only seen the company in lighter works, for a part of the music of "The Wedding Day" is of the grand opera order. While the opera is of the most hilarious school, Mr. Spencer having the role written for the comedian D'Angelis, it has a serious vein running through it, and the finale of the second act is a grand piece of musical composition. The orchestra of fifty people, in its make-up, and the costumes are being made by the Salt Lake Costuming company; the chorus consists of nearly forty voices and the principals comprise Mr. Goddard, Mr. Spencer, Mr. Feyer, Mr. Graham, Miss Clark, Miss Ferrin and Miss Dwyer. With such an ensemble there should be no question of the opera's receiving a proper interpretation.

Bernard Veiller, who left Salt Lake in advance of the Cummings' company, is back visiting his old friends. He is now a reporter on the San Francisco Chronicle, but is enjoying a brief vacation due to his having sustained a broken arm while reporting a labor riot. Mr. Veiller shakes his head sadly when he speaks of his ex-



MISS FERRIN.



MISS CLARK.



MISS DWYER.

Photos by Johnson.

periences with the unimpaired Cummings. That gentleman, he says, is now in Alaska, which he regards as a very proper place of permanent residence for him. He relates that after having rendered the play of "Neil Gwynne," in Boise, in 1900, Cummings kept on the northwest route, but though he did a very good business, the receipts were not sufficient to satisfy his ambitious propensities. He was drunk nearly everywhere and his season in Los Angeles was almost a prolonged spree. Nearly everyone who had dealings with him, mourns an unpaid salary bill, and Mr. Veiller's advice to Salt Lakeers who still hold accounts against him is that they should be charged off to "experience" with no more delay.

Mrs. Cummings (Blanche Douglas) is now a member of the Frisco company; Charlie Gibby is still at work "jobbing," and Laura Nelson Hall, whose illness was reported in the "News" last week, is recovering from an attack of peritonitis, brought on by the shock of being thrown from her berth in a railroad wreck on her way to San Francisco. Mr. Veiller says she has taken strong hold on the San Francisco audiences, and is bound to succeed.

A wide divergence of views exists as to the proper course for theaters to pursue at the time of a great national bereavement, such as the country recently sustained in the death of the chief executive. The Grand theater of this city closed both on the night of the death and the night of the funeral. The Salt Lake Theater closed on the first occasion and the preference of the management would have been to close on the second, but they were subject to the visiting attraction "Florodora," which declined to postpone the performance. The New York Dramatic Mirror says that there was considerable uncertainty among New York managers Saturday, September 14, the day of the death, as to what course they ought to pursue, and each manager seemed to be waiting to see what the others would do.

Weber & Fields closed their theater for the day, sustaining a loss of over \$4,000. Wallack's, where Mr. Hackett is playing, closed that night and remained closed until the following Friday, the day after President McKinley's funeral. All the theaters that remained open the night of the death had very slim audiences. Many of the houses gave no Saturday matinee, but opened regular in the evening. Every theater in New York closed on the day of the funeral, and the houses were all draped in mourning. Strangely enough none of the Buffalo houses closed on Saturday, the 14th, and in Chicago, and Washington all the theaters were open. Nearly all the Boston theaters closed all day the 14th, and at Canton, Ohio, the Grand opera house, managed by Mr. Barber, President McKinley's brother-in-law, and in which the President was part owner, was closed all week. All the American companies playing in London opened on the 14th, but closed on the day of the funeral.

THEATER GOSSIP.

Blanch Bates five weeks of "Under Two Flags" in Chicago, drew enormous audiences from first to last.

"The Bonnie Brier Bush," in which J. H. Stoddard is the star, and Bob Easton the head vocalist, is this week at the Theater Republic, New York.

Sarah Bernhardt in an interview called to a New York paper set at rest any question as to her appearing in Rome and Juliet with Miss Adams by the direct statement, "We are not to play together."

William T. Hodge, who made so great a hit in the country out in "Sag Harbor," has a precisely similar part in "Up York State," in New York. Critics say he is one of the features of the play.

The News has received with the compliments of the publishers, Dodd Mead & Company and Ben Stern, manager of Blanche Walsh, a copy of the novel, "Joan of the Sword Hand," the book from which Miss Walsh's new play has been dramatized.

The Mirror says that Harry Corson Clark, who was billed to appear in one of the chief roles in "The Ladies' Paradise" at the Metropolitan, was obliged to relinquish the role on Sunday because of a sudden and severe attack of illness, brought on by overwork at rehearsals.

Quality Street, J. M. Barrie's new comedy, in which Maude Adams will be seen, treats of the quiet lives of two

THE THREE LEADING LADIES IN "THE WEDDING DAY."

Dale, in the New York Journal, says: "More than a friendly word must be said for Ada Dwyer who gave us 'Liz' in the last act and gave us the humor and strength of Eliza Proctor Otis turned on for just a few minutes."

The critic of the Evening Sun says, "Miss Ada Dwyer, in the last act, secured a great hit by her vivid sketch of the western woman with half a dozen pasts. It was only a sketch, but it was splendidly done."

