



The paralysis which seems to seize all things theatrical in Salt Lake during the summer is only a product of recent years. Time was when the theater kept open the year round, at least several times a week, and though the thermometer rose as high then as now, the closing up of the one place of amusement to which the whole community resorted, was the last thing thought of. But few people went to the mountains, and the lake could only be reached by half a day's journey over a road of alkali dust, so that the theater in summer was as essential a factor in the amusement life of the people as at any other time of the year.

How much we have changed in this regard was forcibly brought to mind in looking over an old volume of theatrical play bills at the theater the other day. The dates were 1866-67, and turning over the leaves, one saw that the attractions for the summer were just as numerous and as notable as for the winter, indeed, in some respects they were more so, for the summer brought with it the visits of the nomadic stars, who then traveled over the country seeking their support in the stock companies located in most of the western cities.

The months of June and August, 1867, were specially brilliant ones at the Salt Lake Theater. The last performance in June took place on the 29th, when the stock company played "The Carpenter of Rouven," and after the curtain descended on that heavy melodrama, Miss Alexander danced a "medley," J. M. Hardie sang "Afton Water," and "Little Miss Clive" danced a jig "Paddy O'Rafferty." In all, the theater was open twelve nights during June, the most of which were occupied by the distinguished actor, Geo. Pauncefort, in such plays as "The Dead Heart," "The Three Guardsmen" and "The Streets of New York."

There was a skip during July, apparently not on account of the heat, however, for a big Independence ball was celebrated in the Theater on the Fourth, with the thermometer in the nineties. The re-opening occurred on August 1, with Mr. Coudick, Miss Coudick and Mr. Langrish as the stars, and during that month, the house was open fourteen nights, the rule then being to run Tuesdays, Thursdays and Saturdays only. Judging from the comments in the program, there was a large business done, and Coudick took the town by storm. Among the plays which he rendered were "Rosedale," "Louis XI," "The Chimney Corner," "The Willow Copse," "The Post Boy," "The Cricket on the Hearth," "The Jew of Frankfort," "Richelleu," "Jocisse the Juggler," "Waiting for the Verdict," "The Advocate's Last Cause," and "Othello." Coudick appearing as Iago and T. A. Lyne as the Moor.

Many interesting items are found in looking over the house program of those dates; it was then called "The Evening Curtain," and was conducted by E. L. Sloan and Joseph Bull. It was crowded with advertisements, had many bright comments on theatrical topics, and usually contained a review of the preceding night's performance. A double headed notice was kept standing, warning ladies with indubitable dresses to keep away from the neighborhood of the lamps; E. L. Sloan advertised that he would pay theater tickets and cash for clean cotton rags; the card of the "Miners' National Bank," dealers in coin and gold dust, is prominently displayed. In the production of "The Dead Heart," the Marseillaise hymn was rendered by Mrs. Careless and a chorus, and by "The Curtain" we learn that it was Pauncefort who first brought that old veteran "The Streets of New York" to

## SHALL SHE STILL BE THE NATION'S CHARMING CHATELAINE?



This is the best and most popular photograph of Mrs. McKinley—indeed, she prefers it herself, it is said, over all others. It shows her in the pose most familiar to her friends—that of a brilliant, versatile, all-pleasing hostess—one of the most warmly beloved of the great women of the White House. Even her husband's closest foes are her ardent admirers.

less, he must offer it extra inducements to become interested. This same sympathy should exist between an actor and his audience. A well known melodramatic man, in speaking of this quick sympathy of feeling, recalls a scene he played successfully in "Shenandoah" some years since. "I took the part of a young army officer who had been mortally wounded while doing a dangerous errand," he said. "I staggered onto the stage to die. My head hung limply as I spoke of my young wife at home, and I used to get so worked up over the part that I cried like a baby every night. As I lifted my head at one juncture I used to catch the audience with the corner of my eye. They had their handkerchiefs out and were sniffling by that time, and I felt so sorry for them that the feeling reacted upon me and made me cry anew."

## MUSIC NOTES.

"The Ross of Persia," the new opera by Sir Arthur Sullivan and Basil Hood, which is having such a successful run in London, will be heard in New York during the autumn at Daly's Theater.

By actual count "Martha" was produced by 14 summer opera companies last week. The popular impression about this opera is that it is thoroughly English, while, in fact it was first rendered in Vienna in 1847, in German, of course.

