



Utah was last night furnished with the dramatic provender which New York feeds throughout the year. There was hardly a rehearsal, and the smallest detail, in the presentation of "Mrs. Dane's Defence," differed from that given in the theatre last winter. Miss Milward, it is true, is lacking as a singer, but her place is so admirably filled by Ethel Hornick (the "Silver King," "Saints and Sinners," "The Dancing Girl," and "The Liars,") that her voice is unmarked, and Mr. Cooper, who is hardly equal to the severe demands of the boy's part, but one of the best actors who has appeared in the theatre since last winter, when so much is laid upon the shoulders of an actor who must be a proper amount of force, Mr. Cooper played with taste and quiet feeling.

Utah could not but be flattered by the visit of so notable an assembly, and she sent out a brilliant, appreciative and keenly critical audience to show her pleasure; and such a tumultuous audience, as the numbers go, as that which greeted the Bales of Henry Miller, but the latter never turns out in force, and there is no loud printing and suggestive of thrills in the very title. Down stairs nearly every seat was filled.

Nothing too strong to regret that the night was one of brilliant triumph for players and play. The Miss Anglin's acting was wonderfully fine, that Mr. Richman's was superb, and that the supporting cast was but a whit short. Ever since Miss Margaret began coming to Salt Lake with Henry Miller, we have had our eye on her as a "singing" actress; her "acting" was superb, when she stormed New York by her powerful delineation of Mrs. Dane, and now she takes her place among the exclusive who are recognized as the really leading women of our stage, and who there is, outside of her and the Little Carter, who could carry off the weight of that terrible third act, where the woman with her sin to cover is exposed to the merciless cross-examination of the great criminal lawyer, could not just now suggest. Miss Anglin's great acting here is worthy of a Clara Morris. She held her audience, throughout every minute of that twenty minutes' stretch, keyed up to an intensity almost a strained pitch of pity, that she was absolutely painful, and it was a welcome relief when the curtain descended from it. "Had it lasted another moment," said an excited lady in the

audience, "I really believe I should have screamed and carried on just as she did." It was all magnificent, and royally the actress rewarded when it was all over. Such a splendid effort, it is to be feared, must have its effect upon the physique of the actress in time, and one marvels when he thinks that she has endured it almost an entire year now without a night's cessation.

Hardly second to Miss Anglin was Mr. Richman, steady, matured, deepened, when as a diamond in the rough, he cut his first impression upon the critical crust of this community. The polishing he might say—the grinding process he has been through since then was well shown last night, and his delineation of the keen, stern, but humane just criminal lawyer, Sir Daniel Cartwright, stamped him as the artist. His voice and his presence are equally superb, and both suggest that here is an actor to whom we may well look forward with the hope and the expectation that he will find his proper place in the almost deserted ranks of the legitimate. He shared the enthusiasm bestowed upon Miss Anglin, and was besides given a hearty burst of recognition when he stepped upon the stage.

Hardly second to Miss Anglin, another old friend, was given a warm reception, and he showed by his rendition of the canon, that he has lost none of his old powers in the line of elderly parts; Miss Hornick, as before observed, was simply charming; in face, form and superb dressing, she was the ideal English aristocrat, and even the palpably American pronouncements of her "canon" "dances" and "dances" could not dispel the other charms she exercised. Mr. Backus, as the henpecked Mr. Porter, and Mr. Osborne as the detective, were excellent bits of character work, while Miss Dale as the little Scotch girl, was sweetly effective, why should the program have disguised her under another name? The other roles were in excellent hands. In dressing, color and scenery, everything was perfect, and the library scene in acts 3 and 4 was a study of the painter's art.

As far as the play itself is concerned, it represents Mr. Jones at his best. It shows interestingly how he has grown away from such early efforts as "The Silver King," "Saints and Sinners," "The Dancing Girl," and "The Liars." Someone has said of "Mrs. Dane's Defence" "It is a play which the up-to-date girl might well hesitate before taking her innocent mother to see," a remark doubtless caused by the fact that the author has made his central figure a sinning woman, for whom it is impossible for the audience not to feel the warmest sympathy, and the keenest hope that she may triumph; but viewed from a higher standpoint, it cannot be denied that the play must exert a strong moral influence, for no one could see it and witness the sufferings into which the heroine's fatal step led her, and not be repelled and warned against

following in her footsteps. In conception, treatment, dialogue and characterization, the play must rank as a masterpiece among the drawingroom society dramas of the day.

