Dramatic and Lyric.

Frohman's Changes of Plans for Salt Lake—Stephens' Concert—The Three Frohmans—Miss Lincoln Returning—Foster and Sellew Near—Blind Tom.

It was to be expected that as soon as the news of the fight between Drew in Salt Lake by his own stock company reached Mr. Charles Frohman, he would take some decided action regarding the appearance of his other enterprise here. There has been a good deal of difficulty to make Mr. Frohman, three thousand miles away, realize that conditions were changed in Salt Lake to a good many more ways than one, and that the old days of week engagements and $1,200 houses had vanished with the boom. Now it has come home to him all at once and he has taken action in his usual vigorous manner. Manager Burton has received a dispatch from him stating that it had been decided to cancel the return visit of the Empire stock company and rush them direct from San Francisco to New York. This will deprive us of the pleasure of seeing Henry Miller, Compton, Thompson and Viola Allen in the Counsellor's Wife and Liberty Hall—two plays that we were looking forward to with no inconsiderable amount of anticipation. We cannot marvel at the change of plans, however. A company like the Empire stock means a set sum of expense each week of no considerable proportions to justify it in going to towns like that it recently played to in Salt Lake, and as there is not much prospect that the return visit would yield greater results, Mr. Frohman concludes that he would do better to get his company home and put it at work on the rehearsals for the fall opening in the Empire.

Another change of plans which has been caused by the poor returns following the Wind, and one that again shows how well Mr. Frohman is coming to appreciate the true status here, is that John Drew has not taken out of his tour altogether, and received his number of nights in Salt Lake then thrown in. The new opens here Monday, the 23rd, in Barrett's and plays the Market Hall next evening. It is the latter play in which Maude Adams has the opportunity which made her so much felt in New York. Weather Mr. Frohman will issue an extra press for Drew or not, is as yet unknown by Manager Burton.

John Drew, who is coming to Salt Lake for the first time since he began his career as a star under Charles Frohman's management about two seasons ago, with a week's engagement about two years ago, will have Joseph Jefferson retire from the stage, which he intends to do shortly, or American's foremost comedian. He is now 65, or 66 years old, but he represents in a charming way the man refined and gentlemanly in every way, and almost endowed with a constant individuality. Since he left Augustin Daly it would be his ceaseless wonder why. In the Daly organization he was treasured and appreciated. Drew, the successor to Daly, retaining the old stock company, does playing in favor and made him a most worthy member of the American theatrical family to which he belongs, and whose collective place and career has been unusually distinguished and meritorious. He made himself so great a favorite with the Daly clientele that when he left Daly's theater the fashionable patrons of that house followed him and made him all the greater favorite and pet.

Mr. Drew has since (two years ago) since he became a star. In the Duke The Market Hall he appeared for almost an entire season in New York, and in the second, Henry Guy Carleton's breezy and brilliant comedy The Butterflies he quite repeated his initial triumph, playing it for over 100 nights at Palmer's theater, where the class of the season brought the long run to an end. A glance at any of his engagements there would have convinced anybody that he held the hearts of his admirers in his hands. You wouldn't imagine to look at him that he was much at making love, but he has shown himself delightfully effective in sentimental scenes and he and pretty Maud Adams have made their love-makings on the stage extraordinarily popular. Perhaps that is why Mr. Drew is such a great idol of the maidens girl. He is said to be totally indifferent in private life to all women but one—his wife; yet his elegance of manner and winsomeness of art captivate the fair sex and possess a fascination for them that is perfectly irresistible. In Frederick Orsino, the hero of "The Butterflies," Mr. Drew has a role that fits him admirably. He will be delighted and he evolution is along the pleasantest kind of lines. It is in this part that the star John Drew will be first seen by this public.

Perhaps something concerning Mr. Drew's stage career would not be amiss at this time. He makes no secret of his age and will be 47 next November when he was first introduced to daylight at his mother's home in Philadelphia. Twenty years of his life were spent in the growth to manhood and acquiring an education, and it was in 1865 that he made his public bow with Mrs. John Drew's stock company, then playing at the Arch St. Theater, Philadelphia, in one of Charles Stickney's fairies styled "Out in a Character." The exact date of his appearance was March 20th, and Mr. Drew's part was to an extent a straightaway one. He speaks in a number of similar terms during the next two years, as he saw days without playing some part, and made a fortune for himself.