A humorous eastern paragraph has this to say of a girl, who not long ago hit the fancy of Salt Lake very hard: "Martha Van Dresser is gone for keeps. In other words, the ex-Bostonian prima donna has married a member of the name of Keep. Mr. Keep manufactures shirts, and must have seen something attractive to Miss Martha's last name."

Mme. Emma Calve has given direct notice to the statement which had been made regarding her retirement from the musical stage. Mme. Calve admits that she would like to play a role in which she could give full rein to her dramatic temperament, and was exempted from musical rhythm or the composer's will, but that is merely a fancy, a longing, and she has not the slightest intention of abandoning her lyric career to gratify it.

The New York Mirror says: Jean de Reszais friends here are much concerned by reports that the sudden collapse of his voice while singing at Covent Garden, London, on June 12th, may involve permanent injury to the voice of the great tenor. Maurice Kraus, who believes, however, that the reports from London have been grossly exaggerated, since Mr. Graus has sent no word about the matter.

A strange musical contest is to take place in Vienna in August. Among the legacies left by Rubinstein was \$10,000, the income from which—about \$2,000—is to be distributed once in five years between the best tenor and pianist who shall win the prizes. The composer must contribute a piano concerto and a piece of chamber music, while the pianist must give a concert, the program of which was prescribed by Rubinstein and must not be deviated from. It must include a Rubinstein concerto, a prelude and fugue by Bach, a nocturne, a mazurka, and a scherzo by Chopin; two Schumann pieces from the "Kreisleriana" or "Faschingsschwankchen," and a concert study by Liszt. The candidates report at St. Petersburg, and the contest takes place in various cities, it being Vienna's turn this year.

One of the biggest contracts known to operate history has just been consummated between Col. W. A. Thompson, of the Boston Lyric Opera company, and Moutrie & Co., the wealthy Oregonians, who have agreed to finance a Japanese, Chinese, Philippine Islands, India and Australia of the forty-six people, for which Moutrie & Co. guarantees \$30,000 for a six-months tour and pay all transportation and baggage contracts from San Francisco through the entire route and returning by way of Australia to America. Moutrie & Co. deposit \$30,000 in the Bank of California, December 1st, 1900, subject to the order of Col. W. A. Thompson, which he meets with a bond guaranteeing the fulfillment of his end of the contract, and another deposit of \$30,000 in the Bank of Yokohama, Japan, on the arrival of the company, which is to open on or about June 30th, 1901.

## ROOSEVELT AND HIS ROUGH RIDERS.

Old Story About Them Going to the Paris Exposition Revived.

### Special Correspondence.

Paris, June 18.—I see from a French paper that Paris is expecting a visit from the Rough Riders of the late war. The paper explains that the Col. Roosevelt (sic) commandant of the Rough Riders, promised the soldiers of that famous battalion that if they would fight well he would take them to the Paris Exposition, and thus stimulated by that promise, they charged and captured Santiago, and now Col. Roosevelt will keep his word and bring his rough riders to the Exposition. This I know will be news to your readers and to Governor Roosevelt's Rough Riders.

When the Parisian visitor passes through the United States postoffice department building at the Exposition and sees the old stuffed bay horse mounted by a dummy rider with a mail bag, slouched hat and leather breeches, the same that has so long done duty in the postoffice museum at Washington as a mail carrier of the early days, he says: "There is a Boer," and remarking in an approved tone—"Les Americains love much the Boers," passes on to the next mistake. The old mail stage coach of fifty years ago, is in his opinion, the carriage of General Washington. A brand new red express wagon with a metal cage for transporting money, bullion and other precious articles, he thinks is for the conveyance of wild animals or prisoners. After all what infantalage to use a French word, why not use these things here. Even if fully understood, they teach nothing, and as misunderstanding, but confirm the popular European impression of our only half-civilization.

It is not pleasant to have to write so much in criticism of our country's appearance in this international competition, but it is important that the truth shall be told. I might easily gloss the facts and praise or advertise this or that American exhibit, which as an isolated exhibit is not without merit, but competitively is distinguished by the exhibits in the same class of some very small countries. For some reason we are not "doing ourselves proud" here. This morning I asked an American exhibitor in the hall of varied industries how he thought our country would compare with surrounding countries. "I regret to say we make a very poor show," he said. "Look, here we have between Germany and England a fine exhibit of machinery. She had no more ground space than we have, but she has utilized it to build a second story while we have but one. Then

## RICH YOUTH WORKS HARD.

Strenuous Life of John D. Rockefeller Jr., Heir to \$200,000,000.

John Davidson Rockefeller Jr., only son of the richest man in the world, though potential heir to more than \$200,000,000, works harder than any laborer.

