



Mr. James Neill and his admirable company will leave so many friends behind them, that we shall all hope they will not go away blaming Salt Lake for the indifferent reward their labors have met with. Mr. Neill is so experienced an actor and a manager that he must have been aware that he took immense chances in filling in the week before election in a place where the campaign always rages so hotly as in Salt Lake. He probably had the time of his hands, and reckoned that where he put it in, there would be a risk of loss anyway, and that there could be no pleasant place in the world in which to make a loss, than Salt Lake. At any other time, it is almost certain he could have done a prosperous business, for many other companies, much less deserving than his, have played to the capacity of the house. It was perhaps a mistake, to have booked an entire week, as all the patronage that was distributed over the eight performances could have been massed into three, and doubtless would have been, had the season been limited to that number of nights.

The Neill performances will long remain in the memory of our theater goers as the completest, most finished and altogether the most evenly rounded presentations the season of 1900 has produced. Their evenly balanced work is a standing argument in favor of the stock company system, and we shall all hope that Mr. Neill's success may warrant the long continuance of his career as an actor, a manager and a producer.

Business at the Theater last night took a slight bound upward, and those in attendance were rewarded by seeing the strongest and altogether the best rendition with which the Neill company has yet favored us. There were many doubts as to whether the company would be able to hold their own in venturing into a role in which they must stand comparison with Mansfield, but the verdict at the close undoubtedly was that Mr. Neill had scored a triumph. He imitated Mansfield closely, but this is no detail for he could not have taken a higher model. He filled the part admirably throughout, and was given three or four calls at the famous death scene around the banquet table. The supporting company shone with equal brilliancy. Miss Chapman, though still a little hard in some of her methods, gave a faithful picture of the erring wife. Miss Dunn had Maude Harrison's old role of the ballet girl, and while it was not a pleasant one, she filled it admirably. Miss Lankin was thoroughly charming in the part of the baroness, and all the others were in equally good hands, special mention being deserved by Mr. Howard as the son, and Mr. Burton as the faithful old doctor. The indications are that the season and a good audience tonight. The road and a fair audience tonight. The bill will be "The Bachelor's Romance."

At the Grand, the lurid title of the play, "In Wicked London," had the effect of cramming the galleries and of leaving the lower part of the house with about the usual attendance. The play scored heavily with the upstairs gathering, and they made the air ring with their plaudits as virtue triumphed and vice went down. The season closes this afternoon and evening with a performance of the same bill.

No comic opera star that travels is more popular in Salt Lake than Frank Daniels. He is coming back to us next week and there is every indication that his new opera, "The Idol's Eye," will be just as successful as his former notable works, "The Idol's Eye," and "The Wizard of the Nile." "The Idol's Eye" was produced by the press of New York last winter to be the comic opera success of the season. It is said to be one of the funniest creations ever seen on the stage. Daniels is seen in his element while interpreting the title role. The Idol is set forth by Daniels, as being all his waking hours doing his would be assassinate and raising enough cash, through the medium of a crimes bureau, to meet his current expenses. The situations are written of being very comical, and the action of the story is reported brisk. Daniels is understood to have the best support of his career, both in quality and numbers. He has among his principals, Helen Redmond, Kate Uten, Norma Ross, Wm. Dunforth, Owen Westford, Rhy Thomas and Wm. Corlies. The story of the opera is by Frederic Ranken and Kirs La Shelle. Frank Daniels himself pronounces the book the funniest he has ever interpreted on the stage. The music is said to be fascinatingly melodious. In the score there are several topical songs for Daniels quite on a par with his popular "Tattooed Man" in "The Idol's Eye." The choruses are ringing and Herbert is credited with surpassing all of his



FRANK DANIELS.

more shadow of his former self. A recent article in the New York Herald says:

