Dramatic and Lyric.

Grismer & Davies Friday and Saturday—Lillian Russell's Card—Death of Belle Clayton—Miss Babcock's Four Nights—Chicago Lady Quartette.

Grismer & Davies were always very strong in Salt Lake, and judging from the wall of hard times, we believe it will be seen that their strength is still proof against that and the like combined. The town, in fact, is hungering for some substantial theatrical fare, and from all accounts The New South is full of just the sort of meat it is hankering after.

Three two interesting people are on their return from their native city—San Francisco, after having reaped the profits of hard work and a well earned success throughout the various metropolitan cities. In New York at the Broadway theater, where Mr. Grismer and Miss Davies made their appearance last season, they were received and heralded by the discriminating press of that locality as being among the most capable and attractive dramatic artists who had been given the distinction of appearing upon the Broadway stage in some time. Of the play, The New South, it can be said its success has been one of the most brilliant and unusual things of the present theatrical season, wherever it has been presented, and the pecuniary reward that has met the efforts of the two principal players in this drama has been most marked even in the present period of universal financial depression. In New York in particular was The New South received with high favor as an original American play of contemporaneous and intensel interest and attractiveness. It is written in four acts, the authors being Clay M. Greene and Mr. Grismer, and the present tour of Mr. Grismer and Miss Davies is being made under the management of William A. Brady. The scenes of the play are laid in Georgia and introduce Joseph Grismer in the character of Captain Harry Ford, U. S. A., and Miss Davies as Georgia Gwynne, a blossom of the South who is named after her native state. In the opening scene the audience is introduced to the family of Colonel Gwynne, a relic of the "Old South," whose son is running for Congress. The political struggle is a fierce one. Young Gwynne is sure of a majority of the votes, but thinks that the presence of a troop of cavalry under Captain Ford is for the protection of the negroes who have stolen the ballot boxes. An interesting character of "The New South" is presented in the person of Sampson, a negro leader who does to sell out the election. Young Gwynne's temper is further disturbed by the presence in his house of Captain Ford as the guest of his sister, and the quarrel between the men results in the captain knocking the young man senseless with the scabbard of his sword.

While the captain goes off in search of medical assistance, Sampson reappears on the scene and runs the captain's sword through the heart of the unconscious man. When Ford returns with the members of the family believes Gwynne is found dead. These briefly are the incidents around which the plot and complications which follow the killing of young Gwynne arise. Mr. Grismer has been claimed by the eastern press to have better opportunities for the display of his sterling worth as an actor in the character of Capt. Harry Ford than in any play he has ever before been fortunate enough to secure. As for Miss Davies, as Georgia Gynne, she is described as being a sweet and highly interesting flower of the southern soil, and her talents are too well known here to need any assurance that she makes the most of her role.

The crush for other matters on Decoration Day and the fact that the musical critic cannot be omnipresent, prevented a review of the song recital given in the Templeton parlors on Wednesday evening last by Miss Belle Lucas; Miss Lucas, whose sweet contralto voice has many admirers, sang several numbers herself, and was aided by Mr. Salmon and Miss Lillian Smith, pianists. A pleasant announcement made in the program was that Miss Lucas has decided on remaining permanently in this city and opening a studio.

Mrs. Jessie Hawley Woolrow is now with her mother in Illinois, a few miles out of Chicago. It is probable that she will visit Wauseka in search of health before her return to Salt Lake, which is still several months distant. She is said to be quite poorly at the present time.

Mr. Harold Russell, the accomplished leading man in the Nellie Lillian Russell company, who came to Salt Lake to spend a quiet summer, is spending it with a vengeance. Two or three days after his arrival he was seized with a twinge of rheumatism, and for two weeks now he has not in the house with his leg bandaged, his foot bolstered up on a pillow, and his upper lip covered longingly on the sinners from which he has been banished. He hopes to be on the links next week, however.

