



Special Correspondence.

New York, May 7, 1901.—While your season is going out in a notable way with Henry Miller as its final attraction, we in New York are also ending our season in a blaze of glory. It has of course up to the date of this custom late years come to be quite the custom to reserve some of the big revivals till the regular runs were over. "Diplomacy," which is a little too much to claim for it (as the advertisements do) "all star" cast—has been an immense success at the Empire, and Margaret Anglin, whom you Salt Lake folks tell in love with last year, has shown more than ever how strong she is in emotional roles, by her work in "Dora." Another big hit was the Baron Stein of Edwin Stevens.

Yesterday afternoon all New York turned out to see the Browning event at the Knickerbocker theater. "In a Balcony," the great poet's drama in verse, was rendered by Mrs. Lemoine, Oute Skinner and Eleanor Robson, who, as you know, is a daughter of Madge Carr Cooke. Play and players made a deep impression, and the usual comment that Browning can't be comprehended, certainly seemed to have no force on this occasion. The one-act play which preceded the Browning event was the Irish idyll, "The Land of Heart's Desire," in which Ada Dwyer and her husband, Harold Russell, had the novel pleasure of playing together for the first time in to, these many years. The company visits all the eastern big cities, playing only one night of afternoon at each place. The tour will last a month and after that Mrs. and Mr. Russell will set out for their homes in Salt Lake.

Another event on which all New York's theatrical eyes have been for a long time fastened, came off last night in Syracuse, and this morning's papers here are full of it. I refer to Nat Goodwin and Maxine Elliott's production of "The Merchant of Venice." Surprising as it may sound to you, who probably don't know that Nat has a strong, earnest, pathetic vein in his composition, the play seems to have been a great "go," and Maxine of course carried all before her in the role of the lovely Portia. I send you the Syracuse papers' clippings herewith.

The Evening Herald says: "Mr. Goodwin's Shylock completely disarmed the many sceptics who could not believe that ability to properly interpret Shakespeare lay in the clever comedian. His interpretation of the Jew was in keeping with the best traditions, combined with many acceptable innovations that were bred of his own keen artistic sense. His presence was dignified and commanding, his rhetoric clear, and his performance, on the whole, most impressive. The supporting company was strong in every instance, especially in the cases of Miss Elliott as Portia, Mr. Buckle as Bassanio, Mr. Le Moine as Old Gobbo, Mr. Dobson as Lancelotti Gobbo, Mr. Arbuckle as Antonio and Miss Irish as Nerissa. The production is on a scale of magnificence seldom equaled."

The Post-Standard says: "In his finely intelligent, pictorial, authoritative and convincing portrayal of Shylock in 'The Merchant of Venice,' as played by Nat Goodwin, Nat C. Goodwin disclosed histrionic qualities that entitle him to rank among the greatest interpreters of Shakespeare to-day and the finest dramatic artists engaged in serious work on the modern stage. His interpretation of the Jew was a revelation of his genius and versatility. The Portia of Miss Maxine Elliott is worthy the Shylock of Mr. Goodwin. The production is sumptuous in its scenic embellishments, and the costumes are extraordinarily rich, beautiful and harmonious. The supporting cast is notably strong."

The Evening Telegram says: "It may be stated at once that Mr. Goodwin's performance of Shylock fully justified his purpose to essay the role, and warrants his belief that he should be able to hold a venture into the realm of the serious drama. His Shylock is a dignified, forceful and intelligent character, most effectively worked out and most impressively and satisfactorily illustrated. The personation from every point of view is bound to be a most notable one. He not only sinks his identity utterly in the exacting role, but there is not even a hint, a thought or a suggestion of the personality of the actor or of his previous field of histrionic endeavor. He utterly and entirely transforms himself into a new and heretofore untold line of action and is bound to compel the thorough approval of the critical. The scenic embellishment of the play is superbly effective, surpassing in many respects that provided by Sir Henry Irving."

The Journal says: "That the mimic of a score of tragedians in as many years before Syracuse audiences should show the originality that Goodwin last night displayed, is more than a passing surprise. He becomes the Jew of middle ages, not the doddering old man of former characterizations. He is the bitter street denier, much given to philosophy. But it is not the philosophy or subtlety to which we are used, it is the real Jew of today, harmonized with the few of Shakespeare. You feel as if he is the man that you are bargaining for money on your watch. He is vindictive, exultant, dramatic yet dignified and wholly interesting. Miss Elliott's Portia is wholly lovable, indeed. The love that is convincing, the comedy that is effective and the beauty that is not dependent on your imagination."

