Dramatic and Lyric.

The Theater and Opera House in Opposition Next Week—Calhoun Opera Company—The New Boy—Stoddard's Reminiscences.

The opening of the new Opera House takes place Monday evening, Christmas Eve, and as the next night, Christmas, both houses will open for the first time against each other, and keep it up all the remainder of the week. Just what effect cheap priced theatricals will have on the clientage of the standard priced theater, remains to be seen, and the result is awaited with a good deal of curiosity. The Theater has never yet really known what this kind of opposition meant. In the days of the Walker Opera House, when the theatrical business was so much cut into that neither house made any money and the Walker usually lost it, there was no reducing of prices on either side, and of course the opposition the Theater has had of late months in the Lyceum has been so insignificant as to not to figure. The advent of our Grand, however, is a very different matter. The house holds a thousand people, in round numbers, and it will be opened, at least, by a company said by competent judges to be the equals, if not the superiors, of many road companies which play at the Theater at a dollar admission. Certainly a good theatrical attraction, or were one only fairly good, will appeal to a good many people who are willing to pay 50 cents for their amusements, but who are not willing to pay a dollar. Whether this class is numerous enough to keep the Grand open six nights in the week, month after month, and not only but but to fill it well, for the expenses are so tremendous, is a question that only the future can solve. In the meantime the advance sale has opened with excellent indications for the performance of Mother on Monday night.

The play by a local author, Mr. Moffatt, called Reunited, of which considerable has been said, has been rechristened Gettysburg and has been "gone over" carefully by the local newspapermen who have been engaged in "re-editing it" and putting it into better shape for presentation. It may be produced locally during the winter.

Next week will be a busy one at the Theater. Christmas afternoon and evening the holiday season opens with the latest farce comedy sensation called The New Boy. It is said to be brilliant with delightful humor and keeps the audience in laughter and applause through the entire three acts. It is all about a school boy, a bright little fellow who sleeps with the bully of the school, is kicked and cuffed and made to do the drudgery, such as stealing apples, smuggling in whisky, and the like. But he is no boy at all. He is a man of business, thirty years old. He has recently married a handsome widow, a large affectionate woman who towers above her husband so high that he was taken by all her old admirers as her little son, whom father is in the cold tomb. The widow is the matron of the school and the doctor in charge of it hopes to marry her. He has willed her all his property on condition that she will not marry again, so she humors him and lets him imagine her husband is a boy. He has a learfully funny time with the boys and plays with pranks, which keeps the school and the audience in an uproar. Bert Cecil plays the title role.

The town has been hungering for opera for a long time past, and at length its hungering is to be appeased. The Calhoun Opera Co., consisting, as the advance man says, and advance men never prevaricate, of forty-five people, plays Amelia Thursday and Saturday next and the Black Hussar Friday. The principals of the company are Miss Alice Bennett, Adele Partington, Gertrude Lodge, Beatrice McKenzie, George Ayling, Frederick Hamlin, Edward Welch, Douglas A. Flint and Anthony Wagner. Several of the above are already favorably known here, and while neither is a Lillian Russell nor a Francis Wilson, they are capable artists, equal to adequately rendering any role they may undertake. The result is that the company has not got one star and a number of mediocre supporters, but the manager claims the instead a complete one of uniform ability. The chorus is large and will "sing and dance." Its members are said to be as handsome a set of girls as is usually seen upon the comic opera stage. Two operas will be presented during the coming engagement, the opening and closing bill being "Pinafore." In addition to affording ample opportunity for vocal work, Amelia gives wide scope for two comedians of ability, and of this Messrs. Flint and Welch take the fullest advantage. The second night will be devoted to Offenbach's beautiful work, The Black Hussar. Special attention has been paid to the costuming of both operas, and the dressing is beautiful and costly. The company also carry its own scenery, as well as its orchestra and electrical effects, and never does circumstance it would seem that a complete and thoroughly enjoyable performance could be unfeasibly anticipated. The Black Hussar, with new wardrobe and decorations, will shortly come a third of pleasant memories in the breasts of lovers of the novel class of comic opera. It is one of those operas of which one never tires. Thousands have laughed at the comedy parts and been thrilled at the charming music. It holds the social hope of a successful opera, because there is a blending of humor and pathos, also several scenes of strong dramatic interest, with a continual run of catching music. It is filled with charming airs that are carried home to be remembered and sung repeatedly.

