MUSIC AND DRAMA

That the dawning theatrical season is to be handicapped to a great extent because of the Presidential election this fall, does not appear to be in any way verified as yet, though what may come before it closes cannot at this time be predicted. In New York and other cities of like size, where a fair estimate can be taken, the theatrical season has opened under the most auspicious circumstances, people being actually turned away for want of room. The theater-going populace of the metropolis are thoroughly educated in dramatic art and for that reason nearly all of the new plays when first produced in this country are given there; even the "gallery gods" in their expressions of approval or dislike are very intelligent and reflect the opinions of the society people who frequent the stalls and boxes below, and so it is here to a limited extent, Salt Lake people have proven that they know how to appreciate real dramatic art and we are no longer considered a "Jay town" and if some of the attractions now billed at the Theater are cancelled it will not be because of our lack of appreciation but because of the heavy expense of transportation and the uncertainty that exists during a presidential campaign. The cancelling of the dates engaged here by the Saint Orchestra is perhaps a forerunner of what is to follow though it is perhaps an individual instance.

Arrangements have now been completed for the song recital, to be given by H. S. Goddard's pupils in the Congregational church Tuesday evening, Sept. 22. The following pupils will participate in the program to be rendered:

Cissie Lawson, Leonie Savage, Claudia Morris, Edna Corey, Fanny Barrow, Myrtle Smith, Zora Kearnes, Blythe Emerson, Nat M. Brigham, George Barton, Will G. Patrick, John F. Beard, Winslow Smith and Ernest Pratt. A limited number of invitations will be given to musical friends, no charge being made for admission. Prof. C. D. Schneider has been engaged to play the piece that was him the prize at the Denver Eisteddfod a week or so ago. The recital is somewhat of an innovation and will prove of great interest to the friends of the participating parties.

The New Grand Stock Company.

Manager Rogers of the Grand has at last practically completed his arrangements with the members of the company which is to hold the boards at this popular house for the season 1896—7. No predictions or surmises will be indulged in at this time further than the company's opening week, when a chance has been afforded to see and hear them, a more intelligent opinion can be given. The company is made up as follows: Walter Edwards will take leading male parts. Horace Mitchell, juvenile male, George R. Edson, comedian and stage manager, and S. S. Simpson, utility. Adele Belgarde, who has attained some prominence with Frederick Warde, will be the leading lady, Ella Salisbury, juvenile lady, Stassie Dupont Eugene and Mrs. Edmonds to old lady parts. Blake Hakemore will be engaged for the opening week and Julia Dean will be seen when occasion requires. The opening bill will be The Lost Paradise.

The Irish Artist.

Chauncey Olcott's new play by Augustus Pitou and George H. Jessop was presented before another fair sized audience at the Theater last night. It is to say the least, a great improvement on Mavourneen as given the night before and smacks much genuinely of the real Irish drama. Mr. Olcott's singing was again the feature of the evening. His rendition of Believe Me If All Those Endearing Young Charms, written by Tom Moore, and My Beautiful Irish Maid, received vociferous applause. Georgia Busby as Kate Mahone was very pleasing and gave a good interpretation of the typical Irish maid. Other praiseworthy exhibits were the Widow Blake by Kitty Coleman and the male part of Jerry Sweeney in the hands of Luke Martin. The scenic effects were very realistic, particularly the smugglers' cave. Tonight the engagement will close with the presentation of The Minstrel of Clare.

Mary Gets Paid Ahead.

Justice Prior of the supreme court yesterday afternoon rendered decision in the Paid'ustead Witten case. He decided that the manuscript of the play, being the work of the late Frank Mayo, reverts legally to the heirs of the Mayo estate. He ordered, however, that no settlement should be made till Wednesday, when Edwin F. Mayo must produce from Manager Charles E. Evans the printing, scenery, costumes and properties of the production.

The decision means that while Edwin Mayo acquires the rights to the play, he must buy Mr. Evans's share of the old partnership of Mayo and Evans.

Lawyer T. F. Atchison appeared for Mr. Mayo. Charles H. Butler represented Mr. Evans.—Mirror.

Bookings of the Frawley Company.

The Frawley company will remain at the Columbia theater, San Francisco, until Oct. 4, and then go to Los Angeles for four weeks, afterward opening the new house at Honolulu for three weeks. Returning, they play San Francisco for the holidays, and then go to North and East as far as Omaha, reaching the Golden Gate again in May for the summer.

Gus Heege is an actor who made a distinct addition to the literature of the stage when he created the role of the impenitentiable Swede in his play Yon Yonson, and the fact that such a character study it was keenly appreciated by the public is evident from the success it achieved. Mr. Heege has another play called A Yankee Yankee Yonkerman in which he will be seen in this city September 25th and 26th. He has elaborated his amusing characterization of the Yonkerman, simple Swede, and it may be said to take rank in originality of conception, finish and artistic worth with the Rip of Mr. JeBerton.

The most capricious of all the dramatic writers in America is the critic who writes over the nom de plume of "Alan Dale," yet he said of The Gay Parisians, which closes from a run of 300 nights at Hoyt's theater, New York, and extended runs in Boston and Chicago to the Salt Lake Theater on Friday and Saturday, September 25th and 26th: "It all verily The Gay Parisians would cause the stony face of the Sphinx to crack into smiles, and if Heraclitus, the weeping philosopher of Greece, could have been confronted with this farce, he would never have gone to the mountains to feed on grasses nor have made a differting idiot of himself in other ways. I have no desire to see the very Parisians in the original, for I am quite sure that the Paris Pigalet couldn't have done as much as W. J. Ferguson with the part. Ferguson himself couldn't improve upon Ferguson."

