



Tonight at the Theater the new farce, "The Miser," will be presented. The play is by Moliere and is a comedy of manners. It is a story of a miser who is so greedy for money that he is willing to sacrifice everything else. The play is a classic and is one of the best of its kind. It is a story of a miser who is so greedy for money that he is willing to sacrifice everything else. The play is a classic and is one of the best of its kind. It is a story of a miser who is so greedy for money that he is willing to sacrifice everything else.

ly. When he arrived home his mother inquired what the text was. "Many were cold, but few frozen," was his reply.

During the past two weeks Mr. E. H. Sothern has had five plays sent to him, with historical personages as the central figures. These plays are based upon the lives of Omar Khayyam, Napoleon Bonaparte, Frederick the Great, Oliver Cromwell and Sir Walter Raleigh. These, with four other historical characters that Mr. Sothern had been studying—Chaucer, King Robert of Sicily, Chatterton and King David—make a list of possible historical personages unusually notable.

New York is to be without a stock company in any of its first-class theaters next year. Daniel Frohman has decided that the first season of his new Lyceum theater will be devoted to E. H. Sothern and other popular stars, among whom will be Annie Russell. The Empire theater stock company, which has existed ever since the theater was opened, will go out of existence after the present year. When the newly



SCENE FROM THE LAST ACT OF "CORIOLANUS"

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decorated theater is opened next fall, it will be with Maude Adams in a new play. John Drew will follow her, and after that engagement Margaret Anglin will be the star. Mr. Frohman was under contract to make Charles Richman a star. He paid a large forfeit to be released. Mr. Richman and Miss Anglin have been co-stars of the Empire stock company on its travels for three years. Mr. Frohman has decided that public taste has not changed so that only stars are acceptable to the public.

thought that Mrs. Carter's business with "Du Barry" in Boston and Philadelphia could not possibly be equalled, for she played to over \$100,000 during her eight weeks at the Hub, and had averaged \$15,000 for each of her six weeks in the Quaker City, or \$90,000 for the complete engagement. Chicago, however, will certainly equal, if not actually surpass, these almost incredible figures. David Belasco has received a wire from Manager Davis of the Illinois theater, saying that Mrs. Carter's engagement will be the greatest theatrical event in the history of Chicago. For the boxoffice sale in advance of her first appearance as Du Barry next Tuesday, many thousands ahead of any record ever known in that city.

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De Wolf Hopper announces he will pay \$5,000 for a new comic opera, half to go to the composer and half to the librettist.

"Mrs. Wiggins of the Cabbage Patch" has been secured for dramatization by Liebler & Co. It will probably be seen next fall.

Harry Corson Clarke is obtaining a good deal of advertising for his traveling stock company, which is making decided success in Seattle.

The San Francisco Dramatic Review contains a speaking likeness of Prof. Evan Stephens, with an account of how he conducts his big choir.

Nance O'Neill's return visit to Salt Lake opens on Wednesday evening, April 8. Without doubt she will have one of the royal welcomes of the season.

The lady members of the Tabernacle choir are being treated to bunches of California violets from a great bundle brought home by Prof. Stephens from the land of spring flowers.

A version of Tolstoy's "Resurrection" will be seen at the Grand on April 16. This is the play in which Blanche Walsh and Joseph Haworth are creating a sensation in New York.

Madame Schumann-Heink has just been notified that she has been appointed an honorary member of the committee which will unveil the Richard Wagner monument. The ceremony will take place next October in Berlin.

Collections in the music trade are reported by some houses as very unsatisfactory, although the cause of the same is said to be purely local. Other houses, however, have no particular complaint, so that it seems to be largely a question of how sales are made.

New styles of cabinet music boxes have been introduced into the local market, but dealers say they prove slow sellers. However, the instruments are elegant affairs, and make a handsome ornament in the sitting room, even if not used for musical purposes.

The company rendering "Our New Minister," which comes to Salt Lake next week, includes as a leading member, Miss Ethel Brooke Ferguson, formerly of this city. Miss Ferguson has not resided here for a number of years, but she and her mother, Mrs. Dr. Ferguson, are very well known people some time back.

Local musicians and music lovers will be interested in several items in "Janet's" New York letter, contained in another column, especially that part referring to the vocal teacher, Miss von Klenner, who now has three promising Utah vocalists under her care, Miss Ferrin, Miss Clark, and Miss Strang.

