



Without saying anything in depreciation of the talents of Nat Goodwin, who is of a very high rank, it must be confessed that the public interest in the comedian known as Maxine Elliott, rather overshadows that of the noted comedian himself. We present a fairly good picture of Miss Elliott on this page, and wish it were better, for no picture can do full justice to the charming woman and graceful actress whom we shall have the pleasure of seeing at the head of Mr. Goodwin's company this evening. She has been mounting the ladder of fame of late years just as steadily as he has, though perhaps it is the helping hand that has been able to extend to her from his long and varied stage experience, that has enabled her to keep abreast with him in the upward climb. Certain it is that from being spoken of as a stage beauty, which she oftenest was in the days when she acted with the Daly and the Fawcett companies, she has now come to be recognized as one of our most accomplished American actresses; needless to say, such ability, and such beauty, going hand in hand, are almost any sort of opposition, and triumph over any kind of obstacle.

Miss Elliott was born in Rockland, Maine, who shall say how many years ago? Look at her picture, and make your own estimates. She first attracted attention as a member of Augustin Daly's company, and joined Nat Goodwin four years ago in Australia as lead-lady. Their marriage soon followed. The two appeared together in Salt Lake City, May 19, 1897, in one of the most charming of Goodwin's plays, "An American Boy," with which they afterwards made a distinguished success in London. "The Cowboy and the Lady" also made a hit in this country, but Miss Elliott has, for the time being, shelved everything else in favor of "When We Were Twenty-one," whose success in New York has fully equalled that of "Boy, Hur!" and "The Little Mother." The writer had the pleasure of seeing it during the winter, and though it throws Mr. Goodwin into a new serious mould of character than any of his friends here would choose to see him, and though Miss Elliott is one of exceptional opportunities for acting still the whole play is so original and interesting, and so admirably supported by a rare company of players, that there will be no disappointment felt over the presentation.

The house tonight is already nearly full.

John Drew did a handsome thing this evening in Salt Lake recently. On the morning of his arrival he found a telegram awaiting him from Louis Aldrich, president of the Actors' Fund of America informing him that Al Hay, who had placed in the hands of the New York Herald the sum of \$10,000 for the purpose of establishing in New York an actor's home and sanitarium for aged and infirm theatrical people. Mr. Hay's subscription was made, however, with the proviso that the actors and managers of America should raise \$50,000 additional, and Mr. Aldrich sent telegrams all over the country to appeal to the profession to meet Mr. Hay's generous offer. Mr. Drew promptly wired that he could put down \$500 for the proposed home. The New York Herald of Sunday last contains the notice of his subscription, and also announces that it has received \$10,000 from Charles Frohman, \$1,000 from Maurice Grau, \$1,000 from William H. Crane, \$1,000 from John Jefferson, and \$500 each from Francis X. Bush, Frank W. Sanger, Rich & Harlow, Klaw and Erlanger, Sir Henry Irving and Nat Goodwin. The success of the home therefore seems to be pledged in advance.

During the week Mr. H. G. Whitney, who managed the concert given in the Tabernacle by Sousa's band, received a dispatch from Sousa's manager in New York, requesting him to handle another concert in February, 1901. Mr. Whitney's business engagements prevented his accepting, and the matter was turned over to Director Ensign of the Tabernacle choir, who is now negotiating with the band.

Subscription to the New York Herald from Paris states that continuing Europe has gone wild over Sousa's organization. Says one correspondent: "This chief is now the darling of all the amateurs of music, whom he has seduced by the fashion in which he conducts his band with a slight movement of his first finger."

The chief director of continental Europe gesticulates like a lunatic, and changes his shirt after every piece. "Waste no force" is in his mind, as in other things, the motto of Americans, and it is a good one."

Henry Miller's two nights in Salt Lake, June 11th and 12th, will be devoted to the play of "Miss Hobbs." This is the play in which Annie Russell made a decided success, and while there will be a general regret that Mr. Miller is not to present his great play of "The Only Way" or reproduce "Heartsease," it is a great favorite here that he is to meet a warm welcome in Salt Lake. He offers, Annie Russell's part will probably be assumed by charming Margaret Anglin.

Kenzie O'Neil writes from distant Australia that she will return to this country in time to open the Columbia Theatre in San Francisco, in September. The epidemic plague was making a great scare in Sydney, but the company went right on playing prosperously. By August 1st, Clay Clement had left the company and returned to America. Miss O'Neil, at the time of her leaving, was working on the play of "Queen Elizabeth," which will be a feature of her next season's work.

