Dramatic and Lyric.

Farewell Tour of the Bostonians for Three Years—Story of The Knickerbockers—Daly Makes Another Hit—The Old Homestead—Late Amusement Jots.

Before their appearance during Conference, the Home Dramatic club will render their old time comedy success, Confusion, in the Eighteenth Ward Independent schoolhouse. The object of the performance will be to aid the poor and educational fund of the ward. The club will possibly appear four times during Conference, opening April 6th and closing the 10th.

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The Old Homestead runs the even tenor of its way at the Theater as smoothly and as prosperously as if it were in its first days instead of its last years. The second audience last evening was a very handsome one and Manager Burton is there for pleasantly disappointed in the financial outcome of the engagement. It closes this afternoon and evening, and will be found to amply repay a second or even a third visit.

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The answer of the Church authorities to the World's Fair committee, who asked for the use of the Tabernacle six nights during Conference for the purpose of giving concerts to start a Utah Day fund, is expected daily. The messenger of the Fair has written Mrs. Salisbury advising her that unless Utah can send a chorus of 200 voices, to assist on special exercises on July 24th—Utah's day at the Exposition. It will be a pity if the day is allowed to pass without some grand demonstration in Chicago on the part of Utah people. At the same time the enormous expense of transporting 200 singers, amounting to between $15,000 and $20,000 as it would, and the fact that our Utah day occurs at a time when the heat in Chicago is specially insufferable, form two obstacles that will require all the energy and loyalty of our committee to cope with.

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For some time it has been in the air that trouble was imminent between the notorious women of the town and the Theater management, who very properly aim to keep them out of the paquette and dress circle. Their attendance has come to be a nuisance to many theater-goers, who are annoyed at their conversation and demeanor during performances, and the management will have the support of every one with the possible exception of the Tribune, in its endeavors to keep the nuisance within all possible bounds. The women threaten and if they are not admitted to all parts of the house, and the manager answers that they can have their money back any time they are not satisfied with their seats, which he says must be restricted to the upper circles.

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Since the Bostonians appeared in this city a year has elapsed, during which time their achievements have been common talk from the Atlantic to the Pacific. To begin with they went into New York for six weeks with De Koven & Smith's Robin Hood and caught the best and biggest class of opera patrons at once. The result was that whereas they had prepared other pieces for presentation, if required, Robin Hood ran out the time to standing room only. They could not extend their engagement and they went out of New York. In a few months they returned and announced Robin Hood, whereupon the managers in theater management said: "They can't pull up popularity where they left off. It never was done in New York yet. Once interrupt a prosperous run and it is killed." Then they cited a long list of instances in support of this theory. However, the Bostonians played Robin Hood to six weeks more at $2 a seat to all the theater would hold. After a few months' absence they again went back for eight weeks and again Robin Hood occupied the entire time with no the broken record of standing room only. In point of fact it is now conceded that they might have remained at the Garden Theatre the entire season to the same order of business had they been able to command the time. But they had a western tour to make and they are now making it, their experience everywhere being that the theaters are too small to hold the people who desire to see Robin Hood. Thatcher opens the season Monday night. On Tuesday evening only De Koven & Smith's latest success, The Knickerbockers, will be presented. This piece has delighted the public in Boston, Philadelphia and Chicago and no doubt will prove equally entertaining to the local amusement public. Its performance here will mark the last appearance of the Bostonians in this city for three years, the management being now in view that this organization will not again come West for that length of time. The Robin Hood cast will be as follows:

Sheriff of Nottingham.....H. C. Barnabee
Little Jack.....W. H. Rothwell
Friar Tuck.....Frederic Wheelock
Robin Hood.....Tom Karl or Eugene Cowles
Will Scarlet.....Barton Hepner
Allan-a-Dale.....Charles Daniels (Dan)
Friar Tuck.....George Frothingham
Guy of Gisborne.....Peter Lang
Maid Marian.....Camille D'Arville or Alice Nielsen
Dame Durden.....Josephine Bartlett
Annette.....Hilda Wolfinger

It is to be hoped Miss Dove and Miss D'Arville will appear each night, so to make sure of seeing them, people will do well to attend the opening performances.