A little country church of a Kentish village, still retaining its rural simplicity, though within an easy walk of Woolwich arsenal and London's southern suburbs preserves a tradition that Sims Reeves, England's greatest tenor, was its organist in his boyhood. He was born in the neighborhood of North Cray, seventy-nine years ago, and early displayed such musical talent that, under the fostering care of his father, who placed him in charge of H. Calcott for harmony, and John Cramer for the piano, he was not only a master of the organ, but proficient with the close bassoon, 'cello and viola before he was fifteen. But nature had endowed the North Cray organist with the exceptional gift of a tenor voice of exquisite quality. He was trained at first as a baritone, and he first made an appearance as a public singer at a theater in Newcastle on Tyne, in 1859, singing, as was then the fashion, between the acts. Three years later he was engaged by Mareddy to sing at Drury Lane in "As You Like It," and was a member of the same company as Miss Clara Novello.

Sensible, however, of a lack of the necessary artistic culture, and resolute to attain the summit of his profession, Sims Reeves sought in Paris and Milan full technical training, studying first under Bordogni, and in Italy under Mazzucato and the maestro Jacott. The stage of La Scala was opened to him, and his success in the part of Edgardo, in "Lucia di Lammermoor," was

getis, to celebrate his 50th year on the stage, will take place towards the end of November or the first of December. The event is taking big proportions, as it ought to do.

E. A. Sothorn had to cancel several nights of his engagement in Baltimore owing to an accident he sustained during the New York engagement. During the fencing scene, a foil was run through his large toe. The wound did not heal and the actor is said to be in danger of blood poisoning.

Clay Clement almost had serious trouble with the local manager in Denver. On reaching that city, he found he was billed to play at \$5.50 and \$5 cents. He attempted to cancel, as he had never before played in a cheap priced theater, but finally went on under protest and played a full week to the biggest business he had ever known in Denver.

Joe Jefferson recently attended a performance of "Monte Cristo" by James O'Neill. After the play he went behind the scenes and told Mr. O'Neill that it was the first time he had seen "Monte Cristo" since he played Cadrouse to E. L. Davenport's "Dantes," many years ago. "Davenport's Dantes was good," said Jefferson, "but, James, yours is better."

## MUSIC NOTES.

Sir Arthur Sullivan has completed his new opera, "It is an Irish subject dealing with the rebellion of '98. Meanwhile "The Pirates of Penzance" is attracting such large audiences at the

so went to Hayreuth in 1876 for the "Rusky Vestnik," and sent five long letters recording his unfavorable impression of "The Ring of the Nibelung," "Parsifal," which he heard a decade later, was much more to his taste.