THEATER GOSSIP.

John Drew had a royal reception in San Francisco.

A San Francisco poet sent the following effusion to Maxine Elliott, just before her marriage:

Denver's summer stock companies are always of the highest order. Herbert Kibbey and Edna Shannon head that list when they open at Elitch's garden on Monday night.

Melbourne McDowell will star alone this year. Who his leading woman will be is unknown. "Theodora" will be one of his plays, and he retains all the one of his former favorites formerly owned by his wife, the late Fanny Fawcett.

Sir Henry Irving's net profits on his American tour are said to have been \$115,000. He and Miss Terry sailed for England last week. There were several hundred persons at the pier to see him off, and he conversed pleasantly with some of his friends till the gangplank was pulled in. His plans are almost completed, he said, for his return to America next October. "And that," he remarked, "will be my farewell professional visit."

Miss Ada Rohan has closed her ten weeks' tour under the direction of Klaw & Erlanger. She opened in Baltimore early in March, played South to New Orleans, then went as far west as Denver, and ended her season in the principal cities of the northwest. She presented four bills—"Taming of the



MAXINE ELLIOTT,
In "When We Were Twenty-one."

Shrew, "As You Like It," "School for Scandal," and "Subtleties of Jealousy," and "The Country Girl." Her business was very large, and her tour was one of the most successful she has ever made in this country. She will continue under Klaw & Erlanger's direction next season, and will appear in a new play.

Miss Blanche Walsh will "go it alone" next year. She has signed a contract to star for the next three years under the management of Joseph Brooks and Ben Stern. Miss Walsh will sail for Europe on the steamship Aller on Saturday, going at once to Italy, where she will remain until late in August, when she returns to begin rehearsals. Miss Walsh will appear in romantic drama. A play is being written for her by Eugene Presbury. The scenario was read to her, and she expressed herself as very much pleased with it. She will be seen in New York early in the season.

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B. B. Young, of Chicago, writes to friends in this city that Emil Liebling, who appears in Salt Lake on June 5th, is one of the most accomplished musicians of the time. Mr. Young says he is not only a wonderful pianist, but that his knowledge of music is phenomenal. Mr. Liebling visits Salt Lake under the auspices of Miss Planders and of Rowland Hall, and his recital, which occurs at the Congregational church, will take the place of the annual concert usually given by the pupils of the Hall.

THE FUNCTION OF THE THEATER.

William Archer is the latest critic to lament the attitude of the cultivated mind towards the theater. He expresses again the regret that the intellectual man who goes to the theater for an evening's enjoyment is very much more likely to select a burlesque or a comic opera than a serious play. Grant Allen's investigations over the drama, some years ago, led him to the same conclusion, and he was discouraged to find that the Oxford professor who came to town and went to the play was usually more likely to select the gaiety than the Lyceum as his goal. This idea of the function of the theater is quite as firmly rooted here as it is in England, because it seems impossible for Anglo-Saxon minds to regard the institution as possessed of any other purpose than to amuse. Discussion of plays with persons thoughtful and learned in other particulars leads usually to utter confusion when enlightened or discriminating opinion is expected. What are regarded as its banal and discouraging features by those who flatter themselves

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M'CLELLAN IN GERMANY.

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Say that the pupils take private instruction from Prof. Winkler, the violin teacher, nine months, at the cost of \$30 per month, he will have a bill of nearly \$300 when his two terms are ended. In the conservatory (Royal) he could get the same time, likewise the same teacher, for about one-third of the cost of private lessons.

Conservatories are a grand thing, however, and while I believe some of our American conservatories are the equals (if not superiors) of those in Germany, in many ways, yet I think an "advanced pupil"—mark the term—can do far better work studying privately with the master, who can and will take very much more interest in one than he could or would at the school, where his time is marked to the second, and he must stop on the dot whether the pupil's good will allow it or not.