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The Knickerbockers deals with life in New Amsterdam during the governorship of Wilhelmus Kieft, commonly called William the Testy, and the incidents are two love affairs and a skirmish between the Dutch and the Puritans of New England. Governor William has a daughter, Katrina, who is loved by Miles Brewster, a Puritan sea-captain. To visit his sweetheart, Miles ventured into New Amsterdam in the face of danger. He also a Puritan sympathizer to escape from a crowd of twelve Dutch sailors and thereby directs suspicion to himself. A warm friend of Miles is Hendrick Schermerhorn, a son of the burgomaster, who with his sweetheart Priscilla (a Puritan damsel) plans to send Miles away in a gown of Priscilla's. The governor's trumpeter overhears this plot and informs the governor, who goes forth to arrest the spy in the guise of a woman. Of course, he arrests Priscilla, and she, in order to give the friend of her brother time to escape, allows the error to go undetected. The second act introduces Priscilla in the attire of a British officer, and the governor and his officers insist that she is a beardless brown warrior and unusually bloodthirsty. Miles has taken service in the governor's bodyguard in order to be near Katrina, and he with numerous swains are made jealous of the handsome young English soldier (Priscilla) with whom all the girls fall in love. At last the approach of the Puritan army is announced and Priscilla is pressed into service to lead the Knickerbocker braves. The last act shows the army encamped on the Hudson, and develops abundant comedy. The war is ended by an arbitration committee made up of the two pairs of lovers and everything ends amicably. The characters will be distributed thus: William the Testy, governor of New Amsterdam, H. C. Barnabee; Miles Brewster, a Puritan captain, W. H. Rothwell; Hendrick Schermerhorn, son of the burgomaster, Lewis W. Hoff; Antony Van Corlear, the governor's trumpeter, Eugene Cowles; Dominie Bonnefoy, the burgomaster, George Frothingham; Captain Van Warp, a Dutch sailor, Peter Lang; Katrina, the governor's daughter, Camille D'Arville; Priscilla, a Puritan damsel, Jessie Bartlett Davis; Diane Kieft, Josephine Bartlett; Barbara, Hilda Wolfinger.

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Very few people are in love with Augusta Daly, and we in Salt Lake—a town which he studiously avoids of late years—have as little reason as most people to be enamored of him. But no one can deny that he is a superb manager—probably there is no one in the world today who better combines the knowledge of stagecraft, the literary and dramatic abilities and the executive assets necessary to make up the ideal theatrical manager. Ever since he brought our Saratoga, and wrote his own plays of Under the Gaslight, Pique, and Divorce, Daly has always seemed to pass without making some striking success that arrested the attention of all the metropolis. Of late years, especially since Rehan and Drew came to be his favorites—Taming The Pesting of the Shrew, As You Like It, and Tennyson's Foresters have been his principal achievements. This company has just made another notable hit, in a spectacular revival of Twelfth Night, which has set all New York talking. Ada Rehan's Viola is said to equal any of her previous triumphs. Lewis is the Sir Toby, Catherine Lewis the Maria, Herbert Gresham the Sir Andrew, and Winthrop the Antonio. The Recorder says there is positively not a flaw in the production.

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On the first night of Twelfth Night at Daly's theater, says Mr. Byrne in the *Morning Journal*, there was seen coming out of the theater at the conclusion of the play a very old and feeble gentleman supported by two men who firmly gripped his arms and led his tottering steps down the lengthy but easy stairs. Mr. Daly approached him and spoke a few words to the old man, who answered vaguely, as if he barely quite caught what the busy was saying. He smiled, but vacantly, and he seemed to be glad when the conversation was at an end.

This decrepit old gentleman was Edwin Booth. Any one who saw him that night could easily wager $100 to $1, or, for that matter, $1,000,000, that Edwin Booth would never appear on any stage of this life again. What the matter is no one could tell at a glance, but it seems to be general exhaustion, a gradual sapping of the vital powers. Mr. Booth, alas! seems as if not long for this world, as he himself so touchingly said during a little speech on the occasion of the New Year's celebration at the Players' club.

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There is talk of a testimonial to E. J. Buckley, who is incapacitated by reason of a heavy stroke of paralysis that almost resulted fatally last year and that not left its mark upon him. The suggestion is a good one. Buckley is liked by all who are in sympathy with frankness, generosity and manliness. The Chronicle-News will cheerfully contribute its services to such a testimonial as has been suggested in this instance, and will also pay $10 for one seat.—*Dramatic News.*

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Julia Marlowe has been chosen to address the National Woman's Congress at the Chicago World's Fair in May. She will speak on "Woman's Influence on the Stage." Mrs. Newshall, who made the selection, has picked out a very sweet and estimable young woman to appear for the stage in the convention, but without disparagement to Miss Marlowe, I think that a mature and a more intellectually representative actress could have been found for this function. Maturity and intellectual capacity are not essential, of course, since pretty nearly everything in any way connected with the Fair seems to gravitate by favor or by purchase (witness, for example, the Musical directorate), but the profession might have felt better satisfied had these attributes been considered.—*Mirror.*

STAGE GLEANS AND GLEANINGS.

Chas. H. Hoyt's father has just died.

Hoyt's new play is a satire on state militia.

Campobello has got back to New York after an absence of eight years.