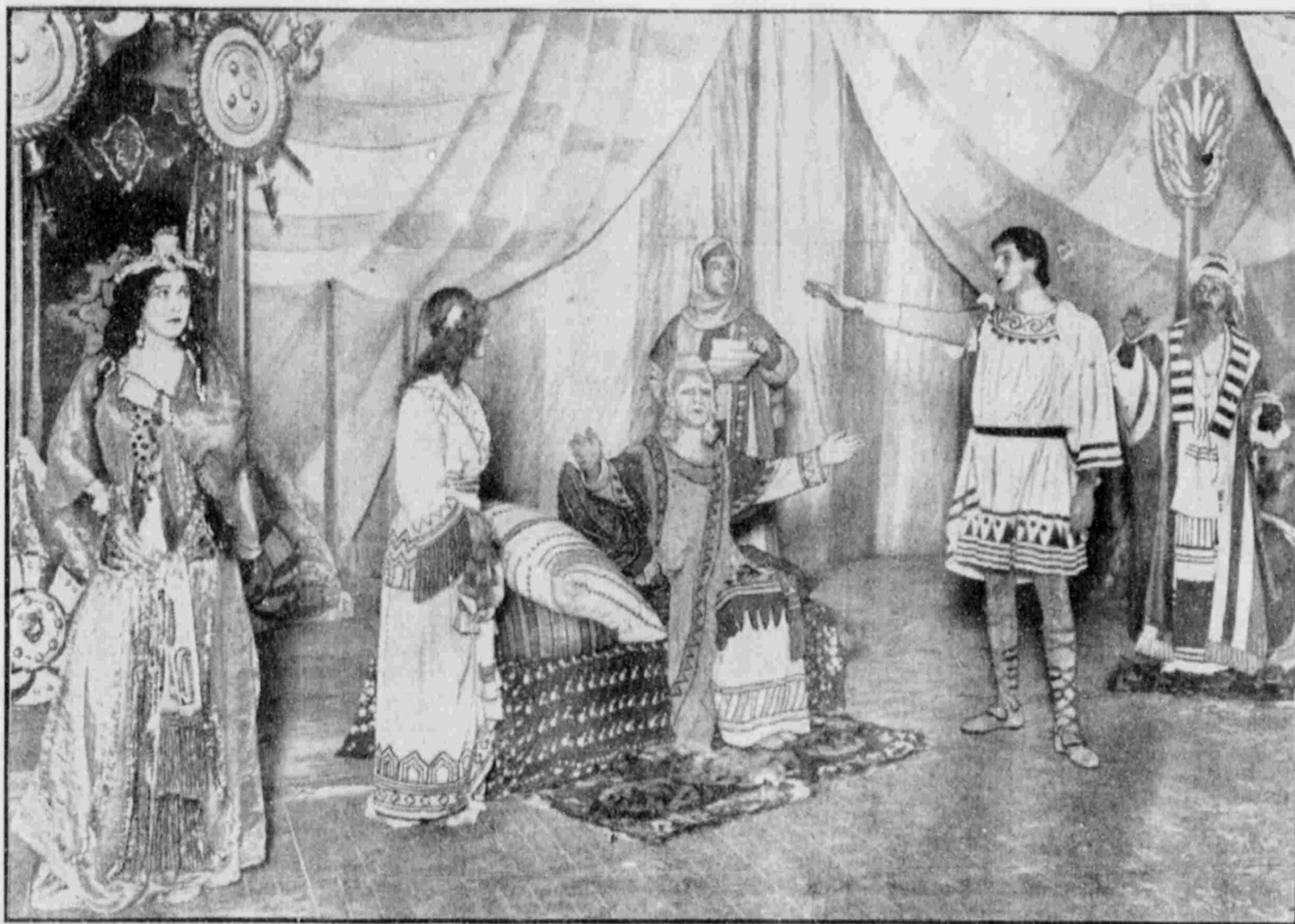
Eduard Strauss, who is in New York with his orchestra, is the youngest of the three brothers (Johann, Josef and Eduard), sons of the Johann Strauss who died in Vienna in the year 1849. The father was the founder of the Strauss orchestra (1825) and was distinguished by the Emperor of Austria with the title of Imperial and royal court ball music director of Austria-Hungary. Making his debut as leader of the Strauss orchestra in 1862, he has conducted successive orchestras for a period of thirty-eight years. He and his orchestra have given concerts at fourteen international expositions, as well as at the principal courts of Europe. To sum up, Eduard Strauss has in the last twenty-two years visited over 800 cities in two hemispheres. He is commander, officer or knight of twelve orders, and possesses valuable presents from thirty-two different rulers. He has held the position of Imperial and royal court ball musical director of Austria-Hungary since 1872, and of the American orders since 1885. He has published 300 of his own compositions, besides over 200 arrangements of operas, concert pieces and songs.

## LILIAN BELL AT THE PASSION PLAY

It has been quite a trial for me to live in the house with Judas. He plays with such tremendous power—he makes it seem so real, so close, so near. Once

## RESTORATION SCENE IN PRODUCTION OF "BEN-HUR."

Hero Returns to His Father's Faithful Slave all the Accumulated Wealth of Years.



Act IV, Tableau 1—Dowry (Tent) of Sheik Iderim in the Orchard of Palms. Ben-Hur: "All else of which these papers make account—ships, houses, merchandise, money—if right in the m I have, to thee, O Simonides, I give them back, and seal them with loving gratitude to thee and thine forever."

the New York comedian, originator of "the Cripple Creek bandit," in the leading role, will open for the remainder of the week.