Pale, haggard and careworn, he looks as if responsibility were wearing upon him.

Two years ago Rockefeller, then 25 years of age, graduated from Brown university with the degree of B. A.

From the college he entered at once the Standard Oil company's offices at 26 Broadway, and there he has remained ever since, working as hard as any man about the place.

The school life of the son of the Standard Oil king was the happiest period. He entered Brown university after being prepared by a private tutor, and during his stay won the esteem of his fellow-students.

He became president of his class, and for some time was business manager of the "Varsity" football team, handling the finances skillfully as befit his father's son.

But his college life did not run altogether smoothly. Rockefeller, with several others, was accused of plagiarism, in extracting himself from this position he displayed tact and firmness. From the faculty of Brown university he wrung an apology, and through his class were exempted from censures.

Since he left the university he has gone into no society, attended no clubs, given no entertainments. It is said that Mrs. Rockefeller and her two married daughters manifest much concern over his close application. They are striving to make him go into society. They wish him to marry and take some interest in the world outside of Standard Oil.

But John D. Rockefeller Sr. has expressed the wish that his only son should follow closely in his footsteps. He has taken a deep interest in the early training of the boy and has marked him for a worthy successor.

When John D. Rockefeller was about 12 years old the family was living on an estate near Cleveland. The great grounds were fenced in. Mr. Rockefeller walked around the entire estate—almost a day's journey—and marked the places where the trees were. He was so pleased that he named the little sum in so many profitable ways it grew into \$100,000.

By his early schooling he learned the value of money. Rockefeller sometimes occurred which deeply affected young Rockefeller. In expressing regret he exclaimed: "I'd rather have lost \$5 than have that happen." It was merely a habit of speech.

In the winter the Rockefellers live at 4 West Fifty-fourth street, New York; in summer they occupy their summer home, Boxwood, at Tarrytown. The house and grounds cost in the neighborhood of \$100,000.

Young Rockefeller rises every morning at 6:30. He visits the stables and enjoys cutting wood for a few minutes. After his breakfast he drives to the \$40 a. m. train. This brings him to New York at 8:45. He reaches the Standard Oil office by 9:45. He is never late.

His father proposes that young Rockefeller shall pass through every department of the Standard Oil business. When the young man began work he was provided with a desk and attending to correspondence. Now he has a private office. He is familiar with every department of the work.

He has learned how to speculate. This was proved by his clever deal in stock, which he made by buying when leather was worth from 11 to 20, he acquired 400,000 shares, and sold when it went up to 30 and 40, clearing more than \$1,000,000.

Young Rockefeller allows himself but half an hour for lunch, taking a light meal at a Broad street cafe. He seldom pays more than 20 cents for it. He

never drinks intoxicating liquors and his tastes are plain.

When his work is over he leaves the office, usually catching the 3:35 p. m. train to Tarrytown, reaching that place at 4:30 p. m. But if there is any unfinished work he remains until it is done, sometimes not reaching his home until night. He spends one hour and a half a day on the train, the trip taking forty-five minutes each way.

He is met at the depot in Tarrytown by a fine pair of bay horses attached to a buckboard. Young Rockefeller takes pleasure in driving his team home himself.

Wearied after his day's labor he does not pay visits or receive guests. A few hours' quiet reading or half an hour's playing on the violin—for he is fond of music—fill up the day.

About 9:30 p. m. he goes to bed. You might set a clock by him, using the schedule: 4:30 a. m., gets up; 7:45 a. m., breakfast; 8:15 a. m., starts for train; 8:40 a. m., takes train from Tarrytown to New York; 9:45 a. m., arrives New York; 9:45 a. m., reaches 26 Broadway. Sits at desk, seldom leaving even his room until 1 p. m., then light lunch; 1:30 p. m., returns to office; 3:15 p. m. dines; 9:30 p. m., goes to bed.

John D. Rockefeller, the father, had to work for his vast wealth. He hired out as a day laborer. He was born in poverty at Richford, near Oswego, N. Y., the son of a poor farmer. His mother was a Miss Davidson before her marriage. She taught her son privately until he was able to do farm work at 15 cents a day. He was good at hoeing potatoes and husking corn.

The Rockefellers moved to Cleveland, and it was there that John Davidson Rockefeller, Sr. began to make the fortune which today brings him in a revenue of \$10,000,000 a year. He went into a commission business, forming the firm of Rockefeller & Hewitt. He made between \$4,000 and \$10,000 in this business. He got his start on the road to wealth by investing in the oil wells of Pennsylvania. He then started with a man named Andrews, a small refinery. The firm of Rockefeller, Flieger & Andrews was the forerunner of the Standard Oil company.

