

ed in the "Evil Eye" which co

from that genius in fanciful stage creations, Mr. Charles H. Yale. All who

have been mystified by beds turning into stoves, portraits hanging upon walls laughing, crying, using handker-chiefs and the dear old familiar tricks

of Humpty Dumpty, certainly ought to appreciate and enjoy some of the me-chanical marvels of "The Evil Eye." They are as far in advance of the

Humpty Dumpty tricks as are the elec-

tric lights used now ahead of the tal-

low dips and gas lights used in bygone days. One of these effects is in the last act where four-teen persons are to

h comes to Both are

, manager of the Theater, yesterto note the absence of any comits regarding the Paderewski prices, le I have met since the concert spoken glowingly of the rare are they experienced, and not one ben has said he did not get his

bely that Salt Lake is learning sets that the great artists of the have their prices, that they do of their rates, and that there are s of clifes on the map willing and y to pay what they demand. Next Sall Lake will doubtless be given per upportunity to show the length bir purse strings. Although the er has had no advices that gs great European opera company put is a night here, the press dishe have named this city as one of use to be visited on the first transuntil tour of the world-farmed mation, and Mr. Pyper says he to doubt his New York booking y are looking out for it. There will while grumbling over advanced a for an event of this sort. We od Mapleson a three thousand at house and paid five dollars a shes he presented Gerster in a rears ago, and we ought to do der better now, at the chance of or a company comprising the two terkes, Melba, Schumann Heink hive with a score of lesser lights. irsi we shall not see them all. combined nightly salary reaches were that renders it impossible to est them all together, except on occasions, even at the Metropolipera house; but, if we are not to shafed a glimpse of such an ens entire, we shall no doubt be a chance to see at least two stars s first brilliancy, with the "filling by others of the second grade. at with the grand chorus and orun Grau will travel with, will be as enough for one night. Mr. Pyper to take up his pen at once and the struggle that must inevitably regarding the singers we are to mornished, and the opera we are be alletted. We east our vote in of Faust, Carmen or Romeo and t and hope Mr. Pyper will hold is the last in demanding that at

nite from New York says that es droies are all agog with ex-Mms. Sembrich, who was one opped. She is said to have fi.300 a night, and armed by newspaper clippings she looked con-my to \$1.500 a night ...ext year. Her as can be imagined when she was med that she could not be con-sieven at \$1.000. The contracto, ell, was also not re-engaged k the tenor, will also be miss-a Rooy, too, is left out. Emma s a singer in whose praisody has joined. None of Mr. singers is more beautiful, few trived more approval from the ret she, too, will be left on the

gins of the stars shall be in the

and three if possible,

t because their salaries were We the Press says, for instead larger expenditure. Mme, gives place to Mme, Melba, as are \$300 a night more than Hungarian. Dyck received \$1,000 a night,

de Reszke supersedes him at light and a percentage. e Grau's chief principle in the f grand opera is not money it money making. He would ve a prima donna at \$2,000 a the can draw people into the dan five singers at \$400 a night. The no power of attraction, does be bother so much about alteries of art as many of the block is should. ak he should. Therefore, he with Sembrich, who is the artistic expression, to enwho stands in favor with

saful undertaking of grand onds less on art than on mag-Saleza and Van Dyck have es and greater dramatsingers possesses the fils the house while the ves many empty chairs. sario has no fads or iness. His business gers who can satisfy please the gallery Oyck did not; Mel-

e box office. He or news, like the ritics never influand the footlights. this time of year he as of what racing peo-achievements." The have pleased the been applauded by the who have drawn into the surplus over their salaries.

Clarke is playing agazement at the Grand, the second of his present be eighteenth rendition of was again crowded whose brilliance in Orand. This after-

with sincere regret," said on Clarke, "that I shall Durts of "What Junes has been panion to me for three my box office over \$45,000. dhuret has had a royalty that amount, and as budly either. Next and I will be strangers, ht "What Did Tomkins t gives me one of my and I am very me back to Salt Lake in May

who remembers the Temptations' will underspearean plays at popular prices in St. Paul and Minneapolis, with exceedingly gratifying results.

