



Last night saw the wind up of the Madeleine season, and the wind up of the Home Opera company for at least a long season to come. The performance was the twelfth which the company has given and on the whole the best. The house was handsomely filled, the foot-ball teams and their admirers furnishing a big contingent, and the High school boys making the welkin ring with their yells as the Salt Lake and Denver colors appeared on the stage. The performers were on their mettle and there was hardly a break; the applause was heartier than ever, and the notable numbers—Mr. Goddard's solo, Mr. Graham's song, Miss Savage's aria, Mr. Spencer and Miss Cooper's duet, and Mr. Spencer's song concerning the little pigs, for which he was rewarded with a bunch of flowers taken from the property room and dating back to the days of "the Nymph of the Luriburg"—were all made the most of. The finale to act 2, in which the chorus does such beautiful work—altogether the best musical work of the opera—went in noble style. Mr. Fyfe's thanks, part was earnestly done. Miss Fyfe was easier and better throughout than she has been, and was made the recipient of some handsome flowers by the members of the chorus. Mr. Campbell and Miss Barrow lent lively support. Madeleine is now to be banded up and sent back to her owners in New York, but she will long be remembered as one of the merriest and most tuneful achievements of the home company.

The old folks committee, which arranged the recent performance of Madeleine, received a very handsome letter from the Witmark Music Library, agents of Mr. Edwards, the composer, and Mr. Slang, the librettist of the opera, tendering the free use of the opera for the afternoon of Monday last in the name of the owners and wishing the affair every success. In view of the fact that Madeleine is one of the hardest operas possible to get hold of on any terms, and that the amateurs have to pay a stiff royalty for the use of it, the old folks committee rightly feel that the Witmark Music Library did a very handsome thing for their organization.

The theater remains closed until next Thursday and Friday evenings, when Mile Fifi holds the boards. This lively comedy comes with the stamp of a long New York run upon it, and the management announce that it is to be



rendered here by a strong New York company, headed by Miss Pearl Evelyn, Lottie Mortimer, Edward Ables and R. T. Williams. Mile Fifi is a lively French farce, but there is said to be a strong vein of tender sentiment running through it; the piece is on the order of "Because She Loved Him So."

Mr. Mulvey announces two attractions for next week, the first being "A Romance of Concoction," for three nights opening Monday, Tuesday, and Wednesday. The company is composed of the same cast that has played the large Eastern cities with such success, and includes such old time favorites as Gus Bruno, John E. Baker, Verdie Mansfield, Louis Lynn, Al. C. Lawrence, Nina Bertolini, Palmer sisters, and Gertrude Grey, together with a score of "handsome and accomplished" young ladies of the corps de ballet.

The lamentable death of Oscar Eliaison renders anything pertaining to himself or his company of especial interest at this time. Mr. Clarence Serace has just received a letter from Frank Eliaison dated Sidney, Oct. 23rd, in which the following reference is made to M. B. Curtis: "Curtis has again been brought up standing at Christ church, New Zealand. After his failure in Sidney he re-organized half the company and went out on the road again; he did not make much over salaries and expenses in the North Island, but did big business in the South. But Curtis, instead of paying his salaries, tried to 'light out' and was arrested in the act of boarding a boat to leave the country. He was taken to Christ church and compelled to forfeit his right to his company and to his scenery. I understand that the company, after missing several performances, are again sailing out under some one else."

Mr. Eliaison confirms the news of the very handsome business enjoyed by his brother Ocar, and said in fact that they were the only company which seemed to be making any money at all, the preceding hard luck following even such organizations as the "Hoyt's Stars" in New York. Mr. Eliaison said he had had the pleasure of meeting Hugh J. Ward and Viola Pratt Gillette, who were both members of that company.

When Edwin Mayo appeared here last season in his father's dramatization of Mark Twain's "Pudd'nhead Wilson"

there was evidence of approval from the start, but before the end of the second act every one in the audience was on excellent terms with the "Pudd'nhead" and the other quaint Missouri folks. Mr. Mayo brings out the exquisite flavor of the humor of the author in "Pudd'nhead Wilson," and the real character walks the stage in the person of the effusive country lawyer, who with shrewd but sweet philosophy convinces his innocent village neighbors of his wisdom, only after twenty-three years the butt of their good natured ridicule. Mr. Mayo's support is excellent and his return to the Salt Lake Theater this month will no doubt be greeted with crowded houses.

New York, Nov. 27th, 1899.—Everyone in New York, that is, every one who takes an interest in dramatic affairs, is holding his or her breath over the production of Ben Hur on Wednesday night. Everything else is forgotten in the talk over that event, and before this reaches the "News" New York will have recorded its verdict of failure or success on the big venture, and perhaps the dispatches will have told you all about it before this appears in print. The cast is going to be a beautiful one, headed by Ed. Morgan in the title role. Morgan is the actor whom Salt Lake went wild over in Henry Miller's production of "The Liars" last summer. Most people at that time feeling that Morgan's acting rose to a height which rather cast friend Miller in the shade. What he will do with a role like that, Ben Hur can not as yet be told, but all his friends expect wonderful things of his delineation.

