

About the time John McGuire, who later rose to prominence as a manager in Butte, formed a company to go to Portland and the Sound, Mrs. Adams was engaged, and Maude went along to play child parts. Among her other roles was that of Oliver Twist, when the company were George L. Chaplin, W. J. Stuart, John Lund, and Mrs. Adams and others. In addition to Oliver Twist and "The Celebrated Case," "Pygmalion and Galatea," (Mr. Chaplin and Mrs. Adams taking the leading parts), "Macbeth," "Fairfax," "The Streets of New York," On which Maude did the

"Maude's first meeting with the Frohman brothers, Charles and Daniel, was when she was between 15 and 16. Charles Frohman had seen her play "The Paymaster" in New York, and had promised her an engagement later. Daniel Frohman offered her \$25 a week to play with Sothern in "Lord Chumley." The part called for an outlay of \$400 or \$600 on gowns, but I was so anxious to have her appear that I remember we decided to spend the ex-

Odetta's star. In "Men and Women," she was cast for her part by the authors, Belasco and De Mille. Maude was then taken out of the stock company to go as a leading lady with John Drew in a remarkable hit five days' run playing "The Million Dollar Ruffian." "Christopher Junior," "The Imprudent Young Couple," "Squire or Dames," and "Rosemary." Mr. Drew had been two years in the theatre for his benefit, and in New York produced such plays as "Broken Hearts," "The Two Orphans," "The Millionaire," which has been chosen for home theater, and this play ran about 80 nights. Others which followed were "Roméo and Juliet," "The Alchemist," "Quail Street" and "The Peasty Sister." To Jose, after the production of doctor advised a rest, and season before last, she went to Europe and Egypt where she fully regained her strength. Her next engagement was at San Francisco, where she still undertakes to sell Adams. "We shall close in the west next month and may spend sometime up and down the coast, possibly reaching Idaho, though it is not certain. I hope that later an opportunity may present itself to allow her Salt Lake friends

The Grand theater will be dark all o next week, in fact, so far as known, it curtain will not rise again until the coming of Mrs. Leslie Carter, whose appearance in Salt Lake is booked for three days beginning June 8, when she will be seen in "Du Barry." It was thought at one time that the Held con certs would continue until the close o May at least, but both the house and hand managements concluded, after casting an eye over the field, that P would be the part of wisdom to have the season end with last Sunday night' program.

Miss Ada Dwyer, says the New York Telegraph, is familiarly known to her friends as the "Salad Queen"—a name bestowed on account of her propensity for making salads out of all sorts of materials. Fish, flesh or fowl.

Mme. Rejane, during her tour in this country next season, will be seen in the following plays: "Mime, de Montansier," "Zaza," "La Passerelle," "The Marriage of Kitty," "Ma Cousine," "Divorcées," "La Course," "De Flambeau," and "La Robe Rouge."

Nance O'Neil is still holding Boston captive by the worth the citizens of the Hub and in her performances. She has recently scored great success in "Macbeth," and is now presenting the play in a version which demands the raising of the first curtain at 7:45 o'clock.

A London cable says Mme. De Navarro, once known to dramatic fame as Mary Anderson, has politely, but positively declined a request signed by Cardinal Gibbons, Bishop Potter, W. K. Vanderbilt, George J. Gould and a score of other noted Americans that she make a reading tour of the United States.

Kyrle Bellew opens his new season in "Raffles" in Denver, Colo., about the middle of August. He will journey to the Pacific coast, reaching the Columbia theater, San Francisco, on Sept. 1. Mr. Bellew will play "Raffles" during most of next season, with practically the same company as he had this year, and Salt Lake will be on his list.

Slonkiewicz's story, "By Fire and Sword," is to be dramatized by Maurice Bernhardt, assisted by a young Polish writer, for a production to be made in Paris in October. It is also stated that Sardou is to have a hand in the dramatization, probably in the nature of revision, and also that Paderewski has consented to write the incidental music for the play.

English newspapers say that Ellen Terry has made a profound impression by the pathos and tragic passion which she displays as the old Dutch fisherwoman in the English version of Heyerman's "Op Hoop van Zegen," called "The Good Hope." The piece, it is said, will be one of the chief attractions of her next London engagement.

San Francisco theatrical managers having abolished window advertising, are going to do away with bill posting. They intend to erect kiosks similar to those now in use in Paris, on which theatrical announcements can be made. If they can obtain permission from the authorities to erect these on prominent street corners they say they will do so at their own expense.

Julia Marlowe will close her season in New York on May 23. Fritz Scheff will terminate her season on the same date in St. Louis. The Rogers brothers, on June 13, Maude Adams will finish her first western tour and her season on June 18 at Stockton, Cal., and on July 15 at Helena, Mont. E. H. Sothern will end his career as a single star for at least three years.

The jewels worn by Miss Nance O'Neill in "Elizabeth, Queen of England" are said to be the identical gems which adorned Madame Ristori when the Italian tragedienne played this character at the Covent Garden, London, in 1858. Mme. Ristori bequeathed them to her niece, Mme. Marjeroni, who presented them to Miss O'Neill after seeing her performance of "Elizabeth" in Adelaide, Australia.

