Dramatic and Lyric.

The Black Hussar a Partial Success—Cast of London Assurance—Wards and James—Lottie Collins Next.

The Black Hussar is so much more noted as opera than Amorita that there was some feeling of surprise that the Calhoun Opera company did not open its season here with that operetta instead of the other. After seeing the Black Hussar it is no longer a matter of wonderment with us. While this opera has some beautiful musical numbers, and one or two funny character parts, it is the greatest mass of hodge podge so far as its libretto is concerned, that we remember to have seen this season. The last act contains not a vestige of the story and its only music is an introduced male chorus Comrades in Arms, which, by the way, was fairly rendered, but nothing at all as some of our local glee clubs have rendered the same composition. The march, very handsomely done by the ladies' chorus, was the only feature of the last act that deserves a word of commendation. The general work, like that in Amorita, was uneven. The second act contained with a beautiful concerted piece, which was deservedly encored; but Miss Farrington's voice still lingered in Hutie, and Mr. Hunty, who made a pleasant impression in Amorita, was not in the cast. Mr. Flint and Mr. Webb were fairly funny, but throughout, there was a very strident feeling that the company was either overweighted by its work, or that the wishy washy character of the libretto made it impossible to raise any enthusiasm on the part of the audience.

Tonight the season closes with a repetition of Amorita; the charming serenade in the third act is alone worth the price of admission.

Mothe continues in the first week's run of the New Opera House to-night, and it will be succeeded Monday by London Assurance, a famous old comedy almost new to this generation of theatergoers. Business has dropped a little towards the last of the week owing to opposition at the Theater, but the management look for their harvest when the Salt Lake Theater is not open.

The cast of London Assurance is as follows: Mr. Frawly should make an admirable Courtley; Miss Kennare, we perceive with regret, is not in the cast:

Sir Harcourt Courtley	Mr. Chas. W. King
Max Harkaway	F. S. Sander
Charles Courtley	Mr. T. Daniel Frawley
Mr. Spagnoletti	Mr. H. D. Stanpoole
Dazzle	Mr. Richard Ayre
Mathew	Mr. Harry Vincent Gallant
Sergeant Jones	Mr. Fred Tinder
Cool	
Martin	Mr. J. E. Harrington
Lady Gay Spanker	Miss Maude Odell Cook
Grace Harkaway	Miss Louise L. Tanner
Pert	Miss Jessie Cayce

Manager Burton has received the handsomest photographic stand ever seen in Salt Lake. It decorates Alexander Salvini in all the plays in his repertoire, and will be prominently placed to boom the forthcoming engagement of the rising young star at the Theater.

W. T. Carleton closed his season at Toledo the other night. He says the season pecuniary results were not sufficiently encouraging to warrant any further risks. The people, says the Mirror, having always encouraged Carleton with large companies, would not accept the shorter spaces and smaller casts. We have stated recently that the public thinks Mr. Carleton's "star is dim" sufficient as a jocular slander.

Hunt S. Young, a grandson of Brigham Young, has dramatized Hall Caine's novel, The Manxman, and opens in New York next Monday. Mr. Young is at present in Salt Lake and is managing the Gilmore Wonderland at Lagoon.

The story that Calve, the great singer, is suffering from cancer is incidentally denied by her. She is now singing in Melisia and will go from there to fill an engagement at Monte Carlo, after which she is to go to Russia. Calve has not forgotten the warmth of her reception by the people of this country, and never ceases of telling her friends of the generosity of the American public. She expects to return here next season.

No attraction since at hand at the Theater is receiving more preservative anticipation than the visit of Wards and James and their big production of Henry IV. A Nashville critic speaks as follows of the play: Too much cannot be said in praise of the Vendome was notable for the first presentation in Nashville of the revival of Henry IV by the Wards and James combination. The advent of this play has been for some time the occasion of the keenest expectancy on the part of the Nashville theatregoers, and the manner was one which is rarely seen in Nashville. It was enthusiasm made up of the most intelligent class of patrons of the theatre. This was seen more the case at night, when the audience was among the largest of the season, if not the very largest, and those present behaved very largely in that class of playgoers who are never seen except on occasions when something above the ordinary run of attractions is to be seen at the theatre. The house was full, and an elegant assemblage it was, too. A stranger could have told by a look that it was those that appreciate and of a superior kind. The entire satisfaction of this critical audience was the great positive that the presentation was all that had been promised for it. In the first place, though, not the most important, the magnificent manner in which the play is mounted is a commendable feature of the revival of a standard drama.

