

MUSIC AND DRAMA

seemed to give general pleasure. The engagement closes tonight. The full cast of the big production of "Quo Vadis" to be seen at the Theater Monday night, is given below. Of all the stage versions which have been taken from the noted book, none has enjoyed the same success as that of Mr. Stanes, which is used in the Wintney and Knowles production. It was first brought out in Chicago, was afterwards taken to London and then ran fifteen weeks at the New York theater.

It came last from San Francisco, where it has enjoyed a phenomenal success. The players are as follows: Petronius, arbiter of fashion... Harry Roberts... Marcus Ford... Joseph Callahan... Edward Powell... Geo. Schaeffer... Richard Thornton... Fred Arundel... Fred Perry... Theo. Marston... Mark G. Lewis... Willie Russell... Wm. U. Uter... Winnifred Bonnewitz... Mae Kenne... Grace Turner

Winnifred Bonnewitz, As "Poppaea," in Quo Vadis.



THE DANCING GIRL, In "A Day and a Night"

Rubra, a vastal... Florence Stanley... Daphne... Rose Wood... Paulina... Edna Harrington... Scervilla... Stane Knight... Lygia... Mary Emerson... Pomponia... Ellen Hill... Acte... Mary Harringer

The last thing Hoyt wrote for the stage was "A Day and a Night," which comes to the Grand on Monday. The story of the play concerns Marbo Hart, the son of Lyon Hart, who has been quite frisky in his younger days, and still delights to get out and indulge in a frolic. His son's religious tendencies tire the old man, who desires him to see the world. The younger man goes to New York, and tries to secure singers for the choir of the church, of which he is deacon. His father, aided by a theatrical manager, introduces him to a lot of chorus girls. The young man's sweetheart, a former actress, joins the company while he is present, and to hide her identity masquerades as a soubrette, and although the young man says she looks very much like his Ada, she denies it, but gives him practical lessons in how to make love to his sweetheart. He proves an apt pupil. In fact proves to be a "thoroughbred," much to the delight of his father. The situations are said to be exceedingly

funny, and many curious complications arise.

THEATRICAL GOSSIP. Brigham Royce was recently elected a member of The Players' club. Fred Ward's dates at the Salt Lake theater are November 29th, 30th and December 1st. Frank McKee has secured the English rights of "Janice Meredith," and Mary Manning may present the play on the other side. Rebecca Warren, the old time favorite at the Grand, has taken a leap upward. She is playing leads with James O'Neil. The date for the big benefit for Phil Margetts, celebrating his 50th year on the stage, is now set for the end of the present month. The "Quo Vadis" company, which appears here next week, is the one in which Miss Lottie Levy had a singing part last season. Harold Russell does not seem to be long out of a job. On the failure of "Marcelle" he was engaged by Liebier & Co. to play Dantiars in James O'Neill's revival of "Monte Cristo," now running in New York. Effie Elliser will begin to play Barbara Fritchie about November 25th, when, it is understood, Julia Marlowe will cease to appear in this play and will present "When Knighthood Was in Flower." The Spokane Review of recent date contains a handsome notice of Madame DeLoery who is now singing in that city; in the same program Mr. DeLoery gave a lecture on Napoleon. The Review speaks very highly of both artists. Frederick Ward and the Brane company, which includes Mr. and Mrs. E. R. Spencer, opened their season at Richmond recently. Mr. Ward, in "The Duke's Jester," is booked at the Theater in the near future. He is packing the houses along the line. Wm. A. Brady has refused a dozen offers for the English rights of "Way Down East," which comes to the Salt Lake Theater soon. He proposes doing the play himself in London next year with an American cast and so positive is he of success, that he has taken one of the most important of London theaters for three years. Henry Miller, who is sojourning in Europe for his health, last week cabled his new managers, Messrs. Waggonhals and Kemper, that he has closed a deal with Madeline Luette Ryley to produce her new comedy, "Richard Savage." Mr. Miller returns to America in time to open his season at Washington on January 1st in "Heartsease," which is to be followed by the new play.

