Dramatic and Lyric.

Da Verpel's Phenomenal Engagement—The Howard Athenaeum Company With Lottie Collier in Here—Sinbad's Splendors—Such Fascinations—The Choral Clubs.

What has been the most phenomenal engagement in the history of the Theatre—all things considered—is closing here this afternoon. After Miss Davenport's remarkable season here in October, 1891, when she played four nights and a matinee to business that has never been duplicated at the same prices in this city, Manager Barton was writing and anxious to book her for a full week at any time she might return. A year or more the second western tour was decided on and the was eagerly given the town from Monday night till Saturday afternoon of this particular week. Then came the silver lining, and as the bottom began to drop out of all things theatrical in the West, Mr. Barton's book grew gloomy as he brought in his strings of six performances. Still he was not William Pope Gad Salt Lake would take on one of her old time dramatic "treats" and see him well through. The result shows that his hope was more than well founded. The opening night was a jam, the receipts were $1,300, the next night, the first of Cleopatra, they only fell off a trifle, under the impulse of the great his name by that profession, they now again on the third night, as the fourth there was no diminution; last night the box office showed that the receipts were right up to the opening night of Cleopatra, and this afternoon there is every indication that the record will be kept fairly up to the close. The gross receipts will go very little, if any under $6,000—in all probability they will run over that figure, an average of $1,000 per performance, and one of these performances a matinee. Salt Lake truly took on one of her old time dramatic "treats," showed that she knew how to appreciate a good thing, and testified that there is a very hearty class of her people to whom the best times have not come so very hardly after all.

Monday night will mean a lively week at the Theatre. The Howard Athenaeum company holds the boards two nights, also the big spectacle Sinbad, three. From the mass of press matter sent us by the Howard people we deem it only necessary to say that their bright particular feature this year is the inimitable Lottie Collier, the famous London variety(ish) singer who brought out Ta ra ra boom de ay. She is to be seen here in A Naughty Substitute, in which she will render her new song Marguerite. Other among the other talent which composes the popular Howard company is the equilibrist and juggler, Stevens Rotalier, of the famous Ostadfor family of Vienna, seen in the great spectacle America at the Auditorium, Chicago, during the World's Fair. Rotalier is young, but his tricks are amazing, and are hailed in the most remarkable strength. The Athenaeum company arrived in town today and will test over here till Monday night.

Sinbad, the scald of Bakera, the pirate Scaliegrow, the eccentric count, the reputable aspirants Fiorni, the Old Man of the Sea, Capel, and a lot of other interesting people, will move into the Theatre on Tuesday evening next, and stay for three nights, bringing with them the valley of diamonds, a canonical bandit, a pirate ship and several Arabian palaces.

It is two years since Sinbad was seen here. The form in which it will be presented this time will differ greatly from the general plan of the original piece, although the main story will be retained. Sinbad and Nisette will undergo the most hardships of a theatrical shipwreck, a sojourn among cannibals and the vicissitudes of life in the diamond valley of diamonds. Frederick Dangerfield, the comic artist of the Chicago Opera House, has provided an entirely new outfit of scenery. Every set is new in design and several of them are said to be genuine scenic surprises. In the first act a billowed ship, crowded with people, sails into the harbor of Bakera, and then puts out to sea. In the following act is displayed an immense panorama, on which is depicted all sorts and conditions of seagoing craft, from the miracle of Columbus, to a modern steamship. There is also a beautiful moonlight effect, and the stage substitutes in a storm in which the pirate ship is wrecked. The floated craft is seen to sink between the waves, and in a tableau which follows, a view of the shattered hulk is given jutting upon the bed of the ocean.

The most important stage picture in the entire production is a scene representing the valley of diamonds. The valley is shown stretching away for miles, with snow-capped mountains peeks on each side. The bed of the valley is apparently an immense plain of ice, the floaten being enhanced by means of plates of glass fit into for needs by electric lights. In this act comes the principal novelty of the piece, entitled Le Ballet Fantastique, the dancers are costumed as bees, snowdrops, antelopes, kingfishers and swans. These are over 100 people in this divertisement, and the ballet is led by four principal dancers, Stella Cramer, Madeline Morrison, Edith Cramer and Signor Nicola Guerra. There is a Bacchanalian finale to the ballet, which takes place in the realm of snowdrops. The last act comes in the palace of Sinbad, and features the moose working processes and the geese of nations in song. The following nationalities are represented: Tyrol, Spain, China, France, Germany, Russia, Africa, Italy, Ireland, Scotland, Canada and America.

The scenic is by W. H. Relchelder, and the principal parts are taken by the only Lottie Fay, Henry Norman, Will M. Armstrong, Joseph Dupre, J. E. Sullivan, Jess Gardner, Jr., Ada Charles Bear, Louise Bryant, Frances E. Bryant, Ada Brown, Lizzie Dorian, Daisy Noble, Lucia Smith Rose, Jessie Lyons, Edna Thornton and May Lowell.

Some months Miss Emma Juch with the intention of a return to the English opera stage in this country, but wisely altered the management of Mr. Charles E. Pratt, who, in better times, was an active in bringing the English of the late Annie Pixley. It is said the the new Juch opera company will contract the methods followed in the Pixley management.

