



All eyes in the east are now on the meteoric tour of the "all star" Romeo and Juliet company, headed by Eleanor Robson. It is this company, as Salt Lakeers are aware, that Ada Dwyer Russell is associated with, and it was to meet her, as well as to see the big stellar aggregation, that Gov. Wells and wife remained over in St. Louis. The governor himself is an old time Thespian and a worshiper of Shakespeare, and few critics are better able than he to record judgment on the merits or demerits of a Shakespearian presentation. Asked as to how he regarded the "all star" production, he said:

"It was interesting, of course, and from the staging standpoint, wonderful. I think I never saw a production in which greater attention was paid to small details. For instance, in the quarrel scene between the Montagues and the Capulets, there must have been a hundred people on the stage, and the scenery and costumes were of the most gorgeous order. To me, however, the individual achievements of the actors were disappointing. Miss Robson is very sweet in her style, but her Juliet is not to be mentioned with Julia Marlowe's. Mr. Bellows is no doubt a classical Romeo, but Romeo rendered with English accent and mannerisms—almost an Irvingesque style—a Romeo too, no longer young—could not appeal to me. I had expected great things from Eben Plympton's Mercutio. Plympton, you know, was one of Salt Lake's idols a quarter of a century ago, when he played Lord Travers to Effie Ellsler's Hazel Kirke—but he has grown stout, and his rendition of the famous speeches to me seemed to fall short. The lesser parts were in strong hands, and Mrs. Russell, as Juliet's mother, was as good as the best of them."

Regarding the financial part of the "all star" enterprise, Gov. Wells said in St. Louis, the business was painfully small. As Nance O'Neill held the night dates at the principal theater, the Romeo and Juliet company had to give their two St. Louis performances as matinees, and the attendance was simply awful. It was reported that the venture was behind \$55,000 up to date, but the New York engagement, it was hoped, would put them even.

Nance O'Neill was faring but little better at night, and she and McKee Rankin had decided to accept a summer engagement in San Francisco, when Miss O'Neill would make a decided departure for her, and essay the role of Juliet. She told Gov. Wells that she had never yet played the part, but that she looked forward to the experience with anticipations of the most genuine pleasure.

The Warde company will open their third week at the Grand on Monday, when they will present "East Lynne" for the entire week.

This will be quite a departure from the style of plays they have been offering, but inasmuch as the company is composed of experienced actors there is no doubt the performances will be highly enjoyable.

"East Lynne" is one of those exceptional plays that never fails to appeal to all classes and in some respects is the most popular drama ever written.

The novel of "East Lynne" was written by Mrs. Henry Wood about 1858, and met with immediate success. The book had little or no literary merit, but the story was so full of human interest that it won popular approval at its first appearance.

The first dramatization was made by Clifton Taylour, in 1865, and had its first presentation on any stage at the Boston Museum, which historic old play house is, by the way, to be torn down this summer to make way for a large business building.

Many actors who appeared in the original casts of "East Lynne" afterward came into prominence.

The original Lady Isabelle of the Boston Museum cast was Miss Kate Denin, who married John Wilson, who was also in the cast, playing Archibald Carlyle. In later years Miss Denin became famous as Kate Denin Wilson.

In 1867, "East Lynne" was next produced at the Continental Theater, Boston, with Lucille Weston in the leading role, supported by Mr. W. J. Le Moine as Lord Mount Severn and Barton Hill as Sir Francis Levison. Again the play was given in 1869, with Mrs. D. P. Hovvers as Lady Isabelle and Mr. Charles Thorne as Archibald Carlyle.

At the Grand next week, Mr. Herman will play Sir Francis Levison, a character he has appeared in many times during his stock days. Mr. John Tyrell is cast for Archibald Carlyle, and Lady Isabelle will be in the competent keeping of Miss Anna Roberts.

A new acquisition to this already strong organization is Miss Leila Davis, who will assume the difficult role of Cornelia Carlyle. Miss Davis is a Salt Lake girl, who went into the profession about five years ago.

Not since John T. Raymond's embodiment of Col. Sellers, has there been a more perfect transfer of a humorous character from a book to the stage. This is the David Harum which Mr. William H. Crane has been presenting throughout the past three years, and in which he is to be seen at the Salt Lake Theater next Thursday, Friday and Saturday nights and at a Saturday matinee.