Tchaikovsky has at last become the fashion in Vienna, and observers are

nothing at the same time a waning of the Brahms cult. Speaking of Robert Fuchs (one of the Brahms disciples), Robert Hirschfeld says that since Brahms, the main stem, has fallen, the creepers that surrounded him are gradually being ignored, and the paths of modern musical development leave them behind.

Mrs. Leslie Carter objected to several brass instruments in the orchestra of the Broad street theater, Philadelphia, and insisted upon the retirement of the musicians playing the same. There was quite a controversy, but Mrs. Carter won, as she was backed up by Mr. Belasco. Mrs. Carter contended that the horns jarred on her nerves.

It is a curious fact, that the two big benefits soon to be given in New York should be for A. M. Palmer and Clara Morris. It was under the management of Mr. Palmer that Miss Morris first became a star—in Sardou's "Miss Maudslayi." What was in 1878. Both have since made large fortunes and lost them.

Herr Hilzer has just received a \$100 cornet from Beuscher of Elkhart, Ind. The instrument is noticeable for the reduction in the number of crooks, and the simplicity of the instrument generally. By the use of appropriate slides, the cornet is changed from B flat to A in both concert and international pitch, so that the use of an A shank is avoided. It is silver plated, and of fine tone.

So pleased was the committee of the Pittsburgh Elstisodoff with the criticisms and decisions of Prof. William Amadoc at the last Christmas festival that it ordered him again by making him one of the adjudicators of the National Elstisodoff, which is to be held in the great manufacturing city on Memorial Day. In prizes and general scope, this May 20th Elstisodoff is the "biggest" since the World's Fair Elstisodoff. Prof. Amadoc would like Utah to send a choir or party of singers and show those old time Elstisodoffists "something."

It is said that the dividend the L. D. S. University boys will declare as a result of the Colorado club's visit will be the Irish persuasion. Our amateur musicians will have to learn the lesson that our professionals long since did by bitter experience, that Salt Lake is one of the worst concert towns in the west, and that only concerts and testimonials which are sold out by subscription in advance, are the ones that will yield any profit.

Prof. Arthur Shepherd and his bride are expected back from their wedding tour today. Next week Mr. Shepherd will resume the baton over the Theater orchestra, and it is to be hoped, will revive the talk of one more symphony orchestra concert before the season closes. During his absence in the east the orchestra has been very capably presided over by Willard Youngdale, who has rendered a number of selections, which have made specially pleasant impressions on the audience.

THEATER GOSSIP.

Mr. Elder and her company in "The Knight in the Panther's Skin" will be seen at the Grand on April 16. This is the play in which Blanche Walsh and Joseph Haworth are creating a sensation in New York.

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There is one species of fraud that sheet music dealers are learning to guard against, and that is the borrowing of music for a day or two by prospective purchasers, to see if they like it before finally buying. In that way, a dealer's stock of popular music is gradually being depleted, and he is left with a circulating library, from which he gains no benefit, but rather injury, for it affects the sale of sheet music, and he receives no return for the loaning out of so many pieces. One dealer has out a sign, "No music exchanged 24 hours after purchase, and no exchange in any event of 10 cent music."

If sheet music publishers could hear some of the exclamations of disgust and disappointment from Salt Lake purveyors of calling for popular songs, they would take heed to themselves and make a needed change. For instance a lady calls for a certain song she has heard and which strikes her fancy. She opens the music as the ubiquitous clerk hands her a copy, and looks at the key. "Oh isn't this horrid!" is the quick comment. "Just see, it's written in the key of D flat. What possessed the arranger to put it in five flats? I don't want the piece." Sousa understood this pretty well, for he has written all of his marches in keys that do not require much erudition for their performance.

Following are the participants in the Cantata of "Patience. Pardon and Peace," to be given tomorrow evening, in the First Presbyterian church:

Soloists—Mrs. A. G. Andrews, Miss Lillian Turner, Miss Isabel Squire, Miss Edna D. Davis, Miss Edith Ellerbeck, Cantor—Miss Edna G. Miller, Miss Alice B. Foote, Miss Ruth Paul, Mrs. Herbert B. Brown.

Tenors—Fred Graham, Harry Knowles, S. A. Abbott, A. S. Cates.

Basses—George E. Curtis, P. C. Stephens, G. B. Sweeney, A. G. Andrews, Frank G. White.

George E. Skelton, first violin. Albert Blohm, second violin. Harry Green, viola. C. S. Carrington, violoncello. Miss Maude Thorne, organist. Mrs. A. G. Andrews, director.

