



While it is regrettable that the famous Metropolitan Opera company is not to be seen here in an operatic production, it is a matter of congratulation that we are not to be wipped off its route altogether. Now that it is practically assured that the big company will be heard in the Tabernacle it is to be hoped that our music lovers will turn in and see that the results of the visit are such that there will be no disappointment when the count of the house comes to be made. At one dollar, two dollar and two dollar and a half rates, it is going to take a big outpouring of people to get a \$5,000 audience into the great building, and we trust there will be no falling short of it. The event ought to be advertised like Ringling's circus all over the State, and if the railroads are generous in the way of rates, there will be a big rush of people from the main outside points. Everyone should understand that in this company is comprised the pick of the whole world. Its stars are the artists for whom London, Paris, Berlin, St. Petersburg and New York annually bid against each other, and the combination of circumstances that brings them to the west of America this year, may never occur again. De Reszke, Plancon, Melba, Nordica, Saleza, Van Dyke, Bonnard, Schumann, Hunk, Gaski, Campanari, Mancinelli, Danowich and a dozen of others, to say nothing of the great chorus and orchestra (there are 250 people traveling in the organization) make up a galaxy so brilliant as almost to dazzle the man who tries to contemplate it.

How far we lag behind other cities this company will visit, is well told by the fact that the first day's sale of seats in Los Angeles the other day netted \$1,400. In Kansas City it was \$1,000.

Next week will be a busy one at the Theater. Monday night the Republicans will point with pride, and on Tuesday the Democrats will view with alarm. Both are assured full houses. Wednesday night comes back the best of all Hoyt's plays, "A Texas Steer," which we believe has not been seen here since Katie Putnam and Harry Emery rendered it. "Bossy" is to be played by Florence Rossland, Tim Murphy's old part will be in the hands of James H. McCann, while Bray, the original "Minister to Dahomey," is still filling his old role. The Steer will be seen two nights, and on Friday, that sterling player Stuart Robson opens an engagement of two nights and a matinee in his latest success, "Oliver Goldsmith."

There was a charming orchestral concert at the Theater last evening, presided over by Professor Wehe and participated in by the usual members of his organization. The company, ten in number, is doing some charming work nowadays, and last night's work was no exception.

There were some other things interjected into the entertainment which occupied the stage while the orchestra rested. The audience—a large one—gazed upon them at first with curiosity, then amazement, and then the galleries began to hiss. This interjection so much with the concert, that half the audience did not stay it out, but retired at the end of the second act. We suggest to Mr. Wehe that that portion of the program be cut out tonight. It distracts attention from the music, and has a tendency to drive the audience out of the house to drink.

In spite of the storm last night, there was a good audience in attendance at the Grand to witness the second performance of "A Young Wife." The play and the company find strong favor, and are the best Mr. Mulvey has given his patrons for a long time past. The engagement closes tonight.

Ever since Robson made his fortune in "The Henrietta" he has steadily been making it in the search for a new play. "The Gadfly" cost him a pretty penny. It is said, and everything else he produced was equally unfortunate. It is Augustus Thomas wrote for him "Oliver Goldsmith." Then his old good fortune came back to him with a bound, and everywhere he has played it has been crowded and enthusiastic audiences. One writer says:

With a loving kindness, a delicacy of sentiment, and a fitness of wit that Goldsmith himself might have shown in writing of a friend, Augustus Thomas has put Oliver Goldsmith into a play. Also, Mr. Thomas has put into the play an unexampled array of historical facts, each drawn with the same loving accuracy that has made his Goldsmith perfect. Stuart Robson has staged the play in the same spirit in which Augustus Thomas wrote it, and the result is one of those fine comedies which not only brighten an evening at the theater for us, but irradiate our hearts afterwards. The new play is aglow with gentle wit and he who leaves the playhouse at its end cannot help but feel in good humor with himself and with all the world.

Following is the New York Herald's account of Maude Adams' "L'Aiglon," produced last Monday night in Baltimore.

If ever doubt existed as to the success of the American production of Rostand's "L'Aiglon," with Maude Adams as the star, it was dispelled here tonight, when the initial performance was given at Nixon and Zimmerman's Academy of Music. From the very beginning she showed herself mistress of the part, and after a little while was in complete command of her audience.

It was the wealth and fashion of the city that filled the big theater, and this, in this city, is considered the most critical of all critical crowds that gathers to see a theatrical performance.