The play in which the character is set is, as every one knows, a dramatization of Westcott's book, and in it is a vasty interesting; but it is in the subtle revelation of the vulgar old horse-trading banker of an up-state village, with the small wart on his face and the large heart in his breast, with whom, as described in Mr. Westcott's book, millions have made themselves acquainted, that the comedy scores the strongest. Mr. Crane's make-up alone is a genuine artistic achievement. The clean-shaven, red face, the red and gray hair that frames the crown of the head, the thick nose, the small, shrewd eyes, the heavy square jaw, the mole near the firm-lipped mouth, grouping at the corners, even the weather-beaten appearance and coloring of a man who has lived an out of door life—all are faithfully and minutely reproduced, so that no labeling is re-

quired for every reader of "David Harum" to recognize the moment the figure is seen on the stage, that here is the old schemer himself, veritably in the flesh.

Mr. Crane's portrayal of Harum is said to be absolutely the best thing this artistic actor has ever shown the public.

Harry Corson Clarke and Manager Myers of the Salt Palace have been sparring during the past week on the question of a summer engagement at the Salt Palace theater. They did not come to terms, however, hence Mr. Clarke, after his performance tonight will leave us for the Colorado circuit.

Seated in an easy chair at the Wilson hotel yesterday, the genial comedian was found brimming over with praise for Salt Lake, and with reminiscences of his early experiences here.

"It seems like getting back home again," he said, in response to a query from the "News" reporter, "I was first here, you know, in 1895, when the Grand theater opened. I was with the Frawley company then, and we had a great time together. When 'Tim' and I meet we often laugh over

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Lyons." "The Taming of Helen," and other plays here, early in that month.

The Salt Lake friends of Madge Carr Cook will be pleased to know that that actress has been engaged by Liebler & Company to play the role of Mrs. Wiggs in the dramatization of "Mrs. Wiggs of the Cabbage Patch," which is to be produced early next season. The dramatization includes the principal characters and part of the plot of Mrs. Rice's later story, "Lovey Mary." Mrs. Cook has been with Amelia Bingham some long time past, though whether or not she will come with her to Salt Lake next month is as yet unknown.

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ARTHUR PEDERSEN,

The Boy Violinist Who is Winning a Name for Himself in Salt Lake Musical Circles.

Arthur Pedersen first attracted attention as violinist when five years old, when he stood on a chair in the Tabernacle and carried his audience away with his wonderful music. Much of the marvelous in his work is of course attributable to his youth. And though but fifteen years of age, his rendition of the "12th Air Variet" at the concert last Monday evening entitled him to rank with the best violinists in this city of excellent musicians. Although known only as a violinist his execution on the piano is almost equally meritorious. His eminence should be ascribed rather to temperament than genius. He works hard and conscientiously to attain his excellence and carries his honors with great modesty. His playing at the school concert in the Tabernacle on Monday night was a notable performance; in fact the young man's progress has been so remarkable that he deserves to play on a \$1,500 or \$2,000 Strad instead of the \$200 instrument he now has. A noticeable fact about Arthur Pedersen is that he is not only a musician, but a most promising electrician, who stands at the head of his classes at All Hallows college. With so well rounded capabilities, the young man should some day attain to high planes in the arts and sciences.

"The Taming of the Shrew," with Miss Rehan as Katherine and Mr. Skinner as Petruchio, "The Merchant of Venice," with Miss Rehan as Portia and Mr. Skinner as Shylock, and "School for Scandal," in which Mr. Skinner will be the Charles Surface and Miss Rehan the Lady Teague.

The costumes and scenery of the Augustin Daly production of the plays, which are now the property of Miss Rehan, having been left to her by Mr. Daly, will be used.

Miss Amelia Bingham's western tour begins at the Grand Opera House, in Cincinnati, on Monday, May 18, where she plays a limited engagement of one week.