Miss Nora Gleason, organist of St. Mary's cathedral, is preparing an unusually fine program for Easter Sunday, April 12, and a departure from customary procedure will be taken in the appearance of the full choir Easter Sunday night, as well as at the 11 a. m. mass. The Easter music will include the ever popular "Gloria" from Mozart's 12th Mass, Cimmerosa's Military Mass, made up of choice compositions of his own arranging, Rose's "The Fluted Vespers," and other selections. The choir will have 50 voices. Miss Gleason is an enthusiastic and conscientious musician, and under her intelligent direction the music at St. Mary's cathedral has been brought to a high standard. She seems to be a tireless worker.

There is a present and lamentable disposition in our newspapers to welcome the coming of the parting guest. In his ascension Heinrich Corried is hailed, in his descent Maurice Grau is neglected. But yesterday Grau might have stood before the world, today there's none so poor as will remember him. It is an ill humor of our public, which is tickle and transfers its affections easily from the falling to the rising star. Thus Ada Rehan after 20 years of triumph at Daly's, was forgotten. Thus Helena Modjeska. Thus Georgia Cayvan. Thus Palmer, once the champion of every actor of Nordic descent and in poverty. Before Maurice Grau disappears from the scene which long his genius dominated, it is well to play some tribute to him. Grau is a great man. He has given the best performances that grand opera has ever known. He has rescued this speculation from the bankruptcy that formerly attended it. He has assembled in one company the greatest of singers and after paying the salaries they asked he made money out of them. Maurice Grau began life as a program boy. He reached an eminence in operatic management never before attained by any other manager. He rescued opera from the disaster into which it had fallen by the bankruptcy of Abbeys, Schoeffel and Grau. He paid all his debts dollar for dollar, incurred in that disaster. He imported and established the repertory of Nordic actors—Sembrich, Jean and Edmond de Reszke, Gadski, Schumann-Heink, Scotti, Alvarez, Dippel, Campanari, Suzanne Adams, Van Rooy, Van Rych, Saleza and De Marchi. He made even Wagner declare a dividend. During the Stanton regime, the stockholders were called upon to pay a deficit of over \$70,000. Grau never has levied an assessment on the Metropolitan stockholders. Since he assumed the management of our opera it has been self-supporting. Maurice Grau is a manager of extraordinary genius, and it is by no means pleasing to observe that the papers which lately lauded this impresario to the skies have now forgotten him in their applause for his successors.

CONRIED'S DEATH.

How about Corried? He has succumbed to Sembrich and engaged her

for next season, also Scotti, also Campanari, also Schumann-Heink. Meanwhile, he has not engaged Nordica or Eames, our famous prima donnas, and in their separate fields incomparable Gadski, the greatest of the younger prima donnas, is not engaged. However, it may turn out all right. The Metropolitan stockholders have instructed Corried to spend \$100,000 on needed improvements to the stage and electric lighting of the Metropolitan and notified him that all the profits of next season are to be devoted to the advancement of Corried. He is a man of brain and ambition. He has succeeded at the Irving Place and probably he will prosper at the Metropolitan. It was thought that he would appoint his closest rival for the management, Walter Damrosch, to the conductor's chair; but he has engaged Herz. This means good music in the orchestra at least. With Corried's taste, skill, experience, and money we should have a brilliant season next winter. Quin Sabo?

MARVELOUS LILLIAN RUSSELL.

The most surprising player in town is Lillian Russell. During the last three years her value in the vaudeville performance of Weber and Fields, except in the matter of her personal beauty, has not been apparent; yet she has secured another engagement from these managers at a salary of \$12,000 a week. Lillian has been on the stage for 22 years, yet no other performer can rival her beauty or prosperity. At the age of 18 she went into the chorus of variety at Tony Pastor's theater. Her salary was \$15 a week. The conductor of the orchestra married her. His name was More, but there was luck in odd numbers. Unhappy marital fate pursued Lillian. After absorbing all the melodic lore of her third husband she discarded him also. Thus, by her three marriages, Miss Russell successively advanced herself in art until she attained a position in comic opera that

never has been reached by any other prima donna. Lulu Glaser and her companion stars in light music think themselves lucky to earn \$500 a week, while Lillian Russell, long after she has abandoned comic opera, still commands a salary in four figures. It is said that one of our Wall street magnates has offered Lillian a dowry of one million dollars if she will marry him. It is so whispered that she has taken a fourth husband in the person of a copper millionaire. However these things may be it remains undisputed that no stage performer ever had the prosperity of Lillian Russell.