"Ben Hur" will close its New York engagement at the Broadway theater May 12, which date will mark its 194th metropolitan performance. It will re-open the theater September 3.

John Drew's stay in Sait Lake will be limited to one night early in May, and all the appeals of the Theater management have not been successful in securing an extension of the engage-

Mrs. W. J. Florence enjoyed a per-formance of "What Happened to Jones" in New York last week, witnessing it from a box. Her daughter, Josephine Florence Shepherd, was in the cast as the spinster.

The prolongation of Henry Irving's tour in this country will put off unti-next season the new drama dealing with the St. Bartholomew massacre, which he expected to bring out in London this spring. He will not go home until

Following the example of the "Ben Following the example of the "Ben Hur" management, E. G. Gilmore and Wm. A. Brady announce the closing of "Way Down East" at the Academy of Music, New York, for Salurday, May 12th. "Way Down East," will then have been presented 232 times at the Academy and 436 times in New York City, including its original run at the Manhattan Theater. The receipts of be seen at one and the same time pursuing each other through four rooms; the rooms appearing and disappearing with incredible swiftness. A catapulite drawbridge, a human windmill, and i "The Old Homestead." The present



MISS FANNIE BLOODGOOD, As Adora in "The Evil Eye."

chanical line are to be seen for the

The company is a large and strong one. Among the leading people is the clever German comedian, Al. H. Wilson; the talented and vivacious Fanny Bloodgood, the pantomimists and gym-nasts, Rosaire and Elilott, the well-known Miss Lillian Wrenn, of the London Gaiety theater forces; Theodore Westman, an eminent baritone, formerly with the Carl Rosa Opera com-pany; the famous Phasey troupe of dancers, singers and musicians. Also George W. Kerr, Edward Caron, Ed-ward Kerr, William Eunice, P. C. Armstrong, Eugene Speyer, and twenty

Mr. H. S. Goddard, the well-known baritone, was surprised during the week to receive a letter from Mr. Savage, proprietor of the Castle Square Opera company in New York, asking on what terms he would re-consider his desired root to enter the operatic field. decision not to enter the operatic field. Originally, Mr. Goddard says he would have answered that he did not desire to take up an operatic career, but knowing that Mr. Savage was to be as-sociated with Maurice Grau in presentsociated with Maurice Grau in presenting English opera on the boards of the
Metropolitan Opera house next season,
he thought perhaps his letter might be
the preliminary to an engagement in
that exclusive temple of song, and he
accordingly answered that he might
be induced to change his mind provided he were given a place in the Metro-politan cast and a salary large enough to justify him in giving up his pupils. He says he named a figure which may He says he named a ngure which may stagger Mr. Savage, and cause him to drop the matter once and for all, but that nothing short would induce him to leave home, and that he will not be pained if he hears no more of it. No sum, he further says, would tempt him unless it were coupled with a contract that he should appear in the Metropolitan Opera house.

THEATER GOSSIP.

"Adam Bede," a play by Robert Lewis Weed, founded on the famous novel, has just been copyrighted in Washington.

Frederick Warde has just been trying the experiment of presenting Shake-



PITSCHNIKOFF, The Russian Violinist.

numerous other novelties in the me- | big production of "Way Down East," with the entire original cast, will be transported to Chicago, where it opens August 19th for a run at McVicker's theater.

MUSIC NOTES.

The active part of Mr. Mulvey's sea-son has now ended. The house will after tonight be dark until the latter part of May, when a minstrel company puts in a week. It will then be opened at intervals, closing finally in June.

The Fergus Coalter Music company send us a copy of the songs, "Take Me to My Home Again," and "Lucy De-pew," written by the Utah composer, Ivor Ajax. Both are tuneful, pretty and easy, and will appeal to begin-

Mr. H. S. Goddard's pupils will give the first Monday evening in May to the rendition of Dudley Buck's works. Mr. Goddard has just received a letter from Mr. Buck thanking him for the honor in setting apart an evening devoted to his songs, and promising to send him his latest production, "In May Time."