On May 24, she begins a two weeks engagement at the Olympic Theater in St. Louis, followed by three nights, June 8, 9, and 10 at the W. H. Wood theater, Kansas City. Then comes one night June 11, at the Tootle theater, Omaha. On June 15, the actress manager begins a week's engagement at the Taber Grand, Denver. The next week is divided between Colorado Springs on June 22, Pueblo, on June 23, and Salt Lake City on June 25, 26 and 27.

Miss Bingham will present a specially selected company in her repertoire of New York success that includes "The Climbers" and "The Frisky Mrs. Johnson" by Clyde Fitch and "A Modern Magdalen" by Haddon Chambers.

Prof. Radcliff was much embarrassed at last Sunday night's concert by having forgotten his glasses, which made rapid reading and registration at times uncertain, for he is quite near sighted.

Copies of the Paris Figaro and the Paris edition of the New York Herald received at the office of the "News" contain complimentary notices of the recent performance in Paris of Sousa's band. The Figaro particularly speaks of the organization in the highest terms, and the band seems to have become a favorite among the critical music lovers of the French capital.

The local piano trade is looking up, and dealers are shipping out of town as well as selling in town. Several say that the best grovers are buying pianos and organs and giving their notes due November 1, when they get the money for their crops. Collections are reported as improving.

There is a good market in this section for mechanical piano players. There is this to be said of this interesting device, it will give a knowledge of music from a purely intellectual standpoint which ought to be of value, even if the actual finger performance is not in any way aided.

Manager Zimmerman of Held's band, calls attention to the fact that last season the band gave 15 free Sunday afternoon concerts to over 100,000 interested listeners, and he thinks that the Wednesday evening concerts the coming season ought to be quite as popular as the Sunday afternoon ones. Circulars are being sent out asking for contributions to carry on the concert scheme the ensuing season.

A number of Sallie Fisher's old operatic friends of the Salt Lake Opera company, descended upon her at her home on Sixth East street last Wednesday night. The evening was passed in reminiscences and musical renditions. Miss Fisher, Mr. Pyper, Mr. Shepherd, Mr. Spencer, and Mr. Whitney, participating.

There is much talk of the organization of a summer opera company in Salt Lake, and negotiations have been going on between Mr. Stevenson, who is writing an opera in conjunction with Prof. McClellan, and Miss Sallie Fisher. Miss Lottie Levy and other singers. Should the company be organized, it is likely that they will open in "The Geisha," but up to this time the project has not passed the preliminary stages.

Eugene Cowles, who made so great a name as basso in light opera, and who made so dire a failure at the head of his own concert company, has returned to come opera, and is to be the basso of the Fritz Scheff company next season.

Charles Emerson Cook, David Belasco's right hand man, is writing the lyrics for Reginald de Koven and Charles Klein's new opera, "Red Feather," which will be produced at the New Lyric theater early next season, with Miss Grace Van Studdiford as the star.

De Reszke-Jean de Reszke, in answering a query from Mr. Corried, it is said, replied with a demand for 20 performances at \$4,000 a performance, for an American tour.

A marked feature of the musical part of the program of the recent Masonic celebration was the fine quartet singing of Misses Emily Grimadell and Edna Dwyer, Fred Graham and Willard Squires, under the direction of Organist A. H. Peabody.

Miss Emily Catherine Jessup has been recognized in a pleasant way at Columbia college, by a temporary appointment as an assistant instructor in voice.

Musicians' Directory.

JOHN J. McCLELLAN,
Pupil of Jonas Scharwenka and Jeddlicka.
Organist at the Tabernacle.
Piano, Harmony and Pipe Organ. Studio, rooms 5-10, D. O. Calder's Sons' Co. Studio Tel. 1623-y. Res. Tel. 1941-y.

GEORGE E. SKELTON,
Teacher of Violin.
(Graduate from Trinity College, London.)
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J. A. ANDERSON,
Piano Studio
115 E. Brigham St.
Graduate of the Royal Conservatory of Music, Leipzig. Pupil of Leschetizky of Vienna.

CHAS. KENT,
Baritone.
Voice culture, coaching for the stage.
206-20 Constitution Bldg.

WILLARD E. WEIHE,
Graduate from Conservatory of Music, Berlin, Germany. Voice instruction for beginners as well as the advanced student. 229-230 Constitution Building.

MISS JANE MACKINTOSH,
Soprano.
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