During the last two decades she has earned nearly a million dollars. After 22 years in theatrical service she still remains the one incomparable beauty of the stage, and at 40 she has more admirers than she found at 20. Her new contract with Weber & Fields lasts for three years, during which period, for singing a few lines in vaudeville, she will earn more money than is paid to the president of the United States.

POOR JOHN ROGERS.

John R. Rogers, who used to sign himself "Yours Merriely," signs thus no more—but rather "Yours gloomily." The manager of Miami Beach, Fla., has incurred the displeasure of the Octopus, which he avers in a legal complaint, claiming him into Bellevue to have his sanity studied by doctors. In consequence of this treatment, Mr. Rogers says he suffered great anguish of mind and lost many valuable contracts, and so he brings suit to recover damages to the amount of \$260,000. It is well; because if the Theatre Trust be allowed to put into a mad house all the folk who incur its censure, your correspondent in future must write from a padded cell in Bloomingdale. However, if Mr. Rogers wins his case the Wurm can borrow the \$200,000 from David Belasco, who is fast becoming a millionaire. From Mrs. Carter alone he is making a fortune. On one occasion A. M. Palmer refused to employ this actress at \$50 a week; yet during her six weeks' engagement in Philadelphia, ending last Saturday night, she took in over \$100,000. Although the engagement ran into Lent, it is said every seat in the theater was sold for every performance during the six weeks of the run, and the gross receipts were \$101,465. For the first week the receipts were \$17,245, second, \$15,329, third, \$18,125, fourth and the first in Lent \$14,788, fifth, \$15,911, and sixth, \$19,434. David Belasco has money to burn, also, to kind. Even if John R. Rogers becomes, by the verdict in the suit "Merriely Yours" once more, the Wurm can borrow and escape bankruptcy.

HILLARY BELL.

## Hillary Bell's Letter.

How Brady Starred His Wife—"Pretty Peggy"—New York Says Goodbye to Grand Opera Season—Marvelous Lillian Russell.

Special Correspondence.

New York, March 25.—That versatile, industrious manager, W. A. Brady, came to town on Monday night, bringing his comely wife and a new play. A more heroic husband never opened the public pocket book nor dived into his own. Brady is the very spirit and incarnation of ambition; and an illustration of the fact that you can't keep a good man down. He began life as a newsboy, became a messenger in the New York Press club, discovered Corbett the prize fighter, and made a fortune out of the Marquis of Queensberry. His income from the prize ring has been as high as \$80,000 a year. Having established his fortune in early youth, Brady fell in love with and married a young lass, his exact antithesis. Grace George and William Brady are so much opposed in countenance, color, stature, character, disposition, temperament, inheritance and training that it might be supposed that they could not get along together for a week. Yet they seem to be the happiest of a perfect circle, and few stage marriages have been so felicitous as theirs. Brady was a rough chap, Grace a timid young actress before their union. After leaving the altar each borrowed from the other. Miss George became imbued with the spirit of her husband's ambitious restlessness of character. Mr. Brady exchanged much of his former pugnacity for a share of his wife's courtesy, diplomacy and patience. Never seemed a more incongruous union. Yet never developed a more potent force in the management of the prize ring and undertook the management of theatricals. As he had fought for his first fighters so he fought for his bride. There is great quality in forcefulness in Brady, and the finer part of him was born in his devoted affection for this modest, slender, sylph like and entirely womanly little woman. He set out to make her a star. To this end he applied all his estate, forces, ingenuity and indomitable courage. It was a task of difficulty. He knelt in the drama and lost of the exact scope of his wife's abilities. Unsuccessful playwrights—and this town is full of them—pursued Brady with stories of his wife's genius and how their plays alone could illustrate it. Brady, as honest a young fellow as ever lived, was a bit of a dreamer, and produced some of his posterous works at extraordinary cost to his own estate and his bride's emotions. But nobody could fool Brady all the time. He cut his wisdom teeth quickly in the theater, and, having studied his new business, struck a winning gait. Within a year he learned more about the value of a play than many managers acquired in a life time. He secured, produced and replenished his coffers with Little Bille Parker's "Way Down East" and Clyde Fitch's "Lillian Russell." Having thus secured his fences, Mr. Brady returned with ardor to his most earnest ambition—the effort to make the public esteem Grace George in a stellar capacity as much as he admired her in the office of domesticity. So, after their marriage, he set out to make a star out of this time. Mrs. Brady retired for a period to secure a suitable play for her convalence. The little mother now has regained her strength, and the play is ready for her in Frances Ayman Mathews' "Pretty Peggy."

A BIT OF HISTORY.