Monday afternoon and evening the Girl, the pupils of Mr. Frank Merrill will present a program at Cassler's Music Palace. Young people only will take part. Mr. Merrill announces that this is the initial of a series of music recitations to be given during the coming winter.

We are in receipt of the program of a concert given in London at the Forester Hall on Wednesday evening, Nov. 21st, under the auspices of the Primrose League. The musical company was not quite, and some well-known names are down among the singers. What makes the event generally interesting, is that a Salt Lake lady, Mrs. H. M. Dowdeby, is down for two numbers, one an Italian selection by Bellini, the other Cowen's song, The Promise of Life. During the evening the duet of Donizetti and several M. P.'s made addresses.

J. H. Stoddart in the *Mercury*: A long time ago I was so disappointed in an account because I had had an operation performed on my throat and was unable to speak. Oh, not I, once all you of an experience I had at Wallack's. I was playing the part of Rosbery Gath in Rosedale. I had recently purchased a farm at Oakway, N. J., and was endeavoring to combine the avocation of an amateur farmer with that of a professional actor. I traversed to and from the theater on some one line, and matters ran along smoothly until one evening the assembly of the Jersey City ferryboats broke down in the middle of the river, and a fine exhibition of masterly inactivity ensued. With which in mind I waited nervously for the machinery to resume its customary activity. Finally I explained my case to the captain, and after considerable urging he sent me ashore on a rowboat. Well sir, when I struck Dutchmen street it was twenty minutes past 8 o'clock, and I knew the curtain was up. There wasn't a car in sight. So I ran all the way to the theater. Meanwhile the dresser had omitted to report my absence, and when the cue for my first scene was given there was a ghastly silence. Pity Rosbird the one so sent they could not ring down the curtain. Lester Wallack came to my dressing room just as I arrived all out of breath from my race against time. Without addressing a word to me he began to alone the old dresser for not notifying the stage manager of my absence. On my protesting that it was entirely my fault, Mr. Wallack turned to me and remarked with characteristic coolness: "Mr. Stoddart, I don't propose to find fault with you because I see now that you are suffering more than I am, but, sir, if, sir, you should 't live in the country! If you must hoe potatoes you should hoe them in Central Park. In future, I trust that when your cue is given it will not be 'Must be without,' but 'What be within.'"

They are having dramatic and musical feasts in New York this week that almost cause one to yearn to a home in the metropolis—at least a temporary one, to last during the opera season. The new opera by Bertuzzi, Elaine, founded on Tennyson's poem, was produced by Abbey's company last Monday night, with Melba and the two De Reszkes in the cast, the tournament scene and the tableau of the dead started by the dumb, are said to have been arranged on scales of unequaled magnificence. The same night, Charming Annie Russell reappeared in a revival of Esmeralda, with a splendid supporting cast, including E. M. Holland as old man Sigou. Fanny Davenport's new production of Gismonda, produced last week, is said to have surpassed either La Tosca or Cleopatra. Other attractions are running scarcely less notable.

Victoria Vokes, who died last Tuesday in London, was the last member of the famous Vokes family of actors and actresses. There were five of them—Victoria, Frederick, Jessie, Fawdon and Rosina. Fawdon was not a member of the family, but was adopted as a brother, and took the name of Vokes, so as to make the whole company a family affair. His right name was Frederick Fawdon. Rosina first went on the stage at the age of six months, playing successfully as a baby. Victoria went on the boards at the age of two years, and Jessie at the age of four. Victoria was the eldest and Rosina the youngest. The family made their debut in London in 1856 under the auspices of the "Vokes Children." As they grew older the Canadian income known as the "Vok a Family." They came to America April 15, 1872, and opened at the Union Square theater, scoring an immense success. Fred died in London about 1882, and Jessie shortly after. In June, 1889, Victoria was called to London by her father's illness. He died at the age of seventy-five, shortly after, and Victoria retired from the stage. She had since resided in Devonshire. Rosina died in January last. Victoria Vokes was a charming actress and was possessed of a comedy face which ever caused mirth.

B. B. Young gave the first of a series of song recitals at the Richelieu Hotel in Chicago last week. Mr. Young was assisted by Emil Liebling, pianist, and Mrs. Young, accompanist. The entertainment is very highly spoken of.

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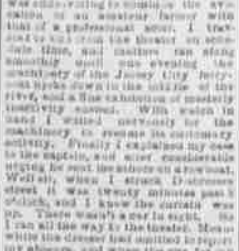

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