Not only does the cast in the company include Ferguson and Miss Susie Martinot, but every one of the artists whose names appeared on the program at Hoyt's theater, New York.

John Dean's new play, Rosemary, seems to have caught the popular fancy in the metropolis at the Empire theater, though the entire comment drawn upon from parts of it, as will be seen by the New York World's report of it given below:

At the Empire theater the play in the last week of the 16th season at that house was inaugurated last night, when Rosemary was for first time in this country. Written by Louis N. Parker and Murray Carson, this ninety Victorian style was one of the market successes of the past London theatrical season. It should easily duplicate in this city its original success.

As a play it depends for its popularity upon neither the plot nor its situations. Its strength is one of treatment. The positive powers and delicacy with which it was received last evening by a large and discriminating audience is an evidence that sound public taste has not been entirely effaced by lurid melodrama. Its story can be told in a few words. Sir Jasper Tourdrye's fate is love with Dorothy Cuttlebank, who is eloping with William Westwood, a young soldier. But Sir Jasper, his senior by a score of years, is brought to a realizing sense of the self-sacrifice that is demanded of him and proves equal to the ordeal. In the concluding and fourth act, fifty years later, Sir Jasper, now a nonagenarian, comes of the past, and with a sprig of rosemary in his hands pathetically remembers aver "The might have been."

A great many persons will agree that Rosemary would be a better play if there were no fourth act. It might be entirely dispensed with and neither the story nor the effect would be lost. As a tour de force for the experiment of Sir Jasper, it serves its purpose. As a logical sequence, it is lame. But Messrs. Parker and Carson should not be deprived of an iota of the praise that is their due for the skill, grace, charm and poetry they have put into the first three acts. In its delicacy it deserves to be compared with Wilde's Vicar of Wakefield, while its composition strength is immeasurably superior to that exquisite work. The characters are outlined with the due distinction. The dialogue has a fine literary quality. It would be difficult to pick out a superfluous word. Rosemary is an intellectual treat.

The Sir Jasper of last night was Mr. John Drew. In sequence of manner and grace of bearing he perfectly typified the man of the world of 1847. But the note of pathos was not there. Mr. Drew has his limitations. His assumption of senility in the concluding act was sound and sensitive, but in the scene of sentiment there was feeling that scarcely any lacuna or necessary to carry conviction.

As the incorrigible Dorothy Maude Adams displayed all the varied graces of her fascination. Daniel Duchien, Prof. Inorna, a scientist, Dr. Johnson in his iconoclasm, was characteristically solid, and as a sinister naval captain, Harry Harwood for two acts took the stage and held it. Arthur Byron was sufficiently sensitive as the impulsive sculptor, and Ethel Hallowell gave a neat and discriminative rendering of Pamela.

Joseph Humphreys, Frank Lamb, Annie Adams and Miss King also contributed to a finished entertainment. The costumes and the scenery were quaint and pleasing.

Rosemary, with or without its final act, is a play no one interested in drama should miss.

Notes.

A French actress summering in London has created a sensation by appearing in a stillnest bicycle suit every day.

Yoshiko.—Miss Phyllis Young, of Salt Lake City, is in New York, with a prospect of engagement by the De Wolf Hopper company.—Musical Age.

Director L. Heine retires from the Frawley stock company in San Francisco after the run of The Social Tree and comes East to join W. H. Crane's company as leading lady.—Theatrical Tidings.

Beerbohm Tree will set twelve weeks in the United States this season, and will limit his tour to New York, Boston, Philadelphia and Washington. He comes under the management of Al Hayman and Charles Frohman.

J. E. Dickson, the English comedian who appeared here last week with Frohman's Empire stock company, is an veteran at stage business. He has antedated his letter from every celebrity of the last twenty-five years.

The very latest theatrical advertising dodge is to be horses by a trained dog, and actresses all over the country will shortly have their limbs insured by their contracts. "Well," said John L. Sparks, the leading comedian of On Broadway, "I suppose the public can stand it if the dogs can."

Death deprived Mr. Samuel L. Clemens (Mark Twain) of his eldest daughter, Miss Olivia Susan Clemens, not long ago. Miss Clemens was a graduate of Bryn Mawr college, and subsequently studied music under Mme. Marchesi, with a view to entering her father's lecture by going on the concert stage.

Richard Mansfield and his wife, Beatrice Cameron, are warm friends of ex-President Harrison. When he delivered his speech at Carnegie hall last week they occupied a box with Mrs. Harrison. The actress, to whom a political meeting was a novelty, was in early interested in the proceedings and not well to see front of the box while Mrs. Harrison sat in the rear. The next morning nearly all the New York papers had interesting stories of Mrs. Harrison eagerly watching her husband from the front of the box, and had sketches of one of which the actress and her stunning new Parisian hat were the model.

Almost Distracted?

DISTRACTED with pain from real sick headache! Miserable beyond description! Wishing for death to relieve you of your misery! Such is the condition of hundreds of women who are subject to periodical headaches. Such sufferers should take Dr. Miles' Nervine. It will cure them. It is the best remedy for headache, nervous headache, neuralgia, sleeplessness, nervous prostration, hysteria, fits, dizziness, etc. Dr. Miles' Nervine is not an opiate. It does not contain a particle of morphine, opium or other dangerous drug. It is not habit forming. It is not a stimulant. It does not stimulate and then leave the nerves more exhausted than before. It does not temporarily relieve and then make the patient worse than before. It does not temporarily relieve and then make the patient worse than before. It does not temporarily relieve and then make the patient worse