In this, as in the majority of other dramas founded on the lives of famous folk, much liberty is taken with history. The real Peg Woffington and the real William Woffington of the Her Majesty's theater production are different women. Miss Mathews makes Peg a dancer in Dublin, where she is discovered by David Garrick, who carries her to Covent Garden theater, loves and betrays her. In actual life, Peg Woffington was a professional dancer. She did not meet Garrick until her fame was greater than his own, and the scene of their first meeting was the Drury Lane, not Covent Garden. Peg made her first theatrical appearance at the age of three as a baby in the basket attached to the balancing pole of a rope walker. At ten she became an actress in Gay's "Beggars' Opera." At fifteen she became what we would call a star, playing Ophelia. At sixteen she fell in love with an Irish officer, was deceived by him, fled to London, found engagement at Covent Garden where she reigned for two seasons. Her salary was thirty shillings, or \$8 a week, which would never suit the stars of these days. She went on strike for \$7 a week, was refused by her manager, and in wrath went to the Drury Lane company as leading lady at \$10 a week. Here she met David Garrick, a provincial actor of renown, engaged to play opposite to the Irish actress. Peg was four and twenty, David twenty-six. He fell in love with her and she with him—being of nearly the same age and the foremost players in England. In the end Davy deserted her and Peg took up with an ancient but wealthy admirer, Col. Caesar, with whom she lived until her death at five and thirty, without a marriage license. Peg was a disreputable girl and wholly unlike Grace George, who is the pink of propriety. From the real history of the Woffington, our authoress has departed materially, missing many of the salient and dramatic points of the actress' life. But Miss Mathews has made an effective though small comedy, full of sentiment and well suited for the skill of Grace George.

On Monday night also, C. T. Dazey's new melodrama, "The Suburban," was produced at the Adelphi in M. M. As its title implies this is an exciting, sensational piece depicting the running of

Grand opera is over. The curtain has fallen at the Metropolitan and our fashionable dames no longer have any place whatever to exhibit their charms, which are mythical, or their diamonds, which are real. The season began Nov. 24 with "Othello" with James as Desdemona and Alvarez as the Moor. Scotti as Iago and Homer as Emilia. Ninety one performances were given of 32 operas. The only new work produced was "Der Wald," but several long neglected scores, including "Un Ballo in Maschera," "Don Pasquale," "La Fille du Regiment," "Ero e Leandro" and "Sylvia" were revived. In number of performances Wagner, as usual led all the rest. Twenty-seven evenings and matinees were devoted to the music drama. Verdi came next with 23 performances, Gounod had nine, Meyerbeer eight, Puccini and Donizetti seven each, Leoncavallo six, Mozart four, Bizet and Rossini each three, Signor Mancini ("Ero e Leandro") and Miss Smyth ("Der Wald") two each, poor Mascagni only one, and that execrable. The singer who has earned most money is Mme. Sembrich, who kept in good health and voice all season and remained ready for all encounters. The Polish prima donna has secured \$50,000 this winter, and a new engagement for next season. A smart woman is Sembrich, of great influence over the critics and magnetism with impresarios. She is the pre-eminently fortunate prima donna of the year, for the judges praised her merits, forgot her faults and persuaded Mr. Corried that he could not get along without her. Next in prosperity comes Mme. Gadski, who will carry back to Germany almost \$50,000. Although not the highest priced of our prima donnas, this Berlinese is the most versatile. She has a prodigious repertory. She can sing anything from Wagner to Mascagni. She has an iron constitution and the sweetest voice of the company. Gadski was guaranteed thirty performances, but she has given fifty. American prima donnas had no such prosperity. Mme. Nordica arrived late in the winter, and probably did not earn more than \$20,000. Mrs. Eames, who opened the season successfully, but overstrained her voice and nerves in her efforts to sing "La Tosca," and retired from the opera several weeks ago, a victim of nervous prostration. Our beautiful soprano cannot have earned more than \$25,000. No longer Mrs. Eames, but this year, but Alvarez carries to Paris \$20,000, De Marchi to Italy \$15,000, Anthes to Germany \$12,000. The box office receipts of the season approximated \$600,000 and Mr. Grau's profits amounted to about \$100,000. Their road tour finished, the opera singers will return to the Metropolitan in April for the annual benefit performance in compliance to their impresario. Out of that Mr. Grau will take from \$15,000 to \$20,000. Anyway, he has the satisfaction, even in the present state of his ill health, of knowing that he is the only manager of grand opera who not only escaped bankruptcy, but made money.

GRAU'S ACHIEVEMENTS.

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