Briefly told the story of "Mrs. Dane's Defence" runs thus: Mrs. Dane, a charming and beautiful young widow, with an apparently impeccable reputation, suddenly dawns upon the little town of Sunningwater, near London. She is received in the best society of the village, and by her beauty and charm succeeds in rousing the enmity of the Mrs. Grundy of Sunningwater, here incarnate in the person of Mrs. Bulsom-Porter. Mrs. Bulsom-Porter has a husband. She is old, unattractive and variously repulsive, and afflicted with a consequent gratuitous jealousy of her husband, a genial sort of chap who good-naturedly gives her her head in all her follies. This leader of Sunningwater society has been told by her nephew, John Risby, that Mrs. Dane reminds him of one Felicia Hindmarsh, whom he met in Vienna, and who was the heroine of a strange and dreadful adventure. Without considering the possible effect of the relation he tells his aunt that Felicia Hindmarsh was a governess in the Trend family; that Mrs. Trend was an invalid; that Trend, clever, handsome and unscrupulous, had made love to the governess; that Felicia Hindmarsh, very young, ignorant and susceptible, had responded to his overtures; that Mrs. Trend, discovering this, killed herself, and Trend, who had really loved her, went mad.

THE OLDEST MEMBER OF THE TABERNACLE CHOIR.



GEORGE TRIPLIT.

For thirty-three years, rain or shine, George Triplit has been in his place on the tenor bench of the Tabernacle choir. He is the oldest living member of that noted organization, and his seat is reserved for him by his fellow tenors as religiously as he held the title deeds to it; indeed, the singer who inadvertently dropped into "Father" Triplit's chair on Sunday would be deemed almost to have committed an act of sacrilege. Although his high "B flat" today would probably be found to have taken on something of a tremulous quality, he sings the tenor parts of such lung testers as the "Hallelujah" chorus and "Unfold Ye Portals" without a break, and would scorn to consult the notes. "Father" Triplit joined the choir in 1868, when Professor George Careless was its leader, and very few have been the practices or meetings he ever missed, until about eight years ago, when it was unanimously resolved that on account of his advancing years, Brother Triplit be released from attending rehearsals except when he chose to come.

George Triplit was born October 15, 1816, at Davenport, Devonshire, England. He married Lavania Hooper in 1835. He was always of a musical turn of mind, and learning the violin, he took pleasure in playing it in the various churches of his neighborhood, as he belonged to none, and favored all alike. He finally joined the "Mormons" in 1849, being baptized by Elder Charles Harmon, and came to Utah in 1868. For many years he was employed in the Dinwoody establishment as cabinet maker, but being now 85 years of age, he does no active labor, passing most of his time working in the Temple, a peacefully fitting pursuit for the evening of so busy a life.

George Triplit was the father of the gifted songstress, Lavania Careless, a sketch of whom also appears on this page.

Afterward, realizing what he has done, Risby swears that Mrs. Dane is not at all like Felicia and protests without avail, his full belief in her own account of herself; that she is the widow of a Montreal doctor, and without relatives since the death of her cousin, Lucy. But the fact is in the fire, and Allen, Mrs. Bulsom-Porter spends her days and nights in industriously spreading the story in her own and Mrs. Dane's exclusive circle. Now it happened that Mrs. Dane, after a long season of repentance, deep and sincere, Felicia comes to England, determined to live out her unhappy life among her people. But the unexpected happens, and she falls in love with Lionel, the adopted son of Sir Daniel Cartwright, a famous lawyer. Almost simultaneously with the discovery of her love for him and his for her, comes the shock of Mrs. Bulsom-Porter's arraignment of her reputation, and she appeals for protection and justification to Sir Daniel. Meantime the Portia woman has hired a detective to -- to Vienna, who discovers the truth about Mrs. Dane, but seeing her pitiable plight, he denies her identity with Felicia. But Sir Daniel, in the attempt to obtain evidence from Mrs. Dane herself that would infallibly establish her identity, discovers who she is in a pitiful, painful scene of cross-examination that lasts for a seeming eternity, when the woman fighting for her love, lies on the floor until she is caught in inextinguishable confusion.

After this, there could of course be but one ending, and Mrs. Dane is banished, while her lover is supposed to have died. The curtain falls to return to the innocent girl from whose side Mrs. Dane's charms have first tempted him.