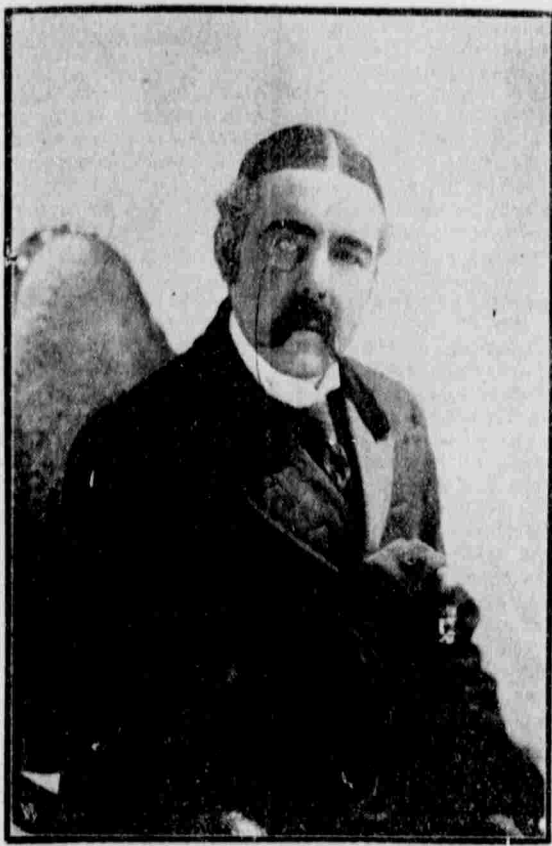
X. Y.

The closing attraction of what has been one of the busiest seasons in the history of the Salt Lake theater will be Henry Miller, who opens Monday evening on his way to fill his annual engagement in San Francisco. The sale has started out at a heavy rate and Mr. Miller is confident that the wind up of the season will be a successful one. "Gudgeons," his opening bill, was first produced at the Empire theater, New York, and Mr. Miller made of the part of Trueman an instantaneous success. The play is by the noted author, Louis M. Parker, and is a delightful comedy dealing with an international marriage. It will be preceded by the one-act comedy, written by Clyde Fitch, entitled "Frederick Lemaître." It was originally produced at Daly's theater, New York, and was written about an incident in the life of the great French actor. Tuesday evening, Mr. Miller recites the play in which he is best remembered, "Heartsease." Everyone recollects the struggle of a young composer through a theft, and who hears it through the lobby of a theater. It gives Mr. Miller one of his rarest opportunities.

In his company are Miss Florence

Rockwell, formerly leading woman to Stuart Robson, Miss Jennie Eustace, one of the original actresses of his old company, M. Uiholander, Mrs. A. M. Palmer, the old stock company, and Miss Mayo, one of Frank Mayo's gifted daughters. There will be a Wednesday matinee and the engagement closes that night with "Heartsease."

"I shall put in two weeks between here and Portland and a week there," said Harry Corson Clarke, yesterday, and then close my travels in the West, bidding farewell to "What Did Tomkins Do?" My wife will come up from San Francisco to meet me and we shall return eastward, possibly stopping off for a few weeks in this city to visit friends. After that we shall take up our abiding place in the East. I feel that I have had enough of traveling about in the West and I shall take the first



HENRY MILLER,  
In "Gudgeons."

good engagement that comes along, no matter what it may be. The thing after all and I have several men on the lookout for manuscripts, in case nothing else satisfactory transpires."

From Mr. Clarke's further expressions, it seems to have been no surprise to him that Salt Lake did not go wild over "What Did Tomkins Do?" It is in reality far below his abilities and his friends here trust that his next venture will be something more on a par with his talents.

The play went before a second fair audience last night and its main features, especially Mr. Clarke's imitation of Dixey as Sir Henry Irving, were heartily laughed over and applauded. The engagement closes tonight.