There is something odd in this. In the course of a conversation with the press, manager of Fanny Davenport, the other day, the writer saw Manager Barton asked what had become of Charles E. Locke, who acted as the stage manager of that company, and who was a favorite in Salt Lake. Mr. Barton answered that Locke was now in advertising situation on the New York Herald, and as he held up as a proof. There are two factors in Salt Lake, and Mr. Barton said he believed that if the Hall manager were to take hold of her, surrounded her with a strong company and a good course, get up the line of English opera that Emma Abbott presented, and lent the energy at the same price Abbott charged—there would be a much money in her as in Fanny Davenport. Here Mr. Barton and the writer coincided in the view, and agreed that if it was enough that first class opera medium price was the opening that which is called to be in view in and out of season the country over. Now it seems that Mr. Pratt, Abbott's former manager, has had the same idea for some time and that he is carrying it out. Success to him. No one in the country better understands the public taste than he, and Mme. Juch could not have enrolled her fortunes to better hands. Her light has been too long hidden under a bushel.

Manager Charles Frohman is a very busy man these days, says the Chicago Herald of a recent date. In New York the latter day he experimented the response of the plays, one in Wallack Harlem and the other in Boston, keeping tone set of each, transmitted to him over the telephone from those cities. His consolations are to present tonight in Washington, for the 22d time in the English engagement of Sydney Grundy's Sowing the Wind, which is said to have had a prolonged success in Paris. Tuesday night at the Boston street theater, Boston, John Drew and his company gave the first professional performance of Clyde Fitch's new American comedy, The Bachelor, in which both the star and Maud Adams are said to have achieved distinct successes. Miss Grace May, a young Chicago actress, and Arthur Byron have recently been engaged by one of Mr. Drew's companies. Mr. Drew will play two weeks in Boston, and then come to Chicago, playing a three weeks' engagement at the Columbia Theater.

The Butterflies, The Masked Ball and a new play by Victorien Sardou will constitute the repertory of the John Drew company. Mr. Frohman announces the receipt of a cablegram from Sardou informing him that the new comedy is completed and is en route for America. It will be held in reserve to follow The Butterflies and will have its first production in New York, where the Drew company goes for a long engagement after the one at the Columbia. After this season Mr. Frohman intends to fix Drew's time chiefly in New York, Chicago, Boston, Philadelphia and Brooklyn.

Another new Frohman production will be Sydney Grundy's Sowing the Wind, which is to be given at the Empire Theater, New York, by his own company next Tuesday night. Its story is said to be human and sympathetic. A young girl who is subjected to temptations, which she successfully resists, is the heroine. The play has had a three months' trial in London and is still attracting crowded houses at the Comedy Theater.

Chauncey Olcott, at the New York Bijou Theater, has proved the biggest of Mr. Frohman's successes from a financial standpoint. The Girl I Left Behind Me is being played by two companies, one of which has appeared in Brooklyn since its first production a year ago, and there are two road companies playing James under Mr. Frohman's management.

Of the concert given by R. Richard Young at the Richelieu hotel in Chicago the other evening the Herald so that city says: The concert was attended by a large and critical audience, many of those present being prominent in musical and art circles. Among those were William H. Sherwood, Miss Josephine Chatterton, Signor Vinnie Carpi, Miss Anna Morgan, Calvin Cady, Messrs. J. H. Wheeler, Mr. Magnus, Samuel Kayser and others. Mr. Young had prepared a fine program of vocal selections and was ably assisted by Leonard Schwenzer, the harp virtuoso, and Miss Marguerite Young, accompanist. In the various vocal numbers Mr. Young's splendid baritone voice was heard to the best advantage. In good quality he is strongest in his principal field—a vibrant quality which at times makes the volume of his tones—that it seems capable to overtime the forte. The numbers were Campbell's "Vilanelle," Pinsuti's "Farewell," and "The Wanderer's Song," Roy Lamont's "Nameless Pain" and "Sweet Blossom," Gounod's "When in the Early Morn," Massenet's "Vision Fugitive," from "Herodiade," Mme. Georgia's "Le Rêt Des Juan," Kenbrick's "There'll Never Be One Like You," Gounod's "Ho mieux qu'en celui," and Meyerbeer's epithalamium, "Spirit Song that sit," from "Ange." Of these the most meritorious in rendition were Gounod's "When in the Early Morn," and the charming "Vision Fugitive" of Massenet, though Miss Young's art of song-delivery was most effectively given.

For a young woman with so phenomenal a voice, Miss Juanita Cowles, recently engaged for the Richelieu, seems to find her path to success a rather hard one. She is new in Chicago and is said to be on the point of leaving the city for Omaha in the hope that she will be successful in the role of Lady Teazel in the revival of The Love of Chevalier, for which arrangements are made for her to appear in Omaha next week. It is understood that Mr. Walker, advising her to try Western Chautauqua, has promised to use his influence in Omaha for her, and if possible institute proceedings without delay.

The stage is a hard lover by the hands of Faith, the Rosalind so

Hood's Cures

Dyspepsia and Indigestion

Mrs. N. Fisher
San Francisco

The combination of medical remedies known as Hood's Sarsaparilla is such that, with greater economy in cost, independence and convenience in use, it accomplishes more than any other preparation. Its cures are unparalleled. Read this:

"Words fail me when I try to express the good Hood's Sarsaparilla has done me. I was so nervous I could not sleep, and was so weak I could not walk. I had dyspepsia and was very much troubled with it. I was so nervous I could not sit still in a chair. I was so weak I could not walk. I had no appetite. I was so nervous I could not sleep