The vaudeville program at the Salt Palace next week will include a special number "When the Band Begins to Play" by the entire chorus. The tramp quartette by Messrs. Kohnle, Murzey, McGraw and Moller, which has been so laughable as acting during the week past, will be repeated, and eight chorus girls will sing "Drowsy Babe." Mr. Reader's very taking illustrated songs, Mr. Huff, Miss Kirwin and Mr. Abbott's solos, and the opera burlesque between Miss Kirwin and Mr. Kohnle will be the other features.

After tonight the Theatre will be closed until Sept. 13th and 14th when Daniel Frohman's company from Daly's theatre, will present "Lady Huntworth's Experiment" here. This will be an event second only in importance to the visit here of the Empire Stock Co., and it will introduce for the first time the charming actress, Miss Hilja. Others who are with the company are Mrs. Thos. Whiffen, Beatrice Morgan, Allison Skipworth, Arthur Forrest, Grant Stewart, Wm. Courtney, Jameson Lee Finney, Wm. F. Owen, and Albert S. Howson.

THEATRE GOSSIP.

Joseph Jefferson, whose fall tour begins October 1, will have the following plays in his repertoire this year:

"Rip Van Winkle," "The Rivals," "The Cricket on the Hearth," and "Lend Me Five Shillings." He will reach Salt Lake about midwinter and render "Rip Van Winkle."

Blanche Walsh will begin her season at Detroit on September 16, playing "Joan of the Sword Hand."

It is now denied that Ada Bohan will leave the stage. Martha Morton has written for her a comedy entitled "The Fascinating Miss Ford."

Madame Modjeska has arrived in this country and is now rehearsing with the company the play of "Henry the Eighth." The tour opens in Montreal on September 30.

The many friends here of J. H. Stoddard of "Saints and Sinners" fame, will be interested to learn that he opened his farewell tour in Saratoga on the 23rd. The play in which he is now starring is a dramatization of "The Bonnie Briar Bush." His work as the old Scotch minister is said to be most beautiful.

Richard Mansfield's tour begins in Philadelphia October 1. The feature of his repertoire this year will be "Beaucaire," an entirely new play.

Miss Carrie Frohman and a friend from New York occupied a stall at the Theatre last night. They were returning from their visit to California and happened to be in town at the same time.

to that extent next season at the London Lyceum.

The oft heard query, "What has become of Katherine Kidder?" is answered by the following paragraph in the Mirror: "Kathryn Kidder is summing at Cape May. Rehearsals of her new play, 'Molly Pitcher,' that will be produced under the management of Delcher and Brennan, will begin in September."

John D. Brown's tenth season as a star commences on Monday, Labor day, at the Empire theatre, New York, in the new play "Second in Command."

Harry Corson Clarke had only been in New York a few days when he was engaged for the leading comedian part in the new skit or burlesque "The Ladies' Paradise."

A peculiar fact in connection with the staging of "Ben Hur" is that when it was produced in America an English actor, E. J. Morgan, created the title role, and when, next Easter, it is placed before the public at Drury Lane an American actor, Robert Taber, will be seen playing the principal part.

MUSIC NOTES.

Weber and Field's music hall in New York opens September 15th with a burlesque on "Diplomacy."

The musical world sustained a heavy loss by the death last week of Edmond Andran, the French composer. He was only 53 years of age and during his life he wrote several operas any one of which would have made him famous. "The Mascot" was the most noted. "Olivette" was second and "Miss Helyett" ranks as his third work.

Sallie Fisher is in New York rehearsing in the new opera "The Chapelones," in which she is to have a part. Mr. Perley, who is devoting all the attention to this company that he formerly gave to the Alice Nelson company, announces that it has eleven principals, twelve second parts, sixteen girls for special music numbers, forty chorus ladies and eighteen chorus men, making ninety-seven people in all for the production.

Prof. McCellan will enlarge the orchestra to sixteen men, himself included, for the opera "The Wedding Day," to be rendered by the local company at Conference time.

Mr. Harold Eldridge expects to return to New York about the middle of September to resume his studies. Prior to his departure, on the evening of the 9th, he will give his second recital at the Congregational church. His previous appearance left so pleasant an impression, that there is little doubt as to the success of the coming event. He has arranged his program from belated by Loewe, Korshak's Hungarian songs, Brahms's D'Vorak, Schubert

and Franz. He will make a decided feature of Loewe's "Edward," a famous song of the narrative order. Schubert's Serenade will be another feature.

A Rialto rumor has it that Lulu Glaser will soon become a bride, and adds that the happy groom will be Sam S. Schubert, the well known manager of the Herald-Square theatre, in New York.

