Dramatic and Lyric.

New York Successes Going on the Boat.—McFee at Dublin only a Partial Success—The Crimson Scarf and Home Club—The Engagement's Luck and Pluck.

The six Monday evening lectures and musical entertainments inaugurated by the Press club and the Young Ladies' Aid Society for the benefit of the Relief Soup Kitchen opened last night at the Theatre, with a fine full. The admission charge is only 25 cents. Tomorrow night's program is as follows:

Piano solo, Gottschalk's Alboni ..... Mr. H. K. Rhodes
Vocal, The Song Cycle ..... Miss Georgia Pyle
Lecture, Chautauqua ..... Subject, Architecture
Vocal, Tosca ..... Mr. W. C. Cole
Violin solo, Ave Maria (Gounod) ..... Mr. H. K. Rhodes

Nat Hepple has just settled his Boston trouble in a manner satisfactorily energetic and lively. While he was playing in Pennsylvania he was informed by the managers of one of Boston's big theaters that they had decided to cancel his time in their house in order to reshape the run of Charley's Aunt, which had proved a success there. The Boston managers evidently thought they were dealing with a novice. Mr. Hepple at once had a New York lawyer take his Boston contract, his claim to the best city, start suit for damages against the contract breakers, and request an injunction to prevent them giving his time to any other attraction. All this took place last week. Yesterday Judge Hoyle received a message from his son-in-law that the matter had been compromised by the managers paying him $2,000—and permitting him with another theater.

Manager Burton is endeavoring to arrange a joint appearance of the Home Dramatic Club and the Crimson Scarf Opera Co. for one night at the Theater towards the end of the month. Between the Rice Abry engagement on the 19th and 20th and that of Wade and James on March 5th, there is a large gap to fill and the proposed performance Mr. Burton thinks would just now prove very popular. There is also talk of the Home Club and the opera people, in conjunction, visiting Lehi, Murray and Bountiful, and a wish has been expressed to have them appear one night at the cozy little opera house at Fort Douglas. Nothing positive has yet been decided on.

How absolutely rightful the theatrical business is in San Francisco, can be best judged from roadmaster Palmer's great company playing Saints and sinners all last week to most disheartening patronage. The reports the crowds that are supposed to be attending the Midwinter Fair. The bill is changed every week, but though the season is half over, there has not been as yet one week when the company played to good business.

Special Correspondence.

New York, Feb. 3, 1894.—Charles Frohman's stock company from the Empire Theater will make a brief tour of the United States this summer. Frohman will be the cities this perfect organization visits, for its repertory will include the chief, indeed, it might be said, the only great dramatic success of the year in New York, and the two comedies which are the most important triumphs in their line that the metropolis has had in the past few months. Sydney Grundy's play, Sowing the Wind, is still the dramatic sensation of Gotham. It is a beautiful stage presentation, of a strongly sympathetic love story. A young woman, radiant in all the best qualities of her sex, and who has risen to eminence as a public singer, finds the one man in the whole wide world who can make her happy. The young man is an adopted son and his father objects to the marriage of the young people on the ground that the fair singer is in a doubtful calling. Imagine, then, how fierce and bitter his opposition when the fact is revealed that the girl is a child of chance, who knows not who her parents were. Gradually the revelation is made that her mother was an actress, whose name was the by-word of the town and that the daughter was born out of wedlock. It is when these facts pile up with terrible significance and the woman, goaded to desperation by the taunts of her strong and merciless adversaries, and distracted by the loss of her lover, whom she has made up her mind to sacrifice, assumes a bold and defiant attitude and takes her mother's part against the men who has wronged that mother.

"Why should a woman be virtuous?" she demands. "Is vice a man's monopoly? Let the women stand by the women and the men by the men. Let it be fought out to the end, sex against sex!"

And then when the scorner calls her mother "mistress of mistresses" and repeats the catalogue by which she was known in her iniquitous career the girl hesitates—then up her mother rises in majesty of her innocence and demands that her mother be called by her right name. The scene is unladen. The scorner falls back dazed and shrinking. He is the man who wronged the "outcast." The girl standing before him is his own daughter.

This powerful scene at the climax of the drama is only an example of the strength that shows through it at all points. The play is not only powerful but it is pleasing and the opportunities it offers for women as the several comedy roles are covered to the most charming and up-to-date of 1893 styles. Maids and matrons, each, appear in several graceful and elegant Empire dresses, which have scenic settings that are full of tendency and color. The New York critics have been unanimous in declaring that Charles Frohman's Stock company's presentation of Sowing the Wind, is the most exquisite and finished performance ever placed upon the stage. The fashionable audiences appear to be the most enthusiastic patrons, and Henry Miller and Miss Viola Allen, who play the leading roles, receive a full share of curtain calls every night.

Both to Henry Miller, who is the ideal romantic actor of the metropolitan stage and Miss Allen, whose success are equally intelligent, sympathetic and appreciative creations, the stock company includes such favorite players as William Faversham, who makes a manly lover, Cyril Scott, the clever light comedian, W. H. Crompton and William H. Thompson, the last character actor who is on the stage today. Agnes Miller, his model Lr all the repertory, Jay Benson, whose acteristic characterizations are unappreciable, Grace Henderson, Kitty Cheatham, Roberta Kilson, Charles Barton, Kenny Dead and Genevieve Revenah.