Mr. Rockefeller owns the largest share of this great trust. His income is \$25,000,000 a year. From the Standard Oil company alone he gets from \$12,500,000 to \$15,000,000 annually. This is why Andrew Carnegie referred to him as the richest man in the world. He has had mines, steamship lines, railway properties, real estate, banks and gas companies.

Young Rockefeller is a man of quiet manner. He speaks in a low voice, with great reserve, as if he had set a value upon his words. In stature he is about 5 feet 3½ inches. His build is medium and he is somewhat of an athlete, being a horseback rider and football player. His face is strong, the chin being firm and prominent. His eyes are somewhat close together, and his nose is on the Roman order. He is clean shaven and wears rimless glasses. His manner is so quiet that he enters and leaves his office almost without notice.

During the summer months he wears a light suit and straw hat. Glasses are invariably on his hands. He walks with a firm, brisk step and does not swing his arms. One of his great dreads is publicity. When at Brown university one of the local papers published a cartoon showing him refusing free tickets to newspaper men at the football grounds. He felt great bitterness toward the jesting cartoonist.

He is religious. When in New York he teaches Sunday school at the Fifth Avenue Baptist church, and he has never been known to miss a day. His wealth seems to bring him little satisfaction. He has been heard to say he looked upon his immense fortune as a responsibility. He regards himself as a steward from whom some day an accounting shall be demanded.

Against that time he is working. He does not wish to be weighed in the balance and found wanting.

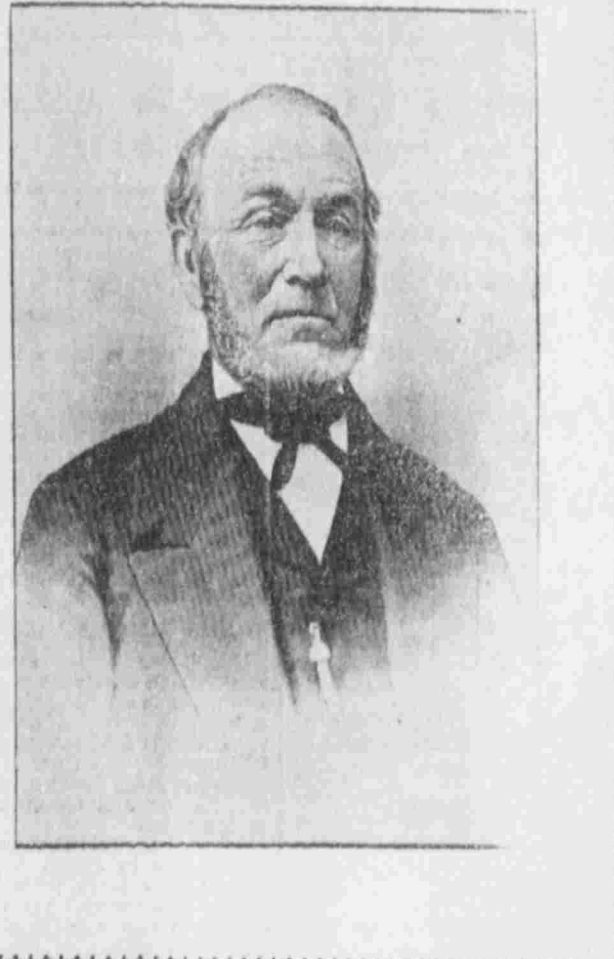
was convertible into sleeping space for seven while the first-class compartment of the same size was limited to four sleeping berths. In the third-class, the travelers, always Russian peasants, are expected to furnish their bedding or blankets. Russian, like other European railroad systems, are first of all military, and these conveniences for sleeping in every car will greatly conduce to the comfort and health of the soldier and to his fitness as a fighting machine. It would not be difficult to speedily convert our freight cars into a double tier of sleeping berths on the Russian plan, and for transporting an army over long distances, they would be far more comfortable than the ordinary car of the United States railroads.

## SHALL SHE SHINE AS THE NEXT MISTRESS OF THE WHITE HOUSE?



Mrs. Bryan posed especially for us when this photograph was taken at her home in Lincoln, Nebraska, a few days ago. This portrait is the most magnificent ever obtained of the gracious woman whose charms of soul, mind and features have buoyed the heart and steadied the nerves of the knight of the White Metal through many a bitter hour.

## OLD SALT LAKERS.



EDWIN D. WOOLLEY.