MUSIC NOTES. Miss Margie Webber intends going to Berlin for further study with Gerster. The "News" Christmas Carol contest is awakening much interest among musicians. Prof. Evenson has left Salt Lake and will make his future home somewhere in the East. Jessie Bartlett-Davis will go to England shortly to fill a music hall engagement in London, which will last twenty weeks. Mrs. Davis is at present in Chicago. Rumor has it that some extensive work is to be done on the Tabernacle organ soon, in addition to the vast improvements that have been inaugurated lately. The Tabernacle choir, under direction of Prof. Stephens, held a band, and Prof. McClellan on the great organ from

the attractions of the concert to be tendered the visiting Sunday School convention delegates Tuesday evening in the Tabernacle. Special musical numbers are to be rendered during the reception to be given Tuesday evening by the faculty of the Salt Lake Business College to their students and friends. There are 160 pupils in Prof. McClellan's classes in "sight-singing" at the University. A glee club composed of members of the U. of U. will soon be organized. The Christian Scientists are putting into their church here a modern, "tubular-pneumatic" action pipe organ of 1,500 pipes. The keyboards will be detached from the organ proper—an improvement that every modern organ enjoys. Mr. Sam Calder, the piano tuner, assisted Prof. Giles, the present tuner of the Tabernacle organ, to get an excellent temperament on the grand instrument last week. The improvement was noticed, and added fullness and solidity to its already beautiful quality of tone. Prof. Stagner's two series and the second arrangement of the Rubenstein "Melody in F" are having a large sale, and are deservedly popular. This festive home writer is to be congratulated on his good fortune. The compositions are published by Breitkopf and Haertel, of Leipzig, Germany. The Maurice Grau Opera company, which will travel 8,000 miles with in six weeks and only plays in seven cities. Mr. Grau pays 225 railway fares.

The opening in Los Angeles took place last night. It is probable that the advance sale will open here a week ahead of the engagement. Joseph Herbert and Joseph Cawthorn, who will be remembered by those who saw "The Fortune Teller," as the two funny comedians who perpetrated the "Influenza" joke in the opera, will be heard in their old parts when "The Fortune Teller" is presented here on the 22nd and 23rd. They are also said to have humorous roles in Miss Nielsen's latest opera "The Singing Girl," also to be seen here. A letter from Miss Lulu Gates in Berlin states that she is meeting with gratifying success. Recently a lady of royalty founded a school of music and taught the eminent vocal teacher, Correll, for advice as to whom she might engage as a voice teacher. Madame Correll said that Miss Gates knew her methods as well as any pupil she has, and was in other ways fitted for the work, so the Utah girl was selected as teacher. She has four pupils, and is delighted over the prospects. The final proofs of 188 pages of the new German Hymnal of the Church were yesterday received by Prof. McClellan, the musical editor of the work, and he is now diligently correcting them. The work will have a circulation of 10,000, and the book is to be printed by the C. G. Roeder Music Printing company, of Leipzig, Germany. Our leading home composers are well represented, and the choiced hymns from the best liked books of German and English churches have been culled. Pres. A. H. Schultness and Prof. K. T. Haag are the literary editors.

Little Maude Adams. By Maude Adams' Mamma.

Really, I might almost say that Maude's first appearance might be called an accident. Neither her father nor I had ever given a moment's consideration about her being an actress. I suppose if any one had suggested to me Maude's being an actress I would have raised a hundred arguments and objections against a life on the stage for the child, for I knew how hard it was. I had had the experience and could speak as one having authority. How queerly things come about.

I was a member of the J. K. Emmett company, and we were rehearsing "Fritz" in San Francisco. We were having a great deal of trouble with the child's part. One child would forget the lines. Another wouldn't know its cues, and they were all afraid of the big mill wheel. There were only three days before the opening night, and not a child had been found to play Fritz. Gertrude Hart, a member of the company, said: "Let Maude go on." Mr. Emmett heard what she said. "Have you a little girl?" he asked. "By all means," she replied. "I happened to tell my husband that evening that they wanted a child to play Little Fritz, and that it had been suggested to bring our little Maude. He said, 'Nonsense! I don't want the child to go down there and make a fool of herself.' We unconsciously thought our five-year-old was too much for the part. In dinner to pay any attention to what we were talking about. Suddenly the child laid down her knife and fork and looked up at her father. "By all means," she said, "I want make a fool of myself." Her father laughed, begged the baby's pardon and consented. Maude learned the part of Little Fritz in an hour. She thought acting was great fun. In fact, it was so much fun that she quite forgot to be nervous and learned the part in half an hour. She was proud of her boy's clothes and took a deep interest in the small trousers. She watched me make them and offered a suggestion that gave me a valuable start. "Make a rip here Mamma," she said, drawing her little finger along a side seam, "and let some red flannel poke out. That's the way I've seen ragged little boys dressed."