"Was Sims Reeves the greatest tenor the world has ever known? Will you tell us something of his career?" The "News" is asked to answer these two questions. Whether or not Reeves was the greatest tenor who ever lived is a question that would be hard to answer. He was doubtless the greatest tenor England has ever produced, but some capable judges are inclined to the opinion that he was not a finer singer than Mario, whose career was contemporaneous with his own. When Campanini was in his prime, many people thought he came close to Reeves, and the worshippers of Jean De Reszke today would probably not admit that he has ever had his equal. Still, history is the best adjudicator, and without doubt, the name of Sims Reeves will live longer than that of any other male singer this century has produced.

Sims Reeves was born about 1821. He was in the height of his glory in the fifties, sixties and seventies. As long ago as 1840, he wrote a letter to the London Times, declaring his intention of leaving active work in 1852. He made his "positively last appearance" in London in 1851, and had then been singing continually for 42 years. In 1853 he returned to the stage. In 1855 he astonished his friends by marrying a second time. In 1856 he made a tour through Africa and Australia, and in 1857 he was declared bankrupt. Following this he went into vaudeville. He drew enormous crowds, though his voice was no

instantaneous with the critical Milanese.

Returning to England in 1847, his debut at Drury Lane, under the management of M. Julien, with Berlioz as conductor, in his favorite part of Edgardo, was nothing less than a triumph, and henceforward he ranked as the first of English tenors, to whom none in the last fifty years has approached with the exception of Mr. Edward Lloyd, and that only in the field of oratorio. For many years no provincial festival was considered complete unless Sims Reeves was there to take the favorite arias of Handel, Haydn, or Mendelssohn.

As an artist Sims Reeves stood out persistently for those privileges which the possession of an unrivaled voice might be considered to confer on him. In the opening of his career at Milan he once refused to sing, owing to a throat trouble, and though a squad of gentlemen carried him off from his house to La Scala he remained obdurate. So frequent in his later years did the appointments to the public become that Sims Reeves was himself a sufferer. He never acquired the great fortune which lay within his grasp and his old age was spent in comparative poverty. To the surprise of his friends he married in 1855, Miss Lucomba, and started on a singing tour through Australia. Bankruptcy left him without means and only a civil pension of \$500 granted by Queen Victoria in the spring of this year, saved from utter destitution the aged singer.

The big production of "Quo Vadis" from which all the little productions have "well" reach this city on Monday night, the 12th. The company is under the management of F. C. Whitney and Edwin Knowles, and all the music is written by Julian Edwards, the composer of "Madeleine." This is the same company that enjoyed such a long run in New York and Chicago. The stay in Salt Lake will be limited to four nights.

## THEATER GOSSIP.

"A Parlor Match" failed in London.

Louisa Aldrich is to star in "My Part, ner."

E. E. Rice is to produce "Evangeline" in London.

Stuart Robson enjoyed a very handsome opening in San Francisco last Monday night. A prosperous two-weeks' season is looked for.

Harry Mestayer has joined a stock company at St. Joseph, Mo. Mrs. Mestayer, who was formerly Victory Hestman, has made no announcement as to her future theatrical plans.

The sale of the Dion Boucicault relics the other evening in New York brought small prices. The manuscript of "The Shaughraun," for example, entirely in the dramatist's handwriting, brought only \$22.

Minnie Madden Fiske, who appears soon at the Grand in "Becky Sharp," sends her eastern season one week from tonight. She will play a month in Chicago and then proceed westward.

Blanch Walsh has laid aside "Marche" for good and will, last Tuesday night, appear in "More Than Queen," having acquired all of Julia Arthur's scenery, costumes and jewels.

The benefit to the Veteran Phil Mar-

Savoy theater that there is no need to hasten the production of the new work.

The last surviving member of the family of Rossini, the illustrious composer of "William Tell" and of other equally popular operas, and who was invested with the title of count by the last Grand Duke of Tuscany, has just committed suicide at Milan.

The English Metropolitan Opera company in New York is making history fast. The other night the "Bohemian Girl" was seen for the first time within the walls of New York's great house, and on Monday evening, the "Mikado" will have its first hearing in that auditorium.