John D. Spencer brought home with him from New York the manuscript of several new operas, notably the "Wedding Day," "The Mandarin," by De ding Day," "The Mandarin, by ding Day," "The Mandarin, by Koven, and the "Jolly Musketeer," Mr. Weihe is now engaged in looking them over, and it is likely that the Sait Lake Opera company will select one of the Opera company will select one of the number with which to open its fall sea-

There is a new young lion roaring, says Wm. E. Curtis in the Chicago Record. His name is Petschnikoff and he is a Russian violinist about 26 years he is a Russian violinist about 28 years old with a new brand of hair and other marks of musical genius. Young Petschnikoff is a brilliant performer. The musical critics say that he has made a more distinct impression than any violinist who has apepared since Ysaye. His appearance in Salt Lake is set for May 1, and Hambourg, the noted manist appears with him. planist, appears with him.

The queen has aproved the grant to Sims Reeves of a civil list pension of £100 a year in recognition of his eminence as a singer. For a long time past Mr. Reeves has been confined to his bed, and unfortunately, his present state of health hardly warrants the hope that he will appear again on the concert platform. Sims Reeves has concert platform. Sims Reeves has been before the public for over half a century. He was born near Woolwich in October, 1822, and first appeared as an operatic vocalist at Newcastle in 1839.

EMBARRASSING.

When the new minister, a handsome and unmarried man, made his first pas-toral call at the Fosdicks, he took little Anna up in his arms and tried to kiss her. But the child refused to be kissed; she struggled loose and ran off into the next room, where her mother was putting a few finishing touches to her adornment before going into the parlor

to greet the clergyman.
"Mamma," the little girl whispered. "the man in the parlor wanted me to

kles him."
"Well," replied mamma, "why didn't you let him? I would if I were you."
Thereupon Anna ran back into the parior, and the minister asked:
"Well, little lady, won't you kiss me

"No, I wont," replied Anna, promptly, "but mamma says she will."—Harper's

Bazgr.

PARIS GOES WILD OVER A BONAPARTE PLAY.

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and the Austrians the eaglet." It is significant of the present state of political unrest in France that every line. of Rostand's play which alludes to the glory of the Imperial arms is received with great enthusiasm by the Paris aus. "Of the Little Corporal," is the diences. The heart of France seems still to follow the eagles of the house of Bonaparte, and not to dwell either with the republic or the Bourbons. In "L'Algion" the very pulse of the nation can be felt beating. Edouard Detaille painted a picture which is immensely popular with all Frenchmen. A French army is bivouacking on a vast plain. Far away toward the horizon extend lines of stacked riffes. It will soon be dawn. In the clouds is depleted a vision of French armies led by the genius of victory. In the fifth act of "L'Aiglon" appears a scene strikingly similar. The young Due de Reichstadt played by Sarah Bernhardt, walks on the field of Wagram and conjures up a vision of his father's great victory over the Austrians, twenty years before. From behind the scenes comes the noise of battle, the hissing of bullets and the crash of artillery, all ending with a scream is heard, and Marie Louise (Natural Action of Artillery, all ending with a scream is heard, and Marie Louise (Natural Action of Artillery, and Arti

triotism, and, though his words some-times are not born of deep thought, no times are not born of deep thought, no one notices it, for he has splendid imagery and a great gift of language, under the color of patriotism everything freigh is sneered at An unfortunate Englishman, Lord Cowley, comes on the stage only to be jeered off of it. Prince Metternich is shown in a most unfavorable light. An old grenadler of the guard, who joined the service of the Eaglet in order to urge him to return to France and take the throne of his father, is always too much for the Austrian minister to wit and repartee. Once Metternich asks the guardaman "Where is the Duc de Reichstadt?" "I do not know of any such name." replies the guardaman. "That is not the name of any French victory." When the minister, rising to the splirit of repartee, mentions Waterloo, "Wather what?" roars the Frenchman, and Metternich is too scared to repeat the name. At this the audience roar with laughter. In one scene, representing the young Napoleon at Schronbrunn, the band strikes up the Australn music." at which there is more enthusiasm. Again a supercillous Viennese remarks, "You French were in tatters," and the guardsman reportant factor in the play, says: "Only Australn music." at which there is more enthusiasm. Again a supercillous Viennese remarks, "You French were in tatters," and the guardsman reportant factor in the play, says: "Only Australn music." at which there is more enthusiasm. Again a supercillous Viennese remarks, "You French were in tatters," and the guardsman reportant factor in the play, says: "Only Australn music." at which there is more enthusiasm. Again a supercillous Viennese remarks, "You French were in tatters," and the guardsman reports. The Eaglet's grandfather, the emportor of Australn who is how to be a supercillous viennese remarks, "You French were in tatters," and the guardsman reports of Australn music; give me the Marselliaise for real music." at which there is more enthusiasm. Again a supercillous viennese remarks, "You French were in tatters," and the guardsman reports of Australn music; gi one notices it, for he has splendid im-agery and a great gift of language. nightfall a French dancing girl slips in-to his room, and, bidding him take out his notebook, she says in the tone of a lecturer: "At that Napoleon's army took up position, and at break of day the imperial guard—" The curtain drops amid rapturous applause. The sen-tence is left unfinished, the words "Immagical words apart from any sense. In the second act, in comes the extraordi-