The recent assembling of the family of the late Bishop Woolley, in commemoration of his 93rd birthday, brings again to the public mind the memory of one of the sterling, rugged men who helped build up this city. Bishop Woolley for years presided over the Thirteenth ward of this city, where he died on October 14, 1881. His birth took place on June 28, 1807, at West Chester, Chester county, Pennsylvania. Having heard of the Prophet, he visited Kirtland to find him. The Prophet was absent, but he fell in with Joseph Smith, Sr., whom he took to Portage and aided to escape from his persecutors. Bishop Woolley was baptized in 1837. He spent a long time preaching the Gospel, among others who heard his voice being Bishop Edward Hunter. He first met Joseph and Hyrum Smith in Quincy, Ill., in 1839, and ever afterwards he remained one of their closest friends. It was his residence in Nauvoo, that was last visited by Joseph and Hyrum Smith prior to their martyrdom, when the Prophet uttered the words: "I go like a lamb to the slaughter, etc." Bishop Woolley arrived in Utah in 1848. He was employed by President Brigham Young for some years, and among other positions of public trust he held, he was a representative to the Legislative assembly. He was widely known for his blunt and honest characteristics, and his frankness of manner, and his detestation of every species of sham, were among his prominent traits.

## BEDROOM, \$1,000,000.

American Millionaire's Dazzling Order Given to a London Firm.

It is an opinion generally entertained that the age for costly and elaborate furniture is past and gone. Perhaps an order recently placed with a London firm by an American millionaire will tend to dispel this illusion.

Stephen S. Marchand is the possessor of the most beautiful bedroom in the world. This immense apartment, 75x22 feet, is of elliptical form, says the New York Press.

The walls are paneled with elaborately carved enrichments in the style of Louis XV., the background is finished in which enamel and the carvings and moldings are gilt.

Taking into consideration the form of the apartment and the difficulty and expense of adapting paneling and woodwork to a chamber of this shape, it is not surprising that \$64,000 was the price for the wall and dado woodwork alone.

The wall inside the panels is hung with purple and gold Genesee velvet. This material being of rare color, exceptional quality and special design, was manufactured by a Lyons firm at a cost of \$38.75 a yard. Therefore the wall hangings alone—there being twenty-eight panels in the room—cost Mr. Marchand something like \$387.50 per panel, or \$10,850 for the whole. The ceiling is elaborately carved and decorated by special artists from Paris, and cost \$15,350 more. The curtains and curtain draperies are of the same material as the wall panels, and cost \$9,250. This is exclusive of vitrage undercurtains at \$1,350 a pair. They were made by hand of the finest Brussels net, inter-

woven with silk. These, therefore, added another \$6,750 to the item of curtains. The carpet, a handsome, hand-tied purple Axminster, had to be specially dyed, and ran into \$11.25 a yard. This for the whole bedroom cost \$7,250. But the chief feature of the whole apartment is undoubtedly the bedstead and bedroom suite. The bedstead alone cost nearly \$100,000. Of massive ebony, with elaborate carvings of solid ivory, and inlaid with gold filigree, it occupied the finest artisans of Paris for nearly 2½ years. Some idea of the immense amount of time and money lavished on this piece of furniture may be gathered from the fact that a single head of ivory band which ran around the underframing was cut in such an amazingly intricate and tedious pattern that four fret-cutters were over eighteen months on this part of the work. One of the finest artists thus employed lost his reason by the tedious nature of the work, and is at present cutting borders in imagination in Charenton. At the outset a serious difficulty arose that would have daunted any one but an American. It was found that the magnificent trophy at the head of the bedstead was so large that no single piece of ivory could be obtained of the required dimensions.

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The hangings of the bedstead are of a special purple damask, costing \$24.50 a yard, exclusive of the first cost of the loom cards.

The wardrobe was nearly as expensive as the bedstead—\$145,000 was its price. When the trifling additional expense of dressing-table, \$25,000, washstand, \$26,000, and table de nuit, \$14,300, are taken into account, it will be seen that the entire suite aggregated the enormous sum of \$467,750.

The chairs, of solid carved ivory with ebony and gold inlay, increased the amount to something over \$500,000.

After figures like these such trifling items as \$1,650 for a cheval glass, \$2,125 for a chimney-piece and overcase, \$2,450 for the four doors of the room, \$1,140 each for the overdoors, and \$2,550 for the washstand table fittings fade into insignificance. It is to be hoped that the customer was satisfied when he settled his little bill of \$775,750.

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