Tchaikovsky, in addition to the large amount of musical composition that he has accomplished, also acted from time to time as music critic for Mosdarsk and St. Petersburg papers. He al-

## HAMLET WAS NOT INSANE; HE WAS MERELY IN LOVE.

I do not think it wise for an actor to reply to a critic. It cannot do the actor any good. It is for the public to judge between the actor and the critic, for the latter is not the court of last resort.

When I produce a play I expect candid and severe judgment. It is an unwise thing, says Edward H. Sothorn, for an actor to associate himself with newspaper critics or to get into controversies with them. Of the one or two newspaper writers whom I do know I beg only candid opinions. A critic may hamper a good play, but he cannot stop its success.

Personally I feel very much gratified at the result of my jump from comedy and melodrama to the very highest attempt an actor can make. I do not imagine my representation of Hamlet is perfect. No actor of Hamlet ever felt contented on any night he ever played it. Every time I produce it I wish I could go on and do it all over again.

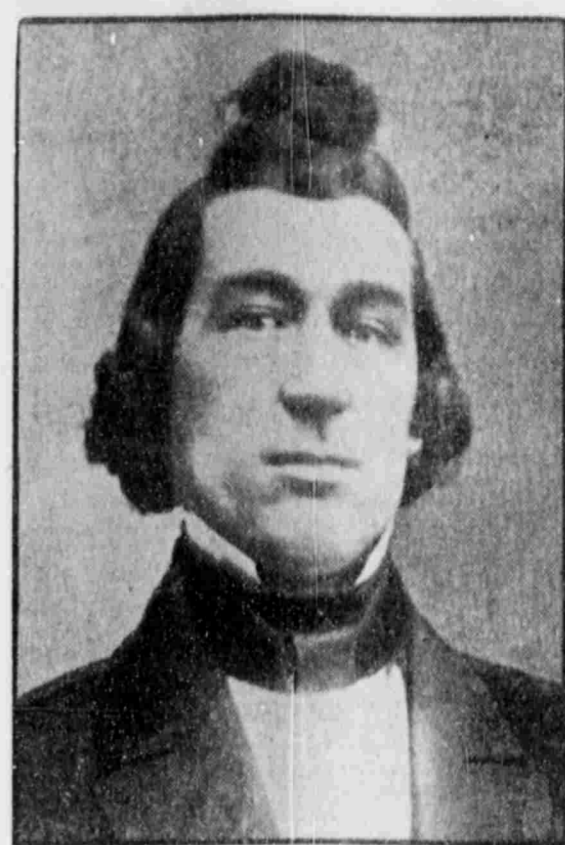
To be compared with Booth, to be mentioned in the same breath with him, is a terrible ordeal, but what an ordeal would become of our theater if no one tried? These comparisons are made in an uncharitable spirit. I loved my father very dearly and revere his memory, but do you think I would denounce Wyndham for playing David Garrick? Of course, it is quite right to judge an attempt like mine by the very highest standard; otherwise we should never have good work.

The criticisms were very gratifying and encouraging, though they lacked the quality of solution. They were very careful and whatever praise there was was given grudgingly. I was placed at a disadvantage, of course. The public found it hard to fancy Lord Chumley as the prince of Denmark. Still, in acting you do not harp on one string. Every love story is comedy and

I asked him if he liked the part, and he broke down and wept. He said he hated it, that he loathed himself for playing it, and that his ambition was to be allowed to be the Christus for just one time before he died, in order to wipe out the disgrace of his part as Judas, and to cleanse his soul. I cried, too, for I knew that his ambition could never be realized. I told him that perhaps they would allow him to act the part at a rehearsal if he told them of his ambition, and the thought seemed to cheer him. He said he had studied the part and knew it perfectly, and had often rehearsed it in private to comfort his own soul.

Such was his sincerity and grief, such his contrition and remorse after a performance, that it would not surprise me some day to know that the part had overpowered him and that he had actually hanged himself.—From "Lilian Bell on Her Travels" in the November Woman's Home Companion.