George C. Tyler sailed for Europe last Saturday, says the Mirror, on the Lucania to make final preparations for Eleanor Robson's debut there in Merely Mary Ann. He will then go to Paris to see Madame Refane, whom he will bring over in November. Then he will go to Florence to confer with Signor Novelli, Madame Duse and Signor Salvini about tours that he has planned for them.

David Belasco has accepted for next season Joseph Arthur's oriental drama, to be called either "Serfene," the name under which it had its English copyright performance, or "Cross and Crescent." The play has a strong religious element and the scenes are laid in India in 1666, during the reign of the Emperor Jehangire. Mr. Belasco intends to give it a production heavier and more elaborate than any play he has hitherto handled.

The English version of the great German success, "Zapfenstreich" ("Taps"), which the Shuberts are to produce early next season, will be cast with Herbert Kelcey as the old sergeant and Miss Effie Shannon in the leading female role. It is said to be probable that Robert Lorraine will have the character of the young lieutenant, Edwin Stevens that of the captain, and Max Fisman that of the humorous woman hater.

The London newspapers are beginning to direct attention to the fact that Sir Henry Irving will complete his half century upon the stage in two years' time. A suggestion has been made that a committee be appointed to make arrangements for the celebration of this event, and that a theatre be built and presented to Sir Henry as a memorial to his achievements. Doubtless Sir Henry's jubilee will be more memorable than any event in theatrical annals since the retirement of Macready, and nobody will deny that he has fairly earned whatever honors may be showered upon him.

Clara Sudermann, the wife of the celebrated dramatist, has recently come forward as the author of a play entitled "The Lazy Mary." Miss Sudermann is said to show a dramatic insight and strength equal to that displayed by her eminent husband. If that doesn't spell ruin to the Sudermann household places then old adages count for naught. "Lazy Mary" is supposed to be the daughter of a reformed demimondaine, and she falls in love with a man who chances to turn out to be her half brother. The latter finally discovers the relationship, tells the girl, and polio ends the unpleasant tangle and, equally unpleasant, play.

From the standpoint of the manager, the Ibsen drama is likely to become most popular during the coming theatrical season. Little in the way of expense is needed to give a scenery artist Ibsen presentation, the scenery required being of the commonplace order and of most commonplace order and of most commonplace order and of most commonplace order and of most commonplace order and of most commonplace order. Five or six actors and actresses of merit are sufficient to make up the cast, and inasmuch as Miss Shaw, Mrs. Fliske and the others who are devoting themselves to promoting this form of entertainment are reaping satisfactory results, it is probable that the same generally in the future.

"A remarkable play," says a Berlin correspondent of a London journal, "is being given now at the Kleines Theater. It is an adaptation from Sophocles' *Orestes* by Hugo von Hofmannsthal. The title role is filled by Fraulein Gertrud Eysende, and to her marvelous impersonation of the weird, prophetic and revengeful daughter of the murdered King Agamemnon the play owes its unique character. For an hour and a half, without a change of scenery or costume, or a single moment's absence from the dimly lighted stage, Elektra holds her audience spellbound and horror-struck by her terrible personality, and it watches with fearful interest the gradual and inevitable overtake the guilty Clytemnestra and her lover Aegisthus."

John Coleman, the old English actor, who died a short time ago, was a link

(Continued on page eighteen.)

MAUDE ADAMS IN FOUR OF HER GREATEST ROLES

"We first Maude's eighth birthday in Galveston," said Mrs. Adams, "November, 1880. It impressed itself on my mind, and I remember it as if it were a minutiae at the time, and during the play of 'Jane Eyre' the child was given a number of presents. One of the actors, who knew it was Maude's birthday, and who was in the audience, came up to the stage and added to the gifts something handsome in a box, and he was struck with consternation when he saw the child, and he was so afraid that she would not like the gift, that he showed me her presents. After that we returned to Salt Lake and Maude was placed at school before she was 8 years of age, at the Collegiate Institute, and she continued to be there until she was 13, living with her grandmother. During her school days she

Mrs. Adams, might be said to have begun in January, 1896, when we found ourselves at the Alcazar theater, San Francisco, in the performance of "Oscar's" & Stockwell. Maude played the girl's part in "Little Jack Sheppard." Another performance which is impressed on my mind is that of "Harper's" Larch, when she and Polly Stockwell, two children, were dressed up as old women and went hobbling across the stage with canes. In the same "Harper's" Larch, Maude played herself and Mrs. Stockwell, had the parts of the young women. The next engagement was with Joseph Grismer in "Monte Cristo." She gave Maude the part of a young prince in an elaborate dress, but not a line to speak. But when he saw her appearance, he said he would write in one line for her to speak. She was so nervous that she could not speak that one line, and it remained a gap between her and Mr. Grismer for a while. Then she was asked to play a girl who was playing the flower girl in Grismer's production of "Michael Strogoff," but her first really big part was in "The Tugboat of '96," when she played the "Sweetest" of the actress. While on the coast she played several parts with Gus Williams and went to southern California with Nellie Boyd, and came to Butte, taking part in the production of "The Paymaster and My

pense, I was playing in Boston that night, and I recall that Mr. A. C. Brixen of Salt Lake, who was then in New