A change had come over her attitude to boy and boys' clothes the next time she was called upon to play such a part. She was about twelve years old then and was cast for one of the boys in "Little Jack Sheppard." She made no objection to the part until she put on the tight blue knickerbockers. We found her crying before the mirror. "All right, dear little girl; don't cry," said George Osborne, soothing her. "You shall have a skirt." We supplied her with a little short skirt, and she went on radiant and happy. After she made that accidental debut in "Fritz" at five years she was never satisfied unless she was traveling with me and playing small parts. I knew that she ought to be in school and tried to make her see it, but never could. She would cry so pitiously when I was leaving her to go to school that I often relented at the last minute and took her with me. Child though she was, she never complained of the work or hardships of the life. She took to the life as though she was born to it, as indeed she was. The strange unrealities of the stage are curiously exemplified by this one experience of my daughter and myself. Ethel Brandon and her daughter Polly and I were cast for one of the boys in "The Duke's Jester." I believe we were playing "Harbor Lights." The girls were the same age, both about eleven, I think. Miss Brandon and I were cast for young, frivolous girls, and those two daughters of ours played the parts of old, withered crones. The little creatures were made up to look wrinkled and toothless, and they bent nearly double with their assumed age. They were weird little figures and never failed to win applause as soon as they came upon the stage. My daughter had a dim, childish comprehension of the theatrical idea that it is always better to be known as "Miss" than as "Mrs." One day a member of the company said that we looked more like sisters than mother and daughter. The child studied for a moment, then came over to where I was and put her hand

tenderly to my ear, so that no one might hear, and whispered: "Mamma, hadn't I better call you Annie?" I never had to teach my little girl to be careful of the feelings of others. It is true that angels whisper lessons to babies in their cradles. I am sure they taught my Maude that one. When she was between three and four years old I left her with her grandmother while I went on tour. I was away for six months, and when I came back she was overjoyed to see me. But her heart was crowded with another thought. She would feel the sadness of the weaning. She cuddled in my lap and laid her head on my shoulder. I tried to rock her in a little whisper. "And Grandma, I have me back that she would not go to sleep. "Whom do you love?" I asked her. "You, you," she murmured while I rocked. She looked at Grandma sitting by the window, and it seemed her conscience reproached her. "You, you," she said again, but this time in a little whisper. "And Grandma," she added, so loudly that grandma could not fail to hear. "While I always did everything I could for my daughter, she may almost be said to have been self-taught. I always say to it that she had learned her part, but even that was unnecessary. She was such a quick study. When she was three years old she would go over the scenes together once or twice, but she played them as she liked. She was always self-reliant and always acted according to her own standards. I was worried about her cues at first and used to stand near to remind her. She always resented this and would say: "Mamma, go away! Go away! I don't need you!" To punish her I went upstairs once and left her alone. A member of the company ran up after me. I was frightened. "Has Maude broken down?" I gasped. "Broken down?" she repeated. "Don't you hear the applause she's getting?" Then I realized that my little daughter didn't need me, but was quite sufficient unto herself, and I was proud of it. I left her watching other people's cues as well as her own.

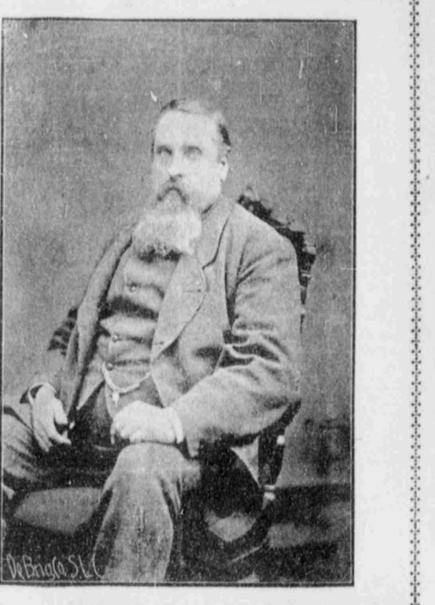
She was always ready with suggestions for her new parts. She was sewing, I think, when she was "pickaninny" in "The Octoroon." She had been told to move about briskly while the rust spoke their lines. "I ought to do something," she said. "Let me use my new jumping rope." So some rope jumping by the smallest pickaninny was introduced as new "business," and it went very well. I had some trouble at first in getting her to take proper care of her health. We were crossing Union square in a storm one night, and I discovered that she had not worn her rubbers. I tried to persuade her to go back to the hotel for them. She objected. "Mamma," she said, "I am accustomed to the vicissitudes of an actor's life." I admit the droll reply seemed me for the time, and I had to be reinforced by doctors before I discovered that she had learned the name of every letter on the blocks. Maude left school very early. She was not yet fourteen. I was opposed to her leaving before she was graduated. Her argument was that she would not need a longer school course unless she became a teacher or a literary woman. "I don't want to be either," she said. That settled it. She went to school at the Collegiate Institute in Salt Lake City. Her principal urged me to leave her there until she was through. "If you like, I will guarantee her a position as teacher of elocution at \$2,000 a year."