In the beginning the people appeared a little lukewarm. This, however, was only in appearance. In fact, they seemed spellbound, and as this wore off and the work of Miss Adams, together with the splendor of the stage environment, dawned upon them, they became enthusiastic, with the result that there were nine curtain calls at the end of the second act.

As to the star, she fills the part to a nicety and acts it to perfection. Those who remember Miss Adams in other plays, when her roles were marked by a distinctive womanliness, were rather curious as to her appearance in male attire. This was a novelty for the great audience present, and the actress' first appearance, in dark trousers and long coat, was the signal for a burst of applause that delayed the performance for several minutes.



STUART ROBSON.

ties the role required. It was for her a much more difficult part than "Babbie," but she brought to it all the power of subtlety and art. Her strongest scene occurs on the battlefield of Wagram, and this was beautifully done. It was here the star rose to higher dramatic heights than ever before, and the result was as strong and realistic as it was full of art. The handling of this scene, from a stage standpoint, was remarkably fine. The moaning and groans of the soldier ghosts, followed by the triumphal music, were introduced with great effect.

Miss Adams' death scene was full of pathos and held the house in sympathy and admiration.

Mr. Charles Frohman, manager of Miss Adams, many prominent New Yorkers and critics witnessed the performance. After the last curtain, Miss Adams was given an ovation.

A play with hypnotism as the basis for its plot with much added merit, several specialties and some striking stage settings is what can be said of "Under Sealed Orders," now booked to go on at the Grand on Monday night. The advance man says the company has been carefully selected from some of the best people in the profession, including several specialty artists. All of the settings will be new and carried by the company. Both play and players form an attraction which is packing the houses all along the line of its route.

The veteran actor, Phil Margetta, has appeared before the citizens of Salt Lake, and in nearly all other cities in Utah for the last fifty years, and we are glad to learn that many of our prominent citizens, and those connected with the music and drama here, have concluded to give him a rousing bouquet on the last night of his tour. In the early days, no man did more to make it possible for music and the drama to become great factors in Utah than Mr. Margetta.

It is to be hoped that his gratuitous efforts in years past may in a measure be rewarded. The event will come off at the Salt Lake Theater, which has been given free for the occasion.

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Wollington and "Elizabeth," Miss O'Neill was seen in "Fedora" and "La Tosca" for which she has the Australian rights. She cannot, however, produce them in this country.

Harry Emery is still with the "Texas Steer" company. His wife is not playing this year, and he is now one of the proprietors, presiding over the business arrangements.

Sir Henry Irving will give a matinee entertainment at London's Drury Lane next Tuesday, in aid of the sufferers from the Calcutta disaster. He will act in "Waterloo." Many favorite English actors and Americans abroad will take part.

A movement has been started in Paris for the establishment of a popular theater, where the masses may have an opportunity of hearing the best musical and dramatic works at reasonable prices. At last accounts more than \$25,000 had been subscribed.

Miss Julia Marlowe from Albany, N. Y., telegraphed to Chicago the lines to be painted on the drop curtain of the new Illinois theater. It is a woodland scene, and Miss Marlowe chose from James Whitcomb Riley the following: "O dreamer of the days, Murmur of roundelay, All unsmiling words or books, Sing, green fields and running brooks."

In a recent interview James O'Neill remarked: "The possibility of the legitimate dying out is absurd. There is one great trade about Shakespearean roles which exemplifies the old saying that fools step in where angels fear to tread. Amateurs and incompetent actors will essay these roles in preference to the lighter ones for which they are perhaps better fitted. Twenty years ago the same cry was raised about the legitimate. I hear the same cry about every

that time, although he was looked upon as America's greatest tragedian and actor. Times were hard then, and yet a few years later, when times were good, he played to as high as \$5,000 in four weeks."

## MUSIC NOTES.

Frank Daniels' coming in his new opera, "The Amer," is awaited with interest in Salt Lake.

Eleanor Robson, Madge Carr Cooke's daughter, seems to have made a hit in New York in "Arizona."

Strauss' Vienna orchestra opens its American season at the Waldorf Astoria hotel, New York, tonight.

Professor and Mrs. J. J. McClellan are now located at their new home at 24 east First North, where the professor also has his studio.

## MAUDE ADAMS PREPARING

For the Greatest Effort of Her Life.

The New York Journal of a recent date devotes a full page to showing Maude Adams at work on "L'Aiglon," the boy role which Bernhard made famous in Paris, and which she is to render at one theater in New York, while Miss Adams is producing it at another.