The Mockery of the Stage Meal.

"You folks who go to the theater frequently, did you ever consider stage meals?" asked the old-timer, who is well versed in matters histrionic; "they are far from being the least interesting feature of the performance, and quite often they attract more attention than the star himself. Except in a few instances, provided by such real turkey plays as 'Shore Acres,' the stage meal has trailed a long way back of other theatrical features. Scenery has been improved and made more realistic; costumes have been regulated so that they are worn; acting itself has kept abreast with the onward march of general progress, but the stage meal has stuck. For years it has maintained a monotonous level of imperfection, and, finally, I have given up hope that it will ever reform."

"The stage meal is the same, whether the hour be that of breakfast, luncheon, dinner or supper. If your seat is in the orchestra, and the stage is far above you, the meal doesn't count for much, because you cannot see the awful waste that the table contains; but should your seat be further back, or in the balcony, the weird conglomeration of stage food then becomes altogether too apparent to the eye. The stage meal is the same, whether it is being served in a tenement such as William H. Crane lives in before his fortune is restored, in the last act, or whether it is spread in over the dressed parlor scene of the refined vaudeville sketch. The ingredients seldom differ; only the dishes are changed, while flowers cover a large plot of space."

"Doubtless you have often observed the vaudeville meal. I mean the kind of meal which is served when the kind of vaudeville sketch, the ingredients seldom differ; only the dishes are changed, while flowers cover a large plot of space."

"These Unnecessary Questions—Cheerful Idiot: 'What's the purpose of those letter scales?' Postal Clerk (wearily): 'We use 'em to weigh our words on, so as not to ask foolish questions. Next!'"—Harvard Lampoon.

"What would you do if you had a million dollars?" said one plain, every day man. "Oh," replied the other, "I suppose I'd put in most of my time comparing myself with one who had a billion and feel discontented."—Washington Star.

MAUD ADAMS IS DISAPPOINTED.



Miss Maud Adams, the famous American actress, is greatly disappointed at the intelligence that Mrs. Sarah Bernhardt has given up the idea of taking the part of Romeo to Miss Adams's Juliet, as previously arranged. Miss Adams is now preparing to take the part of Rosalind in Shakespeare's "As You Like It."

BEAUTIFUL OGDEN HOMES.



RESIDENCE OF HON. J. C. ARMSTRONG.

The picture above is that of the home of Hon. J. C. Armstrong on the corner of Adams Avenue and Twenty-third street, an excellent location, commanding a striking view of the lower part of the city and of the valley. The house was built in 1899 and is constructed of brick and fancy shingle work. The lower floor contains a spacious hall finished in polished oak. On the right is the large elegantly furnished parlor in the rear of which is the music room. On the other side of the hall is the dining room, kitchen and pantry. Almost the entire lower floor can be thrown into one room, giving the house a charming air of hospitality and roominess on large social occasions. The second floor is divided into five very pretty bed chambers finished in polished southern pine. The floors are of polished oak and are adorned with oriental rugs. Every modern convenience has been installed in the house, hot air being employed for the heating purposes.

MUSICIANS' DIRECTORY.

THOMAS RADCLIFFE, A.C.O., Piano, Harmony, Pipe Organ. Studio and Residence, 628 E. South Temple St. EUGENE C. HEFFLEY, Pianist and Teacher. Address 151 Centre Street. WILLIAM C. CLIVE, Teacher of Violin and Piano. Studio, 337 First Street. E. STEPHENS, Voice, Harmony, Composition. Terms \$1.50 per lesson; \$25.00 per term of 3 lessons. Hours 2 to 5 p.m. GEO. H. VINE, Tuner and repairer of Pianos and Organs. Graduate of Tuning Dept., New England Conservatory of Music, Boston, Mass. P. Coaster Music Store, 34 Main St., Salt Lake City, Utah. P. O. Box 962. ANTHONY C. LUND, BD., Graduate of Royal Conservatory of Music, Leipzig, Germany. Studio, 127 North West Temple, Salt Lake City, Utah.

J. A. ANDERSON, Piano Studio. 119 E. Brigham St. Graduate of the Royal Conservatory of Music, Leipzig. Pupil of Leschetzky of Vienna. MRS. EFFIE DEAN KNAPPEN WHITEHEAD, Voice Builder. Italian Method. Studio over Daynes' Music Store. JOHN J. MCLELLAN, (Pupil of Jonas, Scharywanka, Jedlicka.) Piano, Theory, Pipe Organ. Prof. of music, University of Utah. Organist at Tabernacle. Residence and studio, 4 E. 1st North. Telephone 911 d. Earnest students only.