York, telephoned me that Maude and her gowns had made a great success. Mr. Hoyt put on his 'Midnight Bell' about this time in New York, and as he had met Maude and me in San Francisco, he offered us both an engagement in that play, and Mr. Daniel Frohman kindly released Maude to allow her to accept. Mr. Hoyt offered her a five years' engagement, but Charles Frohman advised her not to sign for more than a year, so that she only remained with 'The Midnight Bell' playing the part of Dot, the school-girl, from March to July of one

tion for all the seasons following. The first season was the production of *The Sign of the Cross*, the management of Charles Frohman was in "All the Comforts of Home" at Proctor's Theater, New York. Henry Miller, M. A. Kennedy, and Ida Vernon being members of the cast. This was the beginning of the well known Frohman management, which went on for several years producing such plays as "The Lost Paradise" (which came to Salt Lake and in which Maude played the part of the consumptive work girl), "Men and Women," and "The Sign of the Cross." The company then went out in San Francisco, Maude playing the part of Dora and other members of the cast being Wm. Morris, Frederick DeBeleville, Sydney Armstrong, and

three or four plays, but her plans for the future are so uncertain that nothing definite can be said about this as

Miss Adams and her company will arrive from Denver during Monday, and will leave Salt Lake immediately after Wednesday night's performance; two weeks will be filled at the Columbia theater, San Francisco, the only play there, as here, being "The Little Minister."

The cast of "The Little Minister" company, given below, contains some notable names, especially those of Mr. Ainley, who takes the part of the minister, originally created by Robert Edson, and later played by Orrin Johnson, and Miss W. G. Jones, one of the veterans of the American stage. Mr. Ainley is New York's latest "madame idol." He was brought over from England by Mr. F. B. Brown to appear in "The Pretty Sister of Jose." Miss Anna Sims, and after the present engagement, returns at once to London to take part in "Mercy Mary Ann," with Eleanor Robson.

CAST OF CHARACTERS.

Gavin Dishart	Henry Ainley
Lord Rintoul	Eugene Jepson
Capt. Halliwell	George Irving
Lady Babbie, Lord Rintoul's daugh- ters	Maudie Adams
Felice, her maid	Margaret Gordon

turns them each into delicious salads,
to the joy of her friends.
Indeed, so clever is the actress at

transforming seemingly impossible ingredients into a salad, that whenever anything is mislaid by a member of the "Merely Mary Ann" company, Manager Tyler invariably suggests that probably Mrs. Leadbatter has made a mayonnaise of it.

Miss Dwyer's chef d'oeuvre is a salad à la Waldorf, made as follows: Take two cups celery and one part sour apples, cut both into dice and mix them together with a little suit mayonnaise; sprinkle with English walnuts chopped fine, and serve on crisp white lettuce leaves.

THEATRE GOSSIP.

Forbes Robertson is announcing in London the production of the new play, by Miss Margaret Young, called "The Edge of the Storm."

When the curtain fell on "The Bride and the Bridegroom," by Arthur Law, at the New theater, London, last week the gallery tried to start a riot or a panic. It was the most disgraceful scene witnessed in a London theater in many years. Mr. Wyndham tried to quell the row, but he was hissed, "booed" and insulted until finally he

THEATRE GOSSIP

Forbes Robertson is announcing in London the production of the new play, by Miss Margaret Young, called "The Edge of the Storm."

When the curtain fell on "The Bride and the Bridegroom," by Arthur Law, at the New theater, London, last week the gallery tried to start a riot or a panic. It was the most disgraceful scene witnessed in a London theater in many years. Mr. Wyndham tried to quell the row, but he was hissed, "booed" and insulted until finally he

expense is needed to give artistic boson presentation, the scenery required being of most commonplace order and the costumes hardly worth worrying over. Five or six actors and actresses of merit are sufficient to make up the cast, and inasmuch as Miss Shaw, Mrs. Fiske and the others who are devoting themselves to promoting this form of entertainment have reaped satisfactory results it is probable that the innovation will be followed more generally in the future.

"A remarkable play," says a Berlin correspondent of a London journal, "is being given now at the Kleines Theater. It is an adaptation from Sophocles' *Orestes* by Hugo von Hofmannsthal. The title role is filled by Fraulein Gertrud Eysende, and to her marvelous impersonation of the weird, prophetic and revengeful daughter of the murdered King Agamemnon the play owes its unique character. For an hour and a half, without a change of scenery or costume, or a single moment's absence from the dimly lighted stage, Elektra holds her audience spellbound and horror-struck by her terrible personality, and it watches with fearful interest the gradual and inevitable overtake the guilty Clytemnestra and her lover Aegisthus."

John Coleman, the old English actor, who died a short time ago, was a link

(Continued on page eighteen.)