The article says: Maude Adams is preparing for the greatest effort of her life—the play by Rostand, which Sarah Bernhardt is now producing in Paris. Every day the little American actress rehearses. Every hour she thinks of the pitiful King of Rome, the pathetic duke of Reichstadt—the lonely little son of Napoleon—exile from France because of his father's sin.

The most important night in the career of Maude Adams is at hand. She will appear first in Baltimore on the 16th of this month.

A little later she will be joined against the immortal Sarah herself.

A French "L'Aiglon" and an American. A woman of fifty-five and a girl of twenty-five.

The most interesting event of the theatrical season of 1900 will be the two productions of "L'Aiglon" at two rival theaters.

For months "L'Aiglon" has absorbed Maude Adams.

In return it is predicted that she will once again captivate the public that is already hers.

This prediction comes from those who should know.

The company that will support Maude Adams in the forthcoming production of "L'Aiglon" are whispering to one another: "She is great."

Nay, more. Their whispers were unnecessary. Their faces voiced their emotions.

Imagine the scene, if you can, and you can do so only by recalling the dismal, dull surroundings of an empty theater and a great barren stage when a rehearsal is in progress.

At the first assembling the natural and most apparent thought of each actor is for his own part. Otherwise his manner is listless. The first rehearsal is in progress.

Maude Adams' first rehearsal of "L'Aiglon" broke the record.

The company were in the wings and some were sitting on the floor to rest after an hour or more in straight-back chairs; some were leaning against the side scenes, where forests were in little thick layers of green paint. The cast was everywhere, over the entire stage.

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Crane's "David Harum" and John Drew's "Richard Third" are drawing crowded houses in New York.

Miss Sallie Fisher, who is now on her way to New York, will spend the winter studying music.

The new life and ginger injected into the Tabernacle choir by Director Stephens was very noticeable at Thursday night's rehearsal.

The successful cantata, "Queen Esther," is soon to be revived in the Eleventh ward under H. S. Ensign.

What has become of the Orpheus club? Likewise the Harmony? Gentlemen, is not that hibernating period spinning out a little unduly?

Miss Arvilla Clark will be at her studio in the Constitution building daily except Wednesdays, when she teaches in Ogden.

## OLD SALT LAKERS.



E. L. SLOAN.

Edward Lenox Sloan, one of the founders, proprietors and for years the editor of the Salt Lake Herald, was born at Conlig, County Down, Ireland, on November 8th, 1830. He was for years one of the prominent literary figures of the Church, not only in Utah, but elsewhere, as he labored in the office of the "Millennial Star" at Liverpool several years before he came to Utah. He arrived here about 1862, and before the Herald was organized, he was assistant editor of the Deseret News and of the Daily Telegraph. He also edited two directories of Salt Lake City and its neighborhood, wrote several plays and was the author of a number of poems. His writings always possessed a dash, sprightliness and vigor, that gave them a stamp of their own, and caused him to be one of the most widely known editors in the west. He died in this city on August 2nd, 1874; he left a large family, R. W., E. L. and Thomas W. Sloan being his sons.

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Studio 127 North West Temple, Salt Lake City, Utah.

**M. S. GUDMUNDSON,**  
Pupil of Willard Wehe. Pupils taught for the higher studies as taught by Prof. Wehe. Lessons given at home or Studio, Kerga Center's.

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## CRANE AS "DAVID HARUM,"

Famous Comedian Makes the Hit of His Life With His Impersonation of Westcott's Very Human Hero.



"David Harum" is one of the greatest successes of the season in the metropolis, and unquestionably will have a highly profitable tour. This is William H. Crane's first photograph in his new role.

seven years, but it invariably comes in hard times. When McCullough came from San Francisco to play "Virginia" and other roles the East was wallowing in hard times, and he lost all of \$50,000 in that tour. In the third year times began to grow better, and in the fourth he turned money away. It is the old story. There are few people playing Shakespearean roles now as they should be played. To speak blank verse a stage standpoint, was remarkably fine. The moaning and groans of the soldier ghosts, followed by the triumphal music, were introduced with great effect.

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M. B. Leavitt has organized a company to present his old extravaganza, "The Spider and the Fly," in Mexico and Cuba. The farther away the better.

Apparently "A Million Dollars," in which Ignacio Martinetti, Cora Tanner, Joseph Sparks and others appeared in New York last week, fell very flat.

In Chicago for the opening of the new Illinois theater last week, premiums of \$25 were paid for the choice of the \$1.50 seats. Julia Marlowe filled the opening days.

Adelaide, Australia, papers just received, bring news of a great engagement played there by Nance O'Neill last month. In addition to "Magda," "Peg

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