Dramatic and Lyric.

The Coming Busy Week—The Drews—The Girl I Left Behind Me—The Celebrated Case—Mr. Russell—Willard Squires Off for New York.

There was—and that not so very long ago—once a week like that which lies ahead of him would have filled Manager Burton's soul with complacent expectancy; now the hard times and the frequent demolition of all criterions set precedents as has witnessed makes him regard it with nervousness, not unmixed with dread. His nervous five nights in three like these might well make the stoutest managerial heart quake and tremble, even when these nights are to be filled by two such notable attractions as Mrs. John Drew's comedy company and Fredmarch's organization in the noted Girl I left Behind Me. They both belong to the dollar and a half class, but out of regard for the pockets of his patrons, Mr. Burton has insisted on keeping the prices down to the dollar mark—only the stalls and boxes being put up to the prosperity figure.

The Rivals, in which Mrs. John Drew, Joseph Jefferson, the late W. J. Florence and other distinguished players have "carved out their fortunes" and earned many dollars, will be presented by the Drew Comedy company at the Theater Monday and Wednesday evenings, the Road to Ruin holding the bill Tuesday. This announcement recalls a reminiscence of the original production of the celebrated comedy. Sheridan, the author, wrote to his wife's father on Nov. 17, 1775, announcing his arrangement for the initial production at Covent Garden. "The manager tells me," he writes, "that the last shilling I shall get (if it succeeds) will be six hundred pounds. I had not written a line two months ago."

On January 17, 1775, The Rivals was brought out at Covent Garden. The first production was spoiled, "as we are told, by the bad acting of the role of O'Trigger. A competent actor in the part was obtained and then the play "rose at once into that high region of public favor where it has continued to float buoyantly and gracefully ever since," and as Moore remarks: "From the liveliness of the plot, the variety and womanliness of its characters, and the exquisite humor of its dialogue, it is one of the most amusing pages in the whole range of the drama." Needless to say Mrs. Drew will play her famous role of Mrs. Malaprop here, while George Odlorne (who has supplanted Mickee Rankin) Sidney Drew and others are in the cast.

"The best American play" is what The New York Herald has named The Girl I Left Behind Me. The same distinction has been awarded the drama by all the newspapers of New York, the only difference being that they have varied the way of saying it. All of them have united on the phrase, the "handsomest theater in America," as applied to the New Empire Theater in which The Girl I Left Behind Me was produced and was still playing up to a record date. This is a happy combination of favorable factors such as no other theatrical manager than Charles Frohman ever succeeded in bringing together. The house was built to be the home of the Charles Frohman companies, and there the material is wrought into shape for the entertainment of the American public. It will be the home of Mark, Wedekind, pure and human plays as they, so Charles Frohman has noted it is and everything that goes out from it will have the same guarantee of fashion excellence and artistic merit that attaches to the Gillmoty play, The Girl I Left Behind Me. This play was written to order for the opening of the Empire. The company was carefully selected from the army of first-class actors and actresses—all popular favorites and people of modern dramatic methods and the most correct theatrical tastes—with the intention not of the purpose of making the performance as thrilling and faultless at every point as it is possible to make a theatrical representation.

The leading man of the Girl I Left Behind Me company is Mr. Harold Russell, an actor of whom conservatism has been heard in Salt Lake both on account of his theatrical merits, and the fact that he married a Salt Lake girl—Miss Ada Dwyer. Mrs. Russell is now playing in the East with Frank Mayo. The leading lady of the Girl I left Behind Me company is Mrs. Stefan Udvin.

There was a slight picking up in the attendance at the Theater last night, though the audience was still very light when compared with the gathering drawn by the Two Orphans. The second reading of A Celebrated Case went with much greater smoothness than on the opening night, for the rehearsal being used wanted in Miss Annie O'Malley, who worked very hard in the leading lady's role, Mr. Clifton was much more effective than before, "making his character little and healthy range do not well comfortable themselves in the wonderful misery of the gallery gods. The attendance was again very poorly. All avenues exist in pitying ten eight unknown say that the dark comedy should be discussed, which we intended to say that it should not be encouraged, lacking wholesome and more in cool and sensational order like the Romany Rye, Janet Pride, Life. The Celebrated Case goes for the last time tonight.

Jean Clara Walker's hundreds of friends and admirers in this city will be glad to hark of the unknown at one time with Nat Goodwin in his new play In Mizzouri. We have the pleasure of seeing the pair on its opening night in Chicago, and Miss Walker also visited the Indian with the star—certainly she overtopped expectations in the part. The city has not been seen in New York where Miss Walker's success is just as the neighborhood. All the papers give her extensive mention.

Willard Squires leaves Salt Lake at once for New York, where he will join the tours of the many star actors who are making a name for themselves and leaving little holes in an old center. He will do some serious study under one of the best singing masters of the metropolis, and at a convention his due have a due right to bring him into rapid prominence.