Frank Mordaunt repudiates the rumor that he is to retire, or that he is even a sick man.

Juliette Corlies, the former leading lady of the Bostonians, is now singing with Dwyer's company at the Casino in New York.

At Cohen's Hall tomorrow night, a benefit concert will be tendered to Mr. Peter Dillon by a number of his Scotch friends.

Marion Mayer has completed the Paul music for next season. Twelfth Night is Shakespeare's only. Only two concerts will be given in New York city.

Diaz has been driven into Adams again. It will be one of the New York summer attractions. This season with Daly does not begin till November.

Rob Mantell is in trouble for failing to pay his wife $100 a week alimony; Daly only has to pay his wife half that figure, but he is in trouble too.

One of the clevrest bits of character delineation in the Knickerbockers is said to be the governor's trumpeter, Antony Van Corlear, impersonated by Mr. Eugene Cowles.

Jessie Bartlett Davis, the charming contralto of the Bostonians, appears in The Knickerbockers. She is a decorative Puritan damsel, and next season Bigelow Elliott.

Minnie Ellsworth, queen of Salt Lake, was a member of the company which supported Peter Jackson recently in San Francisco in his performance of Uncle Tom's Cabin.

That successful comedian, George Frothingham, is the burgomaster in the Knickerbockers. He is a malcontent and opposes the governor on general principles.

The tenor role in The Knickerbockers is cast to Henry Schermerhorn, son of the burgomaster of New Amsterdam, and allies Joseph W. Hoff admirable lyric opportunities.

At the close of the run of Americans Abroad at the Lyceum in April—that play, by the way, reached its one-hundredth performance last night—George Clarke will take a fortnight's holiday until the reappearance of the Lyceum stock company in Chicago on April 17.—*Mirror.*

The Northwestern Railroad company has paid Orrin Moses $5000 in an injury sustained by him in a recent accident near Des Moines. Every member of Marlo's company received something from the railroad in settlement of injuries.

The daughter of the Duke's governess in The Knickerbockers is cast Katrina is, in the person of Camille D'Arville, a decidedly Priscilla person so far as spirit and action go. Even if it were desirable, it would be impossible for Miss D'Arville to simulate Dutch stolidity.

James Madison Barlow, who died recently in Salt Lake City, was a member of the first dramatic organization which appeared in the territory in 1849. One-half of his company died or shelved in crossing the plains.—*Chicago Lindmagen.*

The Home Dramatic club had some thoughts of revival diplomacy and long since, but could not secure the necessary permission from Cughlan, as she, her brother Charles, and the Belleville Island producing it here themselves.

Eugene A. McDyrell died in an apoplectic fit in the Middlesex hospital on February 14th. He had suffered for a year from paralysis, and since last October had been confined in that institution. The deceased had a long and varied experience as an actor and manager, and was well known throughout the country.

The suit of Emma Juch against Jeanette M. Thurber to recover more than $12,000 in salary for services rendered as prima donna of the Mme American Opera company, was concluded on February 23rd in the supreme court. The jury, after deliberating over six hours, reported that it was unable to agree and was discharged. It is said that the jurors stood six to six.

In the Knickerbockers Mr. Barnabee has the role of William the Testy, governor of New Amsterdam, an official whose chief occupation is issuing more or less idiotic proclamations and worrying over the possible epitome of his descendants. It is a role which affords excellent opportunity for the display of Mr. Barnabee's humorous quality.

Thomas' new play of Surrender is receiving considerable comment. This new war drama seems to me to be a play only fairly good. Mr. Thomas needs age and mellowness. His faults are, I week, the faults of every youthful writer—inexperience in stagecraft, and a too great haste "to get through," his work. At times I think that no play can be written under a year or so that will "live and do business" for many winters.—*Exchange.*

There appears to be some trouble between Mr. Daly and Mr. Boucicault, the gentleman who was imported to take the place of Mr. John Drew in Daly's consolidation. Whatever the trouble is it has not yet come to a head, but Mr. Boucicault is no longer in the bill, and it looks very much as if it were Mr. Daly's intention not to allow him to do bill again this season. Whether the objection is artistic or personal on the part of Mr. Daly we know not, but it is very plain that just now Mr. Boucicault remains in a very equivocal and unhappy position.—*Journal.*

The death of Henry C. De Mille is a serious loss to the American drama, for our list of competent playwrights is extremely small. Mr. De Mille possessed no genius, but he was a pleasing, painstaking writer, whose work had a good deal of the literary quality, and was entitled always to respectful consideration. He was erudite, industrious and conscientious. Although his plays never rose above the plane of conventional excellence, they were never trashy nor whimsical. Mr. De Mille was thoroughly earnest and gifted with more judgment than is usual among men of his vocation. His life was a model of integrity.—*Mirror.*

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