Mother took about infant prodigies in foolishly supporting them. I admit I am proud of the fact that she learned the alphabet in an hour. A friend dropped in and amused himself by playing with her blocks for ten days. Her mother left her had learned the name of every letter on the blocks. When she was seven years old a critic said that if she lived she would wear the mantle of Mrs. Siddons. Her success has not surprised me and I have not been "extravagantly happy," as my friends say, about it. She has always been a hard student of the stage and has won her way gradually and by the closest application.

Maude Adams' Mother's Own Stage Career. Probably no American actress has played 254 parts, ranging from tragedy to burlesque, as Mrs. Ansenath Anne Adams-Kiskadden. At sixteen she read the part of Alice D'Aquila in "Ermine" at the Grand Theater, built by Brigham Young in the "Mormon" capital, where she was

born. The managers approved her reading, said what many a critic has said since—that she is a natural reader, one whose elocution is a gift of the gods, not an artificial product of study. She was at once engaged as a member of the Salt Lake Theater stock company and made her debut as Grace Otis in "The People's Lawyer" with Julia Dean Hayne. She played as leading woman of that stock company with E. C. Coulough and James A. Hume. At seventeen she played Lady Macbeth in the same company. For five seasons she played with that company. During that time she married James Kiskadden, her second husband, a handsome young banker from Montana. While Maude was still an infant they removed to San Francisco, where, reverses having come, she returned to the stage. She made tours of the Pacific coast with John Owens, first as a character and later as a leading woman. She headed a stock company that made a tour of the West in "Camille," "East Lynne" and "The Celebrated Case." She played Prince Edward in the "Richard III." at the opening of the Baldwin Hotel, and later as a leading woman. She headed a stock company that made a tour of the West in "Camille," "East Lynne" and "The Celebrated Case." Her last appearance was in "Rosemary Heather." She may appear in a new Frohman production this season. Meanwhile she presides over the new Adams town house at No. 22 East Forty-first street, and busies herself with books and music and household affairs, for her tastes are not unlike those of her student daughter. She is a small, brown-haired woman, with a trim figure, scarcely as tall as her daughter and a bright, changeful face—New York Journal.

OLD SALT LAKERS.



SAMUEL L. EVANS.

Sunday school children of 25 years ago throughout Utah, hold in loving remembrance three especial figures, those of George Goddard, William Willes and Samuel L. Evans. The features of the last named are well portrayed in the half tone above. Samuel L. Evans was counselor to the Stake superintendent of Sabbath schools in the Salt Lake Stake, and a great part of his life was passed in laboring for the advancement of the Sunday school cause. The visits made by himself and Messrs. Goddard and Willes, their pleasant anecdotes and their songs to the children, will long be cherished by those who had the privilege of listening to them in those days. Mr. Evans was born in Bristol, England, Aug. 22nd, 1823, and was baptized at Cardiff, Wales, by John Lewis, in June, 1833. He presided over the Cardiff branch for many years and crossed the ocean in 1861 in the company of which Elder E. L. Sloan was president. Immediately on his arrival in Salt Lake, he went to work as a stone cutter on the Temple block; about five years afterward he went into partnership with Elias Morris, forming the well known firm of Morris & Evans, which was in existence at the time of his demise. His death occurred from pneumonia on March 12th, 1881, and President John Taylor, Joseph F. Smith and Daniel H. Wells took part in the funeral ceremonies.

when the audience not content, with her bowed acknowledgements, insisted upon having the scene repeated. At the Alhambra theater, San Francisco, she played juvenile, character and leading parts, according to special adaptation, with the stock company. She was a favorite of the Virginia City (Nev.) stock company. Once while playing Lady Macbeth, Maude's mother discovered that they were short an apparition. "I'm not on at that time. Let me play a ghost," she said. W. E. Sheridan seeing her emerging from the floor said: "Wouldn't it be surprised to see you playing Macbeth?" She made her first New York appearance with Tony Hart in "The Boy Pistol," under Charles Frohman's management. She was next seen in New York with Duncan E. Harrison in "The Paymaster" at the Star theater. She and her daughter played together in Hoyt's "A Midnight Bell" and in a Frohman company in "Men and Women," "Lost Paradise" and "Diplomacy." Next they joined John Drew and were seen in "A Masked Ball," "Christopher Jr.," "Butterflies" and "Rosemary." Her last appearance was in "Rosemary Heather." She may appear in a new Frohman production this season. Meanwhile she presides over the new Adams town house at No. 22 East Forty-first street, and busies herself with books and music and household affairs, for her tastes are not unlike those of her student daughter. She is a small, brown-haired woman, with a trim figure, scarcely as tall as her daughter and a bright, changeful face—New York Journal.

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