The Metropolitan Opera company still lingers on the road and the New York opening will not take place until the middle of December. Everyone in musical circles here is amazed to read that the great company of singers is meeting with something of a frost in Chicago, where the prices were reduced to \$3.50 against \$5 for the same grade of seats in St. Louis. The season thus far in Chicago has been of a frosty order, and that despite the fact that there have been several "all star" performances of the Huguenots, with Nordica, Piancon, DeReszke and others in the cast. No one seems to be able to assign a reason for this wonderful change of heart on the part of the Chicago public, and the papers there have been printing long editorials on the question endeavoring to explain what the matter is. Mr. Grau himself, despite the fact that the Chicago season has caused a terrible drain on his pocket, views the matter philosophically. He talked to a newspaper man the other evening in the following strain:

"Doctors would inevitably disagree on that point, but he was obliged to recognize and face the existing condition. The people did not want grand opera, and therefore he could not, as a sensible business man, undertake to force it upon them. Why a city that had been his best patron, outside of New York, during the principal years of his financial disturbance in this country, should swing to the other extreme and neglect opera now that prosperity had returned was beyond his comprehension. 'The people seem to have plenty of money,' said he, 'and the decidedly rich people have come forward this season more liberally than usual to purchase boxes and season tickets, but others have not followed their lead, and consequently I must conclude that the people in general have had enough. They have seen my company perform during the last few years that it has become an old story to them, and consequently there is nothing for me to do but to give them a rest. When a merchant or manufacturer finds his market overstocked and his business stagnant he shuts down or tries a new market, and that is what I shall be obliged to do. I cannot afford to bring an expensive opera company to Chicago unless my musical goods are wanted.'"

Camille D'Arville, who made so great a success of Madeleine, which I see you are having in Salt Lake, has dropped comedy opera and jumped over to San Francisco, where she will appear in vaudeville. Miss D'Arville said that the reason she had left the comic opera stage was, that there was no money in it, and that the average comedy opera manager was without financial backing. She added that as soon as she found a manager who had money and was willing to pay her a living salary, she would go back to the operatic stage. She has received several flattering offers from Europe and it is not unlikely that she will appear in Madeleine in Berlin and Vienna next season. Next to Lillian Russell I don't know of a light opera singer who is stronger with the public than Camille D'Arville. By the way, why don't you Salt Lake amateurs capture her on her return visit?

The only other item of news during the week is that Daly's old theater is to be the future home of the Lyceum company, which is hereafter to be known as The Daniel Frohman Stock company. The first play by the new company will be "The Manoeuvres of Jane."

X. Y. Z.

THEATER GOSSIP.

Oliver Cromwell is to appear in three plays in London this season.

Mme. Modjeska is going to produce "King John" in New York this season.

Jeffreys Lewis and Florence Rockwell were engaged by Stuart Robson for important parts in "Oliver Goldsmith."

The announcement comes from New York that Kate Claxton is arranging to return to the stage, and will soon inaugurate a starring tour in her old success, "The Two Orphans."

Ben Hur had a wonderful production in New York Wednesday night, but it is hard to tell from the dispatches whether or not its success was of the character that will be lasting.

Mr. Joseph Jefferson closed his limited fall season last night, after a big week in St. Louis, and will soon be off for his plantation in Louisiana, or for St. Augustine, Fla., where he puts in his winters fishing.

Owing to delays in the settlement of the late Augustin Daly's estate it is said that Miss Ada Rehan will not be seen upon the stage this season. It had been announced that she would undertake a short tour.

The first play witnessed by Ellen Terry after her arrival in New York was "Becky Sharp." It is said that Miss Terry spoke with enthusiasm of the play and its production, but with greater enthusiasm of Mrs. Fiske as Becky.

It is estimated that with the cancellations of Mark Carter's engagement in Columbus, Pittsburg and Cincinnati, that the actress was forced to abandon her share in receipts that would have surpassed \$25,000. Rather a costly sore throat!

James K. Hackett is to be the lucky chap to present "Richard Carvel" to

American audiences. It will be this rising young star's next effort. Mr. Hackett's starring career, by the way, seems to be limited to dramatizations of popular novels.

Charles Coghlan, who recently died in Texas, was brother of Rose Coghlan and author of "Joe-lynn" and "The Royal Box." He was an actor of rare experience, and is said to have been one of the best Henry's in Diplomacy who ever played the part.

Julia Arthur is in a peck of trouble. She discharged her manager for giving a pass to the people who occupied the box that night she rang down the curtain. He has sued her for \$1,500, balance of salary for the season. Mrs. Burnett and Stephen Townsend are suing her for royalties on fifty performances of "A Lady of Quality," which their contract called for and she did not give.

Last week Blanche Walsh and Melbourne MacDowell played an engagement at the Grand opera house in Brooklyn, presenting "La Tosca," "Edmonda" and "Fedora" to the largest audiences of the season at that theater. After the opening night the rush was so great that the orchestra had to be taken out—and even that did not provide seats enough for all who wished to see Miss Walsh and Mr. MacDowell. Hundreds of people were unable to get into the theater at the last four performances.

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Miss Mary Young, Mr. H. S. Ensign, Miss Besse Edmunds and Miss Ruth Wilson will sing in the Joint Mutual program in the Eighteenth ward tomorrow night. Mr. A. C. Morris will accompany Miss Young on the harp.

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