## OLD SALT LAKERS.



JOHN VAN COTT.

John Van Cott, one of the pioneers who came to Utah in September, 1847, was born in Canaan, Columbia county, New York, Sept. 7th, 1814. He embraced the Gospel in 1843 under the administration of Parley P. Pratt. In 1852 he left Utah on a mission for Europe and spent four valuable years in Scandinavia, at the end of which time he returned home. He remained here only three years, however, when he was again called to fill a mission. He made friends wherever he went and was loved by all. His noble work will be remembered for many years to come by all who knew him.

At the time of his death he was one of the First Seven Presidents of the Seventies; he had been in feeble health for some time prior to his death, which occurred on February 18, 1883, at his home, a short distance south of this city. The funeral services were held two days later in the Assembly hall, the leading authorities of the Church being present.

The Deseret News said of him at the time of his death:

"It would be difficult to find a more exemplary or conscientious man than Brother Van Cott. He was a good man in the broad sense, not negatively so, but as a producer of the good fruits of a well-spent life. He was one of those whose character and motives appeared so far beyond reproach that we doubt if they have ever been the subject even of suspicion."

## SARAH BERNHARDT'S DEBUT.

Her first impulse, upon leaving the convent for good, was to become a nun! St. Augustine, the patron saint of the institution where she was brought up, and whose pictures were plentiful there, had been her first love, and she was also deeply devoted to her little golden image. But fate had other things in store for Sarah. To begin with, a glove, a tanner, and a chemist successively asked her hand in marriage. The purchase of some march-mallows had instigated the pharmaceutical passion, which naughty Sarah rejected, as she had the honest sighs of the glove and the tanner. The Duc de Morny, a friend of her mother, then gave his opinion that Sarah ought to go upon the stage.

Her mother considered her too thin and too plain, but yielded to the duke's persuasions, and allowed her child to apply for admission to the conservatoire. The manner in which she recited the "Two Pigeons," by La Fontaine, secured her a place at once. Auber, the composer, and Regnier, the poet, were on the examination board. Regnier predicted she would become a comedienne, and one of his colleagues thought she would be a tragedienne; but another one of the directors prophesied a yet more alluring prospect—that she would be both.

So Sarah went to work. But she did so without the least enthusiasm. She felt no call for the histrionic profession. Her likes and dislikes had not been consulted, but that particular vocation had simply been thrust upon her. She had been at a theater for the first time in her life a few days before the examination, when she saw "Amphitryon" at the Comedie Francaise. The piece made her cry.

The stage had no attractions for her. During her course at the Conservatoire she often wept bitter tears, and confessed to her governess a preference for painting. Every day her mother gave her the money to pay for two omnibus fares—her own and the governess'—but they walked, and took a cab whenever enough money was saved, Sarah did not care to rub shoulders with promiscuous humanity. Nor does she now.

## Musicians' Directory.

<b>WM. C. CLIVE,</b> Teacher of Violin and Piano. Studio 357 First Street.	<b>ORSON PRATT,</b> Piano and Harmony. Studio 413 E. First South.
<b>GEORGE E. SKELTON,</b> Teacher of Violin. (Graduate from Trinity College, London.) References and Studio: D. O. Calder's Sons.	<b>GEO. CARELESS,</b> Professor of Music. Lessons in Voice Training, Violin, Piano, Cello, Organ, Harmony and Sight Reading. Orders may be left at Fergus Coates' Music store.
<b>MAGNUS OLSON.</b> Lessons on Violin, Guitar, Mandolin. Olson's orchestra; music furnished for recitals, concerts, balls, etc. Office and studio, Calder's Music Palace, 45-47 W. First South St.	<b>HUGH W. DOUGALL,</b> Voice Development and Artistic Singing. Italian Method. Studio, 47 North West Temple St.
<b>ANTHONY C. LUND, BD.,</b> Graduate of Royal Conservatory of Music, Leipzig, Germany. Studio, 127 North West Temple, Salt Lake City, Utah.	<b>C. F. STAYNER,</b> Piano Instruction. 421 Dooley Block.
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