Prof. William Amadice of Chicago, well known to Utahns through his connection with the World's Fair Elstede-ford, has announced that he will visit this State after the middle of next August. Recently he wrote a friend in this city, saying: "I am arranging my summer trip with four or five musical evenings in and around Salt Lake City. I presume that Salt Lake, Oregon, Logan and possibly Spanish Fork will be in the list. I must have a Sunday in Salt Lake City this time."

I have a new and taking evening—Cambrian Romances, Origin and Beauties of Welsh Melodies. Explained and Illustrated in Two Languages, etc., etc. I am greatly astonished that this line of work has not been taken up before. It is very rich and entertaining.

There is little doubt that the professor will receive a warm welcome in the towns he contemplates visiting.

THEATER GOSSIP.

Henry Miller is his own manager on the present western tour.

It is likely that Mrs. Le Moine will be seen next year in Lady Macbeth.

Those twin dramatic moss backs, "The Two Orphans" and "The Silver King," are being revived in Cleveland.

Kate Claxton has signed a two-years' contract with William A. Brady to star under his management in an elaborate revival of the "Two Orphans."

Out-of-town dates can be canceled "Diplomacy" will be taken to London with the Empire cast. In the meantime it is crowding that theater.

"Hearts of Oak," the first drama from the pen of James A. Herne, is on at the Metropolitan Theatre, New York, by a company led by E. P. Sullivan and Sarah Whiteford.

Mr. Edward J. Morgan's debut as a star has been greeted by a reception cordial at Chicago as to permit no doubt of the wisdom of the action taken by Lieber & Co. in furnishing this capable actor the opportunity to which he has so long been entitled. McVicker's Theatre has been packed to the doors to see Mr. Morgan and his rarely capable support in "The Christian."

"Sag Harbor" has made a tremendous success in San Francisco. The Call says it is the best play that has visited San Francisco since Bernhard and Coquelin left there. Mr. Hodge,

the sign painter, is given special mention, and after him the critics have most over Miss Fanchette Campbell, who had the part of Martha Reese. This suggests the thought that possibly we did not see Herne's daughter Julie in Salt Lake, after all.

The receipts for the last week of "Ben Hur" at the Colonial Theatre, in Boston, exceeded \$23,000, breaking its famous Philadelphia record of over \$20,000 in one week. It will end its season at the Columbia Theatre, in Brooklyn, where its original booking of two weeks, beginning April 23, was extended to four before the opening performance because of the wonderfully large advance sale. Contracts between Klaw & Erlanger and Arthur Collins, of London, and James C. Williamson, of Melbourne, contemplate a simultaneous production of "Ben Hur" in England and Australia April 8, 1902. The American company will continue its tour here. This means that these productions of "Ben Hur" will be running at the same time in different parts of the country giving employment to over 1,000 people.

## MUSIC NOTES.

Victor Herbert is to write a new comic opera for Alice Neilson.

The organ to be used in the Pan-American Exposition at Buffalo cost \$15,000.

The receipts of the Grand Opera during the Exposition at Paris were over \$300,000.

The recommendation of Mr. McClellan's semi-weekly organ recitals is

eagerly awaited by the musical public. The date of the first one will be a week from Wednesday next.

Chicago treated Mr. Grau and his opera company better than usual on their recent visit there, the total receipts for the week at the Auditorium being about \$60,000, of which it is stated that \$10,000 were profits.

Last Tuesday evening Sousa's band gave one of its final concerts in this country, in Boston, previous to another tour of Europe. The star number of a brilliant program was the band's playing of the grand scene from "Parsifal," "The Knights of the Holy Grail."

Mrs. Adeline Patti (the Baroness Cederstrom), who is in Paris, has been telling an interviewer that the great secret of the apparently eternal freshness of her voice is due to the fact that all her life she has never strained her vocal cords, that she has only sung to the extent of her powers, which she has consequently never over-taxed.

Boston has taken up the Verdi monument project of Milan with enthusiasm, and a big committee of well known citizens has been named to collect subscriptions. Perhaps the fact that Verdi laid the scene of one of his operas in colonial Boston ("L'italia in Valchiera") is a favoring factor, though the Italian composer chose Boston only as a compromise, on account of the refusal by the Austrian authorities, then in control of Italy, to allow so revolutionary a drama to have its action laid in the already turbulent peninsula.