Mr. Frohman gives his personal attention personally to his stock company, and does not permit any impairment of its high standard. He has it in the best states in their repertoire that he could personally pick, and they are always completely and mentally and, which explains the precision and perfection that are always present in a performance given by this company. In excellence and the policy which has kept all but the very best plays off the stage of the Empire, have made this theater the favorite fashionable playhouse of New York City.

Liberty Hall and The Counselor, Wide are the two successful comedies that are comprised in the stock company's repertoire. A reflect seating attention a month is Liberty Hall, in which Henry Miller and Viola Allen are the lovers and the scenes is wooed after the manner of Lord Burleigh's lover in Tennyson's beautiful poem. Aubrey Boucicault is part author of The Counselor's Wife which is a lively and current composition with a nice mix of sentiment and comedy and the exchanging tips dances of a couple in the Hogg-Hitchcock good-humored. Three pairs of ardent young lovers are tangled in Cupid's toils in the sentimental middle space of the picture, where each can for over the night. They will have the same cast they had in New York, and there can be not the slightest of lower presentation on the rose-colored moonlight.

Mr. John Drew, who stands at the head of America's comedians, is also under Charles Frohman's management, and will, at the close of his present engagement at Palmer's theater, New York, tour the principal cities. He is now playing the comedy written for him by Henry Guy Carleton, The Butterflies, and has achieved a great success, and Boston thinks of it. He will later revive The Masked Ball, and before his Saratoga engagement closes will produce a number of new play. On tour all these plays will be in our repertory.

Mr. Drew to the latest finished interpreter of refined humor that the American stage now possesses. Cultured theater-goers always look forward to his appearance as an annual treat. A. M.

There are false societies and false economies. The public is never inclined to be too exacting when an entertainment sails under that name, and it forgives almost any commission or omission so long as the entertainment is bright, musical and novel, and so long as there is some sort of a defined idea to give the thing a sort of raison d'etre. Hoyt's pieces represent the best form of this class of dramatic entertainment, and they are so popular, largely because they have some sort of a connected story running through them—no matter how absurd the story may be. McFee of Dublin represents the other sort of this mixed entertainment; it illustrates the difference between security in plot, which impels laughter, and mere silliness, which imitates yawns. Mr. McFee, a clever Irish comedian of note in a specialty act of twenty minutes duration—becomes tiresome in a specialty and elongated to two hours and a half—which is about all there is to McFee of Dublin. He is funny in streaks; as an entire evening, he is not a success. His company is bright and musical in the main, and Adelaide Rankin, the soprano, pleased the audience by her singing, while the bells quintette, though crowded somewhat aged, was a pretty feature. McFee closes tonight.

The attraction at the Theater for the three nights beginning next Monday is the Enough, the capital naval drama which scored such a triumph here last season. Fun in the romance of the sea as in the annals of American naval history, it seems rather and that the subject of an American naval drama should have never commanded the attention of the modern playwright. The Enough is the only purely nautical drama ever produced in the country. It was tried for a fortnight in Manager Lait's northwestern theaters by his stock company with Louis James at the head, and found the piece so smoothly and to the delight of large audiences. Upon the last Monday Lait and Davis decided to formally bring out the piece with the necessary scenic effects at an early date. The play stages upon the Massachusetts coast of 1811 and is laid mostly on board an American man-of-war. It is replete with bright uniforms and gallant tars and throughout the story runs a golden thread of heroism, patriotism and refined love. There is a brilliant representation of the quarterdeck of the old Kearsarge, the ship which, by the way was wrecked on Thursday. The introduction of President Lincoln in one scene is an episode to be well remembered.

Lottie Collins has sat "big" there very hard in San Francisco. She is at the Columbia theater with the Hoyt's Afterthought company. She expected to make her hit with the song "Marguerite" but the audiences have failed of instruction. The first night the Collins fell rather flat. The second night people passed during her act and hissed and groaned. The last night the cods in the galleries began to sing her "Daring Nat" numbers, "A Naughty Statistician," "the Lea a lot of city and gas who Arty Collins, who Appears at Eve, Vyner Bella, a curate who the wanderlust into strange company. While she hissed and sang and wiggled the "Naughty" group that sat the gallery and gave to guessing loud and curt, "W-w-w," sang out one, as if expiring a pain. The people laughed, Miss Collins passed. She did not give the waiting Carleton his cue. Her face grew pale and her features set themselves as if with a snap. The wall became painful. A few cat-calls flung down from the gallery. Then Miss Collins tapped her foot to the footlights and as if shaking her fist in the face of the audience, said with a hiss, which showed that the sweet of her lead was just finding a long awaited vent:

"Any broke in the audience who don't like me let him go to the box office and get his money back, he can."

Of course the people were amused and angered. Many rose and left the theater. Miss Collins giggled and then went on with her unappreciated "act."

A N. Y. cooking school has been started, which, recognizing the importance of having pretty hands in the business of cooking, has issued its registration fees by Isaiah's Pin for Rents. Exp-rate-Cream, prepared by Sam T. & C. Dressed Kitchen. It cheaply sanitary it.

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NOTICE.

THERE WILL BE A MEETING OF THE Stockholders of the Grand Opera House Co. on Saturday, March 3, 1894, at 10 o'clock, Salt Lake City, at 8 p. m., for the purpose of electing a board of directors and such other business as may come before the meeting.

E. W. TAYLOR, Secretary.

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