Mr. Daly first saw him act in 1875. In a three-act comedy called Woman's Day, and evidently took to the boy more kindly than he did to Mr. Drew's performance, for he sought the latter to the family, and a engagement resulted at the New York theater, starting James Lewis in the working man. Mr. Daly, however, soon afterward made Mr. Drew an offer to become associated with his company, and in February of the same year the young actor found himself in New York playing Bob Burgess in the Big Bonanza. Then he appeared in Pique and a number of plays in rapid rotation.

His first essay in Shakespearian character was made in 1876 in support of Edwin Booth with a specially arranged cast—Mr. Booth at the time reciting Mr. Daly's theater (the Fifth avenue), and getting together a company for the engagement. Hamlet was the tragedy and Mr. Drew's role was Rosencrantz. The seasons of 1877 and 1878 were spent in support of Fanny Davenport, who toured the country in As You Like It and a number of the Daly plays. The season of 1878-79 was spent with Frederick Warde and Maurice Barrymore, who toured the country in Diplomacy as joint stars, Mr. Drew playing Henry Beaumont.

Mr. Daly, in 1880, leased the theater on Broadway which bears his name, and Mr. Drew again became associated with the Daly company, this time as leading man.

During the several visits to Europe with the Daly organization, Mr. Drew's work attracted the serious attention of all the papers in London and Paris. Their tribute to Emotional and the sentiment occurred in 1884, 1885, 1886 and 1889, and the Western visits were Rosalind, the Hermit, the Unruly and Irving's Lyons Mail. Mr. Drew has said his best part was Petruchio in The Taming of the Shrew, but that was before he played Frederick Orsino in The Butterflies.

A brief letter from Alf Hayman in San Francisco states that Sowing the Wind opened there last Monday night and made "a terrific hit. Mister and Alice being received by each other the third act." Mr. Hayman has gone to New York, where he will superintend the preparation of a great Lincoln revival of Shenandoah at the Academy of Music.

The recent appearance here of Genevieve Ferguson's Lady Windermere's Fan company, of Charles Frohman's Sowing the Wind company, and the announced coming of Daniel Frohman's Aristocrats company is serving the effect of somewhat concerning the future mind as to the locality and territorial extent of these enterprises. The New York Sun says that the three Frohman brothers, Daniel, Charles and Gustave, represent three different phases of the theatrical business. Daniel, the manager, is cautious, conservative and a thoroughly business man. He has a cultured literary taste, which has succeeded because he has worked hard and studied deeply.

Charles Frohman is the youngest, and is the soulmate of his brother. He is what might be called a theatrical genius, and takes great rises in his ventures. His estimate of the vocation and their instincts have frequently saved him from disaster. Charles is a man of the profound energy and intensity, tempered by the utmost refinement and a sense of humor. He is a man of the world, and has the gift of making friends and retaining them. He has never resented the great success to be found with the brilliant and dashing Mr. Daniel Frohman. Frohman are among the most influential and fascinate managers in the land. Gustave is comparatively unknown and confines his operations to the leaving of his business and to the backwoods circuits.

Following is the final program arranged by Mr. Stephens for his reception concert at the Tabernacle on Tuesday evening next. The precision of the several lady soloists who are to follow on vocalions, the Tabernacle choir and the Lucia choir, will make up an evening of rare interest.

1. Grand march, "Old Glory" ..... Sousa
Assumption and Tabernacle Choir.
2. Piano solo, Prelude and Fugue in C Major ..... Bach
Mr. Gregory Stephens, Jr.
3. Contralto solo, "Good Love song," Delibes
Miss Ella Hoffman.
(E. S. Cannon, accompanist.)
4. Chorus, Scena ..... Pinsuti
Choir, Lucia, soloist.
5. Violin solo, "Ballade et Polonaise" ..... Vieuxtemps
H. E. Cole.
6. Soprano solo, "Le Chemin de Lilas" ..... Lenard
Mrs. Elsie Cannon Clements.
(E. S. Cannon, accompanist.)
7. Organ solo, Andante Sostenuto ..... Guilmant
Mr. Edgar Stephens.
8. Contralto solo and duet, "My Sweet" ..... Shakespeare
Miss Ella Hoffman.
Mr. Wade Lynch, Jr., Mr. Edgar Stephens.
(Mrs. Elsie Cannon Clements, accompanist.)
9. Grand chorus, "Call to Food Gods" ..... Bantle
Tabernacle Choir and organ.

Mr. Burton has in vain requested the use of Brown's park for the Forest Empire Gentlemen's club, to organize a tournament on the 14th inst. Mr. Burton's report of the new Salem Abbott's

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