New York and the rest of the musical world have also been approached for monument subscriptions, and surely Verdi, of all composers, deserves such a tribute. Recent London reports, however, duly printed in this column at the time, suggested that the Milanese themselves were apparently content to let foreigners pay most of the cost of the monument. Titled or prominent Italian personages have followed their names to the givers of amounts ranging from 22 cents to \$3.50, while London and Berlin and Paris have been expected to send heavy contributions.

## FRESH WATER SAILORS.

Great Lakes Alive With Men of a Very Fine Type.

C. F. Bailey of Duluth is thus quoted: "If any may think the American sailor is a thing of the past he should spend a while on the great lakes. The American fresh water sailor is every bit as picturesque a personage as was the 'salt' of early days, who carried our merchant flag into every port of the world. His life is just as full of hardships and just as full of dangers."

"There is a large fleet of three and four-masted schooners on the lakes, and stories of the wrecking of them come with every big storm. A nastier body of water than Lake Erie, when it comes on to blow, can be found nowhere, and some of the experiences of the life-saving crews along its shores are the most thrilling in the history of the service. The men who man the big lake steamers, of course, have not much romance in their lives, but there are enough of the old sailing vessels left to keep a considerable army of men employed."

"Any skipper who can navigate a schooner from Duluth to Buffalo is a good enough sailor to sail around the world, and he will do as well as the next man to take care of his vessel in the roughest sea—the Atlantic was ever able to blow up."—Washington Post.



JENNIE EUSTACE and FLORENCE ROCKWELL  
With the Henry Miller Co.



## Troubles on the Silver Circuit

The following paragraphs from this week's New York Dramatic Mirror, have a timely interest in Salt Lake:

Peter McCourt, who represents the Trust in Denver and controls the bookings of the Colorado Silver Circuit, is having trouble with the unions. The Stage Employees' Union has declared war upon him and his theaters.

Besides the stage hands the musicians in the various theaters controlled by McCourt have been ordered out on strike, and the trades organizations are now preparing to boycott the owners of the buildings in which the theaters are situated.

The booking agents of the Trust in this city are to be notified by the union committee that all attractions booked by McCourt will be boycotted, and that if the Trust upholds him in the fight all the theaters and companies controlled by the Trust's booking firm will be included in the boycott. McCourt declares that he will replace the strikers with non-union men.

As an illustration of the operation of

the boycott Harry Corson Clarke's experience at the Grand Opera House in Cripple Creek the other day may be cited.

Mr. Clark was obliged to give his performance of "What Did Tomkins Do?" without the help of musicians or stage hands. The members of the company shifted the scenery, and the incidental music was furnished by one of the actresses who played a piano.

A committee intercepted intending visitors and persuaded the majority to remain away. "I played to \$71.25," writes Mr. Clark. My business in this town was excellent last season, but with hundreds of howling strikers and their friends outside the theater, even people who had bought tickets were unable to get in. At Leadville and Pueblo the orchestra walked out." Sag Harbor, which was booked for this week at the Grand Opera House, cancelled the engagement, and unless the boycott is raised, other companies will follow suit.

McCourt, it will be recalled, has done some boycotting on his own account in the past, in the interests of the Trust, against anti-syndicate attractions. He is now experiencing the results of his own methods.

## FOUR WIDOWS ARE LEFT.

The Relics of the Revolution are Nearly All Gone.