Being engaged on some musical work for the German mission, I visited Leipzig a few weeks ago in the company of President Arnold Schulthess, where we went to perfect arrangements for the printing of some music for the use of this mission. I was much surprised at the scarcity of concerts in this place, the opera house alone giving musical performances. We heard a performance of "Don Juan" (Mozart), and while I must say it was very well done, it did not approach the standards of Dresden or Berlin opera. The same two nights that I spent at the most famous music center of the globe (once so reputed) we had, according to the papers, two operas and six or eight concerts of good quality in Berlin, one being the orchestral concert given regularly Sundays, Tuesdays and Wednesdays by the Philharmonic orchestra. I had always expected so much in Leipzig, that the disappointment was keen for that reason. But the celebrated "Gewandhaus" concerts, conducted by Nikisch, who resides in Leipzig, are among the very best given, and I was sorry to come too late to hear this great body. The famous old conservatory over which that grand master, Carl Reinecke, presides, was an interesting sight, and especially so because this is the institution where my brother musician, Prof. Anton H. Lang, of the B. Y. Academy (who is one of the best choral conductors and musicians Utah has produced), graduated. The statue of Mendelssohn, the old Thomas church and Augusta Place were other reminders of Leipzig's glorious past. The boy choir in the old church is one of the best features of musical Germany. Among others, I met a freak in Leipzig who claims he is studying in the conservatory. I doubt it very much. He plays the piano like a blacksmith, saws the violin, which is his instrument, equally as well as dozens of pupils do at home, and he had actually cut the first ten or fifteen pages of his "harmony" book (he had 150 more to cut), and was earnestly perusing the orchestral score (!) to the "Magic Flute." Mozart's immortal opera. He informed me that he was thinking of coming to America next summer and wished to know the prospects. He would do well to stay in Europe for about fifty years, and then possibly we would receive him in the States. You know, some of these foreigners think that we have no music worth mentioning in America. We met Chas. Jeppeson and W. A. Kerr, who are missionaries in this large city. It was a pleasure to chat with them from Utah.

Of special interest was the large printing house of C. G. Roeder, where 900 men are employed—ruling and engraving music. This firm does the engraving of the Peters' edition and is one of the largest concerns in the world. The manager, Mr. Neumann, was very courteous to Prof. Schulthess and myself, and we enjoyed the experience of witnessing the colossal workings of this establishment and the nearly perfect creations which come from the presses. Thirty-five bookkeepers are employed, and I noticed, in the shipping rooms, boxes of music for Schirmer of New York, Lyon & Healy of Chicago, and firms in London, Australia and Mexico.

In my next letter I will tell you of Berlin musical events, and also opinions I have received on Prof. C. F. Stayner's compositions, several of which I was honored to receive from him and which I distributed among musicians. The Utah man has written some superb piano works and it gives unalloyed pleasure to be able to conscientiously say so.

Congratulations "ganz herzlich" from across the sea to Prof. Thomas Radcliffe, a master to whom I doff my hat with feelings of reverence. You may travel a long time before you will find Prof. Radcliffe's equal, especially as organist. The Utah students here were all delighted to read the reports

that they know most about a play, delight those whose taste would never be at fault in any other question of art. No such mistakes—if they are to be called mistakes—would ever be made concerning the artistic value of a picture or a book. But the stage is not deserving of the serious consideration that would be given by all cultivated thinkers to the two other arts.—Lawrence Reamer, in Harper's Weekly.

They say you have a scrap book, fair Maxine. More bizarre than any chap book, dear Maxine. Full of songs and roundelays. That were written in your praise, For in truth you're quite the craze, dear Maxine.

You have set my heart on fire, dear Maxine. But there are others who are prior fair Maxine. Else till now I'd not have tarried. But the fact is—I am married—dear Maxine.

Ten years ago there were nine large circuses and menageries on the road in this country, all high-priced ones. Today there are but two, namely, Forepaugh-Sells and the Ringling Brothers. Nine years ago there were nine large minstrel shows on the road playing to high prices. Today there are but two, Primrose & Dockstader having transferred their minstrel company from opera houses to a tent, in which they are now touring the southern country. Judging from adverse criticism along the line by the press, the transition has not been a pleasant one for the minstrel managers, nor has it been acceptable to the public. One paper devotes half a column to the fake features introduced, the highway robbery practiced in the sale of reserved seats, the peanuts, the lemonade, etc.

MUSIC NOTES.

Rumor has it that Lulu Glaser will not remain a member of Francis Wilson's company next season.

Strauss and his orchestra have not yet been booked for this city, though they appear in San Francisco.

The pianoforte recital by the students of Miss Mary Olive Gray, occurs at the First Congregational church on Monday evening next.

Edward Strauss and his famous Vienna Orchestra began their European tour, previous to sailing for