"L'Aigion"-"The Eaglet"-Rostand's young Napoleon's service under a false "L'Algien"—"The Eaglet"—Rostand's new play which has had such a such cess in Paris, and which Frehman has bought for Maude Adams, deals with the sad story of the King of Rome. Bonaparte as Napoleon II. The title of play was suggested by Victor Hugo's like French soldiers. Metternich comes in and is thouse the area while the verse, "The English capture the eagle | in and is thrown into a rage, while the audience becomes enthusiastic. A Na-poleon relic, his hat, is next brought on the stage; then the guardsman appears in his old. French uniform, terrifying

reply, whereat the Austrian chancel-lor collapses.

"Have you any commission for Par" asks the French ambassador of the Raglet, "Yes," says the latter; "salute in my name the Vendome column" (applause). In one of those impassioned monologues which do duty for action the Eaglet tells of one of Napoleon's battles, and exclaims, "Twenty thusand These three words brought down the house.

THE PLOT, SUCH AS IT IS.

The plot of the play is the story of an attempt to bring back the Englet and blace him on the throne of France. The olot miscarries partly on account of the adecision of the duke, and he dies of consumption and a broken heart. This plot, however, is slight; the author himself does not take the conspirators seriously. The play is understood best by leaving out the idea of a plot entirely. The opening scene is laid in a palace at Baden, about 1830. Courtiers are speaking about Natoleon. A Bonapartial inoulres, where is the Factor. mighty shout of "Vive l'Empereur!" At this shout the audience goes wild with enthusiasm and echoes the cry until it can almost he hoard in the Elysee.

In "L'Alglon" M. Restand replaces, to some extent action and plot with particular actions. In "L'Algion" M. Rosiand replaces, to some extent, action and plot with particles and the some extent, action and plot with particles and the six acts. As long as the Duo de times are not born of deep thought, no one notices it, for he has splended im-

grandfather, the emperor of Aushas given to him an instructor in was laid on the pit of the stomach was failed on the pit of the stomach. Behistory who eliminates from his teachings all the victories of Napoleon. The
duke, after a more absurd lesson
than usual, bursts out and staggers and
terrifies his professor by telling him
of his father's victories, and repeats by
heart the emperor's "joyous, terrific and
soher" war bulletins. Where does the
Due get his knowledge of history? At
nightfall a Franch develop girl allers by the Mme Peche to seek to cheer him up.
At His cousin, Elisa Bacciochi, had come
to Vienna, like a heroine of George
Sand, disguised as a Tyrolese peasant.
Her object was to declare to him romantic sympathy and devotion and to
heip bilm to escape to France; but she
was soon discovered by the police and
sentaken to the Swiss frontier. She is remembered still, an old woman in a Brit-tany chatcau. She left all her fortune to the other Eaglet, the prince imperial, who fell fighting for the British in Zunary guardsman, who has entered luland,

ONE TEST OF POPULARITY,

Many New York women who are devotees of grand opera are delighted auditors from the vantage-point of the top gallery, to which they purchase season tickets entitling them to the same seat at every Saturday matinee. It was my recent privilege to be the guest of one of these zeulous and appreciative ones, and I gathered two points not exactly relative to grand opera, but points by no means uninter-esting. One is that the women who look down from the sixth tier are rather a l Harper's Bazar.