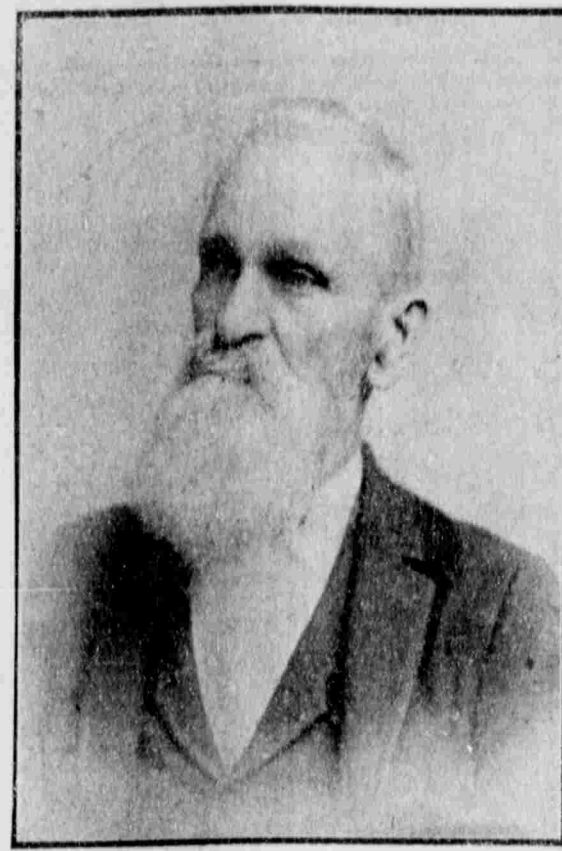
Only four widows of soldiers who fought in the American revolution now remain on Uncle Sam's pension roll, says Rene Bache in Washington Post. Seven years ago there were thirteen, but they have dropped off one after another, and pretty soon the last of them will be gone.

These four women may be said not merely to join the eighteenth with the twentieth century, but actually to furnish connecting links between the war for independence and the present day—a time-break of 155 years. Though they

themselves did not witness the birth of this great republic, their husbands beheld that event and took part in the things which led to the formation of our government. These four men who were now alive and drawing stipends from the treasury were old enough to bear arms when the shot fired at Lexington was heard around the world; and like true patriots, they took part in fighting which freed the American colonies.

Now, this is surely a very wonderful thing, though the obvious explanation of it is that the four revolutionary soldiers in question took to themselves in their old age young wives, who still

## OLD SALT LAKERS.



JOSEPH C. KINGSBURY.

Joseph Cordon Kingsbury, one of the pioneers of 1847, bishop of the Second ward in 1851, and one of the close associates of the Prophet Joseph Smith in Nauvoo, is represented in the accompanying picture. "Uncle Joseph," as he was familiarly called, was ordained a Patriarch in 1853 by Apostles Wilford Woodruff and Franklin D. Richards. His genial, kindly disposition made him universally beloved throughout the community, and everyone will remember his familiar face and form at the Tabernacle gate, where he officiated as watchman for many years.

He was born in Endfield, Hartford county, Conn., May 2nd, 1812, and died at the age of 86 in this city, Oct. 15th, 1898. His parents moved to Painesville, Ohio, in 1814, where his father was county judge, merchant and land owner for several years, at one time having in his possession most of the land upon which the beautiful city of Painesville is now situated. At the age of 20, Joseph became a member of the Church of Jesus Christ of Latter-day Saints and filled two missions in the Eastern States before coming to Utah. For many years after his arrival here he was superintendent of the tithing store, and he filled many other positions of usefulness during his long and active career.

Mr. Kingsbury came from a strong and sturdy New England ancestry, his forefathers on one side being among the pilgrims who landed at Plymouth Rock in 1620 and on the other, among those who came to Boston Bay in June, 1630, under the leadership of John Winthrop. His grandfather, Lemuel Kingsbury, lived to the age of 94 and often delighted to tell how he stood alone in the town meeting and voted for "Tom Jefferson, the first Democratic president of the United States." When the British occupied New York under Lord Howe, he was an officer in the fifth regiment of Connecticut Light Horse cavalry. His wife, Alice Terry, was a descendant of Governor Bradford of Plymouth.

Joseph C. Kingsbury left a large family in this city, one of his sons being President Joseph T. Kingsbury of the Utah University.

above quoted, is now in the museum at Alexandria, Va. It is recorded that the uniform of the regiment was a brown linen hunting suit, the shirt being marked with the words, "Liberty or Death," worked in large white letters on the breast. A bucktail in the hat and a leather belt with tomahawk and scalping knife completed the costume.

Philips Slaughter came to know that governments are not always ungrateful. He received \$2,400 in commutation pay, \$5,567 interest on the same, 300 acres in United States bounty land, valued at \$375; 4,000 acres of Virginia bounty land, worth \$1,250, and fourteen years' pension at \$40 a month, representing \$5,720, a total of \$17,302. His daughter, who has been blind and helpless for a number of years, receives a stipend of \$30 a month.