The scenery is strikingly beautiful, and thoroughly in harmony with the gorgeous costumes worn by the company, and the characteristic and effective stage furniture. Among the scenes of special note may be mentioned the tavern (Boar's Head Tavern), the headquarters of the rollicking Prince Hal and his merry companions, as Sir John Falstaff, and their associates, Poins, Bardolph and Dauphin, another the road by Gadshill, illustrated by moonlight, which is the scene of the robbery of the travelers. Most striking of all is the last act, representing the battlefield of Shrewsbury. In this all the available features of a battle ground are shown, with the mustered impedimenta of war strewn over the ground, which is spread with the ashes of the killed and wounded. The best part of the action is, that while succeeding in the effective and somewhat unexpected way, it has got all that most jumpy for a shad for in that direction, every moment is so thoroughly accord with the story of the play, and apparently so necessary to it that no change can be thought that it is merely a play. The movements appertinent are so harmonized with the action that the actual observer might not fully realize the fact that the scenery and the costuming are rich beyond anything ever before seen here. They should be more than merely interesting, with the idea that the excellent one is the magnificent production as a whole. You can, however, warn good that any impression of its excellences could easily be exaggerated. Mr. Wards was very happily cast as Prince Hal, and gave a gay, light hearted young prince of the Court and all the true humor with which Shakespeare has invested him. He missed no point, took no liberties with the letter or spirit of the text, but rendered both with scholarly and artistic sensibility and accuracy. Mr. Wards's role in this play emphasized the fact that he is a Shakespearean artist in the highest sense of the term. Another prominent triumph was scored by Louis James as Falstaff. It may be decided if there is another shoulder in English comedy so rich as this of Sir John's Falstaff, and there be real that Mr. James not only received the lines in such a manner as to present every student from a suggested by the text, but he entered heart and soul into the spirit of Falstaff, loosing and acting the character with that exquisite ease and grace with which all his impersonations are so strongly marked. The support is good throughout, the Saturday's production being an especially effective one of acting. Also notably satisfactory were Ernest Wards as Sir Walter Blunt, John Kinney as Bardolph, Harry Brown as Poins, and Miss Everett as Mistress Quickly. It has been twenty years since this play was done generally in this country, and then without the complete scenic accessories that mark the present production. It will be twenty years more before such another is seen. The last performance of Henry IV will be given tonight.

Lottie Collins' Troubadours are announced for Monday and Tuesday of next week with a New Year's matinee Tuesday at the Salt Lake Theatre, and an entertainment lively with movement, but dignified and clean in every particular, is promised by this organization. Miss Collins makes her appearance in two entirely different characters, as Daisy Mutiole in the rollicking little English comedy, The Fair Equestrienne, and as Blanche in the farce-comedy, The Devilbird, both of these pieces were arranged for Miss Collins by Fred Bower, of London, with incidental music by John C. Berg. Special attention is paid to the stage settings and lighting effects, and the scenic effects are said to be wondrously beautiful and effective. In her new role Lottie has been most flatteringly received, and she more than justified the predictions of her friends as to her ability to shine in other lines than Tootsie-Boo-Boo. Another crowding feature of the entertainment is the dance Alphonse specialties offered by the four Cook girls that they may own pieces. Among the counter is that well known and especially popular item of musical comedy, Jack Wood and Wright, the whistling dancer of Mr. Wards's company, supported by the rare musical accomplishments of Mr. Hoegart, and they are easily the best and highest paid artist in their line in this country. Monte Ward and Carrie are known in the first rank of theatrical dancers, and what is rather unusual in comedians, they are sure good singers. Mr. Carlos is the possessor of a vocally sympathetic tenor voice and Mr. Ward experiences a no ordinary success with the harmony of a baritone baritone effect. Miss Anna Wheatleigh is a modest little artist who is rapidly growing in favor in the vaudeville, and her delightful singing and tasteful dressing, has won for her many friends and considerable reputation. Tom Ogle, assisted by Hanson, Dyson and Marion, will present what is without doubt the most finished and complete burlesque-opera ever attempted by artists of their line. In this act they will be assisted by the Misses Winship, Bishop and Wren, the pretty girls, and the accomplished soubrette, Miss Gregory allied, as said is be abundantly equipped to exemplify the poetry of motion. The Fairyopera combination is responsible for the Brothers Mesch, and having like the billiards unalterable rule of strength and suppleness which they accomplish on the high wire, have been witnessed in this country. The well known and deservedly popular comic opera comedian, Fred Solomon, is Miss Lottie's principal support, both in the Fair Equestrienne and The Devilbird.

The Brownies.

The following extract is from the Detroit Evening News.

Palmer Cox's "Brownies in Fairyland," which opened a week's engagement at the Detroit opera house last evening is one of those creations which have only one purpose, and that is to amuse and entertain. That it is successful in these respects was conclusively proved last evening by the laughter and applause that greeted the jolly little performers upon their first appearance.

"Brownies in Fairyland," does not claim to be the home of speakers with a lesson and chained the mental faculties in following its plot. The element begins the best possible attention, and still preserves a running interest in the performance. Its chief beauty lies in its apparent simplicity and informality. It first shows a stage full of fairies, who explain in a dance or two to ballet, sing a chorus, fall back to give the stars a chance to perform their parts, become mixed up with the Brownies, and ultimately the whole show becomes an entertainment of gems, red fairies, gallantry, dance, sprangles, color, music and everything else, including "C. ay's twice." The entertainment is one which entertains, and always a pleasant taste in the mouth."

It is impracticable to give a detailed expression of approval for the stars of the performance within the limits of a newspaper on account of their number. It can be stated generally that the ballets were good, the choruses bright and catchy, the solo dancing and singing most emphatic successes, the comedian all that could be asked, and that taken altogether, the performance showed no great preparation and care. The entertaining of the piece was a great and the great variety of characters have never a stage picture which would do credit to a proscenium performance.

The Brownies will be seen in Salt Lake, under the management of Mr. Jessie M. Ivey, shortly after New Year's.

A Dangerous Trick.

Some person with an extraordinary lack of common sense, about a quarter last evening placed a loaded dynamite cartridge on the street car track just below the E. C. M. I. A little later it was run over and exploded by a car with a violence that caused many to fear that the dynamite had exploded. Over a mile in the vicinity a window has been smashed. The bullet struck the wall under Marquis Bros.' stationery store where it was picked up shortly afterwards by Officer Park. The wonder is that it did not explode sooner, as the sidewalk was hard with people at the time.

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