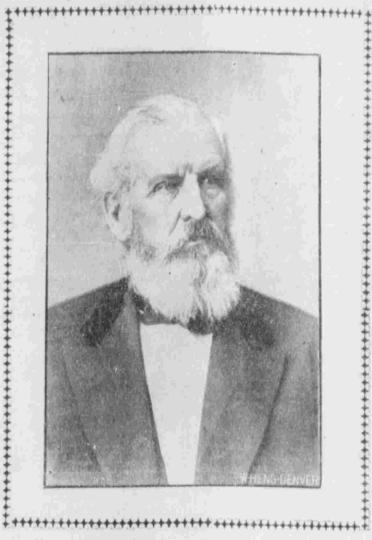
stout-hearted class, sturdy of mind and practical of purse. The other point is, that varied indeed are the tests that that varied indeed are the tests that proclaim the popularity of a great singer. Both points hinged on the statement of the maid in the cloak-room. She was a brisk person in a motherly apron, and she had a faculty for deducting not to be despised. "We only had two faints up here today," she said to us, with a certain unmistakable air of proprietorship. "They had fifteen faints below, and twenty-two on the floor below that one. That's because it was caive. We always have the most faints on Care days."—Harper's Bazar.

^^ ROSTAND'S MENTAL CONDITION ALARMS EUROPE.



In histrionic circles and out of them the talk just now is the threatened insanity of Edmund Rostand, the talented author of "Cyrano de Bergerac" and "L' Aiglon." The fact that Sarah Bernhardt has made a most phenomenal success of the play of the latter title emphasizes the distress felt in Europe over Rostand's condition.

OLD SALT LAKERS.



HORACE S. ELDREDGE.

Horace S. Eldredge was one of that notable coterle of financiers in Utah history comprising William Jennings, Captain Hooper, John Sharp, Feramorz Little and himself. They are often referred to as the "big five" of Utah finances, as they were closely associated with the direction and were among the largest owners of some of the foremost commercial houses of Utah, notably Z. C. M. I. and the Deseret National bank. Mr. Eldredge, too, took part in the founding of Clark, Eldredge & Co. His death occurred on September 6th, 1888, at the age of 72, he having been born in Brutus, Cayuga county, New York, February 6, 1816. He had a deeply religious mind and united himself with the Baptist church at the age of 16, remaining with that sect until 1836, when he heard "Mormonism" preached for the first time. He was baptized soon afterwards. He located at Far West, Missouri, and was driven out of that place in company with others of his faith in 1838. He always retained the title to his real estate in Missouri but never received adollar for it. He resided in Nauvoo until the general exodus from that place and shared in the march to Winter Quarters. He spent two winters there and buried two children, victims of hardships and privation. He arrived in Sait Lake valley in September, 1848, soon afterward being appointed marshal of the Territory, assessor and collector of taxes, and brigadier general of the militia. During his life he acted as one of the first seven presidents of Seyenties, president over the St. Louis conference, general Church and emigration agent, and in 1854 he served as a member of the Territorial legislature. His first association with Captain Hooper occurred in 1856, when they opened a store in Provo. After that, though he spent much of his time out of the Territory, his life was intimately connected with the commercial growth of the Territory. The firm of Hooper & Eldredge opened with a large stock of goods in a store just north of the Deseret National bank about 1859. He was superintendent of Z. C. M. I. and had been president and vice president of that institution. At the time of his death he was president of the Descret National bank, and of the First National Bank of Ogden. He was a man of magnificent physique, and his character partook of the strength and sturdiness of his constitution.



SULTAN ABDUL HAMID ABOUT TO TAKE HIS DAILY RIDE.

The sultan of Turkey, who is conspicuous just at present because of his frouble with the United States, is a very hard worker. He labors each day until about 5 p. m. and then, carefully guarded, takes a horseback ride in the magnificent gardens surrounding Yildez palace. Various European powers which have been unable to force a settlement of their claims against Turkey are wondering whether or not the United Stares will adopt extreme measures in case the sultun continues to delay payment of the American claims for damages to the property of missionaries.

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