CECELIA SHARP, Instructor of Piano Forte. Rooms 305-6 Constitution Building. CHARLES HOFFMAN, Royal Prussian Professor of Music. Pupil of Kullack & List in Piano. Pupil of Wachtel & Vindig-Garcia in Vocal. Pupils accepted. Studio, 11 So. State St. GEORGE E. SKELTON, Teacher of Violin. (Graduate from Trinity College, London.) References and studios: D. O. Calder's Sons. ORSON PRATT, Piano and Harmony. Studio, 813 E. First South. GEO. CARELESS, Professor of Music. Lessons in Voice Training, Violin, Piano, Chorus Organ, Harmony and Sight Reading. Orders may be left at Fergus Coaster's Music Store.

GUSTAV DINKLA, Piano Maker. First-class Tuning, Voicing and Repairing of Pianos and Organs a specialty. Highest recommendation. Prices reasonable. Please address P. O. Box 723. MISS LILLIAN OLIVER, Pianist and Instructor. Late pupil of Beringer. Studio, 240 South Main.

I CAN BE AT YOU CAN THE ELK'S STREET FAIR AND CARNIVAL, Sept. 16-17-18-19-20 and 21st. ONE HUNDRED SPECIAL ATTRACTIONS. JARBOUR ATTRACTIONS. KANGAROO COURT. INDIAN VILLAGE. By Special Permission of the U. S. Government. SIX DAYS AND NIGHTS OF WONDER. Reduced Rates on All Railroads. CARNIVAL HEADQUARTERS. Kenyon Hotel.

UTAH'S MOST FAMOUS SINGER.



LAVINIA CARELESS.

"Utah has had many fine singers, but only one Mrs. Careless." This tribute, uttered by one of our best musicians, fittingly describes the place occupied by Mrs. Careless in our musical history. It is not too much to say that the towers above any other singer the state has ever known, and it may well be doubted whether we shall know her equal again. For the fifteen years during which she held the position of principal soprano of the Tabernacle choir and leading singer in the various home concerts given at the Theatre, her position was absolutely that of a queen of song. She seldom appeared when her work did not create a sensation. She was one of the very few singers whose voice reached to every nook and cranny of the great Tabernacle and the divine effect of her rendition of the solo part in such anthems as Tullidge's "How Beautiful Upon the Mountains" will never be forgotten by those who have been thrilled by it. Her voice was a glorious soprano, full, rich and sympathetic, and of wonderful compass, her range being from low "B flat" to "E" on the third ledger line above the staff, and that, too, at concert pitch. Every one of her notes was perfect and true. Her voice is said to have been an exact counterpart of that of the famous Paresa Ross, so much so that when Mrs. Careless once sang in a concert given in the Tabernacle by Madame Anna Bishop and conducted by Prof. Giesels, Madame Bishop said that she only had to shut her eyes to think that she was again hearing the glorious Paresa in Albert Hall, London. Madame Bishop made the Utah singer a splendid offer to join her company which was then on its way to Australia and also tried to induce Prof. Careless, her husband, to go as her conductor. She received many other offers from traveling managers, but she always preferred to stay here and to work with her husband for the advancement of music in Utah.

Mrs. Careless's maiden name was Lavinia Triplit. She was born in the island of Jersey, December 2, 1846. She was gifted with a remarkable voice in her youth, and when only 15 years of age, she was the principal soprano of the London conference choir, its leader then being the gifted musician, who afterward became her husband, Prof. George Careless. Under his direction, the London choir gave concerts in some of the notable halls of London. In many of which Mrs. Careless appeared. She arrived in Salt Lake in 1862, and in 1864 she resumed her studies with Prof. Careless, whom she married in January, 1866. Her first appearance in Salt Lake was made at the Theatre in 1866, when she rendered "Sing Hallelujah" with a violin obligato by Prof. Careless. Among her auditors, none was more enthusiastic than President Young. From that time forward, she sang regularly at the Tabernacle in concerts. She was the principal singer in the well remembered production of "The Messiah" given by the Handel and Haydn Society under the direction of Prof. Careless.

She died in this city, July 16, 1885, in her 39th year, and was deeply mourned by thousands who had for years admired her wonderful voice.