Ada Rehan may not be the richest of American actresses, but her long career has yielded her a fortune sufficient to enable her to retire whenever she is inclined to do so. She is the owner of a large interest in Daly's theater in London, which has for several years been one of the most prosperous play houses in that city. It is at present involved in litigation, and the favorable decision obtained by George Edwards, although it is regarded as a foregone conclusion, that the action will again be decided against the English contestants. This property will alone give Miss Rehan a large income, and she has other considerable resources. For a time she acted almost the entire year regularly and with engagements in New York and London was satisfied with a vacation of a week or two. Now she prefers to limit the time of her work and to confine her seasons to several months a year. She keeps her home in New York and in addition to a town house in London has a summer house on the Irish sea.

MUSIC NOTES.

Jeff D'Angelis will open in Chicago on the 28th in his new comic opera, "A Royal Regue."

We notice with regret that the Grau Opera company's itinerary to and from Los Angeles, again leaves Salt Lake out in the cold.

Edwin Hoff, formerly the leading tenor of the Bostonians and last season a member of W. A. Brady's "Way Down East" company, has accepted a responsible position with a New York life insurance company. His retirement from the stage may be permanent.

The season of the Salt Lake Opera company, which opens Saturday next, will be kept at the old popular grade of prices. The same rates will be charged in Jordan, where "The Wedding Day" will be rendered Friday, October 11.

The other evening at Moscow Verdi's "Richard" was being sung, when suddenly the baritone, Jules Devoyed, fell on the floor. The curtain was lowered and a physician summoned, but the baritone was dead. He had heart disease and had been warned against singing any more, but he had a wife and six children to support.

Signs are multiplying, says a New York writer, that Liszt will be long occupied almost as prominent a place in the concert halls as Wagner does in the opera houses. In Germany this is already the case, and Germany still sets



PROFESSOR MCCLELLAN.

This very good reproduction from a recent photograph, shows the well known organist of the Tabernacle, whose recitals are doing so much these days to add to the attractiveness of Salt Lake City as a stopping place for the tourist. In addition to his organ work, Prof. McClellan has charge of the music at the University of Utah, he teaches a big class of private pupils that he might double if he had the time to devote to it, and as a side recreation he directs the amateur opera company, writes orchestrations for his instruments, and coaches its principals and chorus. He will orchestrate several songs in the forthcoming production of "The Wedding Day," which he is now nightly rehearsing.

maiden ladies who dwell in a small English town, where the action takes place. The period is the early part of the nineteenth century.

Charles Frohman has definitely decided upon "The Wilderness," by Henry V. Esmond, as the opening play for his stock company in January. Margaret Anglin will have a particularly good opportunity in a role that the author wrote for his wife, Eva Moore, who was highly praised in London.

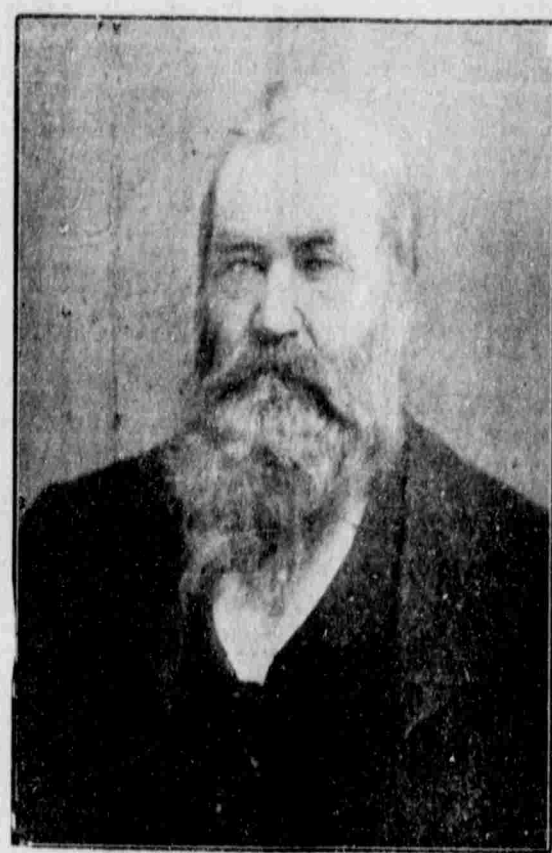
The Dramatic News says that W. H. Crane, who was to have opened his season last night with "David Harum," has been compelled to postpone it owing to the fact that he is suffering with a sprained knee. It is likely that his physicians will insist upon his remaining in New York for at least another week.

The following paragraph in the Mirror will be pleasant, if surprising, news to the friends of George Cayvan: "A letter received by a relative of George Cayvan at Bath, Me., contains the welcome news that Miss Cayvan, who has been for some time confined in a sanatorium at Antoria, L. E. is now considerably out of danger. She goes driving and walking every day, and it is believed that with a continuance of the regular treatment that she has received she will soon be entirely recovered from her nervous trouble."