The tour of the Tabernacle choir was found to have a good effect on our musicians in the way of stimulating them to new efforts and improving their ideas. Already the trip has begun to bear fruit. Prof. Dayton, probably fired by the admirable music-drama work he heard during the choir concerts, has just completed an original a dedicatory anthem to make some composition are in the words of the hymn "Creation speaks with awful tongue." There are several movements in the piece, the opening one being an adagio, full of the most fully fifty-fifth, the words "Dies Irae! Dies Illa" in large." For musical thoughts are admirably expressive, and the power is equally full of feeling and spirit. We anticipate with pleasure the first rendition of this new choir composition.

Evans and Hoey of "Parlor Match" fame, have decided to part company. At the end of this season Mr. Evans will retire from the firm, and next year Mr. Hoey will appear in a new entertainment which Harry and Edward Paulton are now writing for him.

Shade one of these two comedians had to retire, the public will not be sorry it had to be Evans. Hoey is far and away the better of the two, and need not a unique partnership to be equal to family to "divide." His name in the Parlor Match, which has been so widely copied, will live long in the memory of lovers of character work and unadulterated fun.

Francis Wilson's great hit in New York in his revival of Erminie, is a pleasant thing to contemplate. But Mr. Wilson's genial and hale working can, and would because that very clever young lady, Julia Gilson, comes to be a share of the favor Wilson is winning. All the papers speak of her very warmly, and the Recorder echoes this.

"Next in popular favor comes Miss Julia Gilson, who wins her golden crown with her exquisite coin. The young woman will shortly prove a formidable rival to any of the popular comic opera soubrettes. She has chic, abandon, songs with spirit and works most conscientiously. All this, backed up by a winning personality, makes the prospect for Miss Gilson's splendid future in her profession."

Lost to the dramatic critic as he speculates the word "comedienne."

"There is no use for the folding of this Gulliver upon newspaper pages, it is not recognized by the leading graphers with one exception, and in this case the property is considered doubtful, and reference is made to the word 'comedian' with the explicit statement that the latter applies to both men and women. 'Comedian' is good enough for players of merit. Let 'comedienne' be restricted to those shortskirted and hash-voiced 'artistes' who sing appalling ditties about 'me mother-in-law's grave' on the variety stage."

Good for the critic. There is no more reason for "comedienne" than there is for "actress."—Exchange.

In this city, where Gilbert and Sullivan's works have been seen so often and so much admired, there is been interest left to the first product of their reconciliation just brought out in London. The Mere says of the "Gilbert and Sullivan's new opera, Utopia (Limited) was produced at the Savoy theater, Saturday, to a crowded house. The performance was a brilliant and wonderful success. Success confirmed, and was greeted with cheers. The interval gained was that the stage is the at the end of the series of this distinguished partnership. It is in two acts. The scene is laid in the South Pacific Ocean."

Zara, the king's eldest daughter, believes in Greek, which she received Kingsley one of Civilization, which she presents her father to adopt. Her lodge in her mates home six typical Englishmen, called "Flower of Progress." They are a British lot, naturally, a society of the Five Guards, a member of the Life Guards, a member of parliament, and a money monger. The king orders these to marry princesses, and by their aid Utopia is modified into a limited company, and so just and prosperity.

The least woman country is another matter, it is the main that Utopia of civilization, but the "Progress" tells us with the latter Parlor Matches Revolution. Wives Zara recommends "instrument by every"—a great Engine instilling—we all desire political enlightenment. Under this instrument everything covers and [illegible] the social fabric will be strengthened because out of fire, quake and disturbance no pollution. Capital can be made and when the housing are the laws are legislation of the country and a state of Utopia. The Utopia is at equal, and peace is restored.

The opera is in fact a political satire, yet is diverted as light and gentle. The music is in the author manner, which requires affair of it to work the method of a sugar-coated pill. There is a suggestion of Pinafore in the lyric and musical effects, and the sentimental airs are many.

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SALT LAKE CITY, UTAH, October 12th, 1893.

A quarterly dividend of two and one-half per cent has this day been declared upon the capital stock of this Association, of issued October 6th, 1893, payable to stockholders or their legal representatives on and after October 16th, at the office in Salt Lake City, Utah, during the usual business hours.

A resolution was also passed that Monthly Dividends would be declared semi-annually, namely, the April 10th and October 10th, of each year.

SAM'L G. WARNER, Secretary.

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P. O. B. E., SALT LAKE CITY, UTAH, October 12th, 1893.

The Stock Transfer Books of the Association will be closed on October 20th, and reopened November 10th, 1893.

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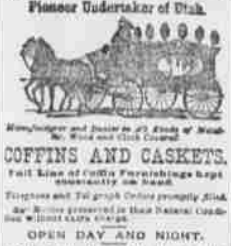

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