Susannah Chadwick is 88 years old, and lives at Emporium, Pa. Her father, Elihu Chadwick, served with the New Jersey militia in the Revolution. He was an ensign in the Second regiment of Huntingdon county, was promoted to a lieutenant and was afterwards transferred to the Monmouth county militia.

The three remaining daughters of the Revolution who draw special pensions of \$30 a month from the government are Augusta Tuller, Eliza Sandford and Rhoda Thompson. Augusta is a daughter of Isaac Way of Bridgeport, who served in the Connecticut militia. Eliza's father was William S. Sanford; she lives in Bloomfield, N. J. Rhoda is a daughter of Thaddeus Thompson of the New York militia, and

her residence is in Woodbury, Conn.

As the nation has grown older and richer it has become more appreciative of the value of services rendered by Revolutionary soldiers, and more liberal in rewarding them with pensions. Not until 1836 did they or their widows receive any stipend on this account, and even then the widows got it only for five years, conditional upon marriage previous to the last military service rendered. In 1853, however, the limitation as to marriage was removed, and the wives of the heroes of the war for independence have been raised since then from \$5 a month each to \$12, and finally, by special acts of Congress, to \$35 per annum.

The last widow of a Revolutionary soldier who actually lived during the period of the Revolution was Nancy Serena Jackson. She died thirty-one years ago, less than two years after her husband, Daniel F. Jackson, who, curiously enough, was the last surviving Revolutionary fighter. He was born in Scholharis county, N. Y., September 23, 1759, and died in Freedom, Cattaraugus county, in the same state, at the age of 109 years, 6 months and 8 days.

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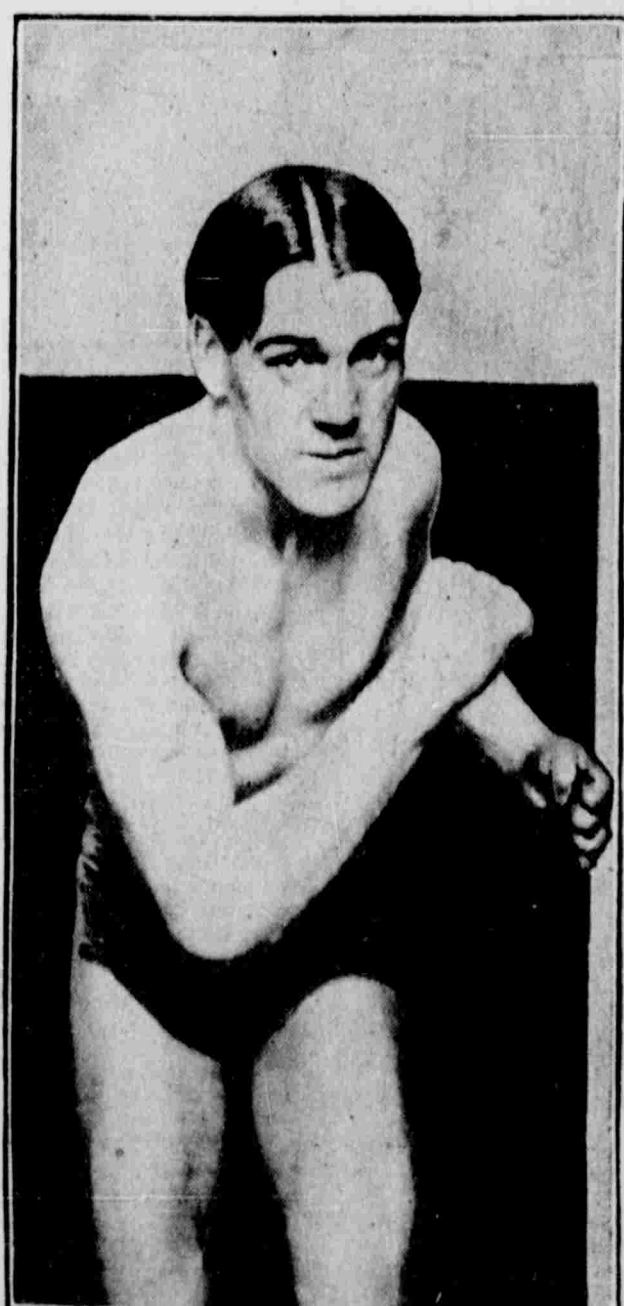
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