After several seasons of successful business partnership these popular comedians, Mathews and Bulger, are to part company. In all probability their last appearance together will be in Denver this week, when they are booked at the Tabor. After that Bulger will go on to New York and Bulger part company. In all probability their last appearance together will be in Denver this week, when they are booked at the Tabor. After that Bulger will go on to New York and Bulger part company.

The New York papers are saying all manner of good things regarding "Up York State," the play in which Ada Dwyer Russell is filling a brief engagement preliminary to her opening with "A Gentleman of France," Alan

OLD SALT LAKERS.



BISHOP MILLEN ATWOOD.

What boy or girl of twenty-five years ago who attended the Thirteenth ward Sunday school, can look on the rugged but kindly features in the accompanying picture and not feel a troop of interesting memories rush through his or her mind?

Bishop Atwood, even before he was bishop, was one of the central figures in old time Sunday school life, and his quaint but forcible manner of expression, his great physique and his spirit of humor never failed to arrest the attention of his youthful hearers. Indeed the visits of "Brother" Atwood, like those of "Brother" Goddard, were among the looked forward-to events in the lives of the Sunday school children of those days.

Milten Atwood was one of the original band of 1847 pioneers, and he was composed of the stuff of which the typical pioneer is made. Born on a farm in Willington, Tolland county, Connecticut, May 24, 1817, he had but few chances to obtain an education; at 21, he learned the mason's trade, and followed it till 1840. Hearing "Mormonism" preached by Elder Joseph T. Ball, he became intensely interested and leaving his father's family, he journeyed to Nauvoo, met the Prophet Joseph, and in August, 1841, was baptized in the Mississippi river. A summary of his subsequent active career is as follows: Filled a mission to Connecticut, Illinois and New York; ordained a Seventy in 1845; worked on the Nauvoo Temple and the Nauvoo House until driven away by the mobs; set to work building wagons to aid the Saints in their great western exodus; in 1847, selected by President Young as one of the band to pioneer the way to the great West; arrived in Salt Lake valley, July 24, 1847, after traveling 1,631 miles; returned at once over the same route, arriving in Winter Quarters, Nov. 1847; went to Nauvoo for goods left behind, and in Sept., 1848, again reached Salt Lake in President Young's company; was engaged in the Indian war at Provo, and brought a wagon load of Indian prisoners to Salt Lake in 1850; in 1852 to 1856, filled a mission to England and Scotland; set out for Utah with the handcart company, July 15, 1856, arriving Nov. 9, after a most painful journey; set apart as member of the High Council by President D. H. Wells, 1873; Dec. 25, 1881, ordained Bishop by President Jos. F. Smith, and presided over the Thirteenth ward till his death, on Dec. 17, 1890.

JENNY LIND AS A GIRL.

Jenny Lind was baptized as Johanna Lindborg. The nickname by which she became famous was given her in childhood. Her mother lived in two different tenements in Stockholm, 43 Jakobsbergsgatan and 32 Mastersamuelsgatan, while she was an infant, and it is not definitely known in which she was born. Both claim the honor, but the weight of evidence seems to be in favor of the former, which is on a short street in the manufacturing center of the city, and mostly occupied by artisans of various sorts. The other place is on a better street near the center of the business section.

A Mr. Lindhahl, who holds a position in the Royal library in Chicago, has an interesting collection of letters and documents relating to the early life of Jenny Lind. He has certified copies of the record of her birth and christening and the proceedings of the court, which when she was 14 years of age, decided that her parents were unfit persons to have charge of her, and appointed the director of the opera house as her guardian. He also has a number of autograph letters written when she was a young woman in Paris studying with Mme. Garcia.

One of them, written at the age of 11, is extremely interesting, for it reveals the poverty of her family and her thoughtfulness in saving expenses for her mother. She says that she must

have a new pair of shoes, for the shoe-maker has refused to repair her old ones any longer, and tells her mother that she can buy a pair at Drottningholm, where she is stopping—a little village that surrounds the king's palace—a little cheaper than she can get them at Stockholm. The letters from Paris, full of ardor and enthusiasm, tell of her experiences there, the compliments she has received, and her confidence of success.

There are people still living in Stockholm who knew her intimately, although the greater part of her life was spent in London. Among others is Prof. Gunter, a former instructor in the Royal Conservatory of Music, who retired on a pension a few years ago, to whom she was at one time engaged to be married. She fitted him to marry Otto Goldsmith, her accompanist upon her American tour under the management of P. T. Barnum. Mr. Goldsmith is still living in London. Their son is a captain in the British army and their daughter is married to a prominent business man in London.

When she was 19 years old she was apprenticed to the singing master of the Royal Opera in Stockholm with a number of other girls of her age, who had fine voices, and at the age of 18 made her debut in the opera "Agata" in the Royal opera house, which was torn down to make room for the new one that stands opposite the palace today. It is an institution of which the people of Stockholm are very proud.

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