Very few of the many who knew Belle Clayton as one of the principal singers in the Tabernacle Choir years ago, knew that it was the widow of her death which appeared in the papers the other day when the name of Mrs. Lydia A. Gardner was announced. Yet such is the fact. Some time after her marriage her old friends had gradually lost sight of her, and she cared no more to sing, having sung for years she was one of the foremost of our musical figures. In the old times, when the Tabernacle Choir sang Prof. Costa's oratorio to high standards, more especially for its solo work, Mrs. Carrico, Sarah Owen, Belle Clayton and Maggie Swan made up a quartette of singers who were as sure of being in their places Sunday after Sunday, rain or shine, as the place of worship was of opening. Miss Clayton was one of the leaders of the alto forces, and a very capable one too. Her many associates remembered her tenderly, for her faithfulness, her musical disposition, and her many womanly qualities which endeared her to all with whom she was brought in contact. She was buried yesterday from the residence of her sister, Mrs. Vilate Young. Mr. Carrico, Mrs. Sarah Owen Langford and others of her old friends and associates were present to pay their last respects.

The very interesting and charming exercises with which Miss Babcock is closing the year of her school of physical culture, were opened last evening in the Social Hall by her juvenile classes, the boys and girls, arrayed in their becoming gymnasium costumes, were put through the most interesting drilling by Miss Babcock, Dr. Babcock her brother, and her assistants, Miss Salmon and Miss Mae Taylor. A large number of spectators were present and there was a good deal of applause for the clever work of the youngsters, who did the bar work, ring swinging, dumbbell exercises and the other pretties of the work laid out for them with entire grace and credit. Tonight will be the Open Day of the young ladies class, in the evening a dance in the Gymnastic class will give an entertaining program, and on the 7th, Pygmalion and Galatea, "cast and adapted," will be given with Miss Taylor as the sculptor, Miss Salmon as the statue, and with Miss Van Cott, Miss Cannon, Miss Clowes and Miss Zanette Cannon in the other characters.

The cheap theaters still large show. Mr. O'Malley announces the opening of the Lyceum—see Wednesday—Monday night with My Mother-in-Law—"the best seat in the house for 25 cents." Mr. Oscar Dyo is back from Cripple Creek, "not crippled, strange to say, and will aid the O'Malley in his venture. The Commercial street house still keeps open at "cheap rates and ladies free," while the sanctum venture of Messrs Malone, Pyper, Hutchinson, McNally and Young is again being pushed, after a cessation of several days in waiting for—out-siders, we some had supposed. The wreckers have the walls now above the first story.

Wednesday evening next the Chicago Ladies' Quartette appear in the Tabernacle, rendering a program of twelve numbers. The company includes the well known female quartette Mary B. Weaver, soprano and whistler; Elizabeth Ludwig, contralto and piano; Edith Bishop, contralto, and Alice Merrill Raymond, the deep contralto soloist and musical director, together with Clarinda Nellist, called the "Lady Sol Smith Russell." The company comes heralded by excellent notices from the Chicago, Minneapolis and Omaha papers.

Everyone interested in theatricals read recently the telegraphic reports of the meeting Bonhanan, the dramatist, gave Clement Scott, the critic, from the stage of a London theater, and how the fair Langtry was led to the footlights by Bonhanan, and how she echoed his sentiments. The New York papers bring fuller particulars of the interesting occurrence, and one of them has into choice bit of news regarding the Jersey Lily:

If Mr. Scott's scorn had been any other man than Bonhanan, his scornfulness would have carried more weight. As it is, Bonhanan is noted both in England and in this country for the facility with which he can pick a quarrel even with his best friends.

The newspapers are unanimous in calling The Society Butterfly a failure in production. To Americans the really interesting part of this controversy is the fact that Mrs. Langtry was concerned in it.

From the accounts of eye witnesses of the first performance, Mrs. Langtry must have gone through an ordeal which would have caused most actresses to have thrown up the sponge at once. For the past six months Mrs. Langtry's popularity in London has been steadily increasing. The first night of The Society Butterfly was the first occasion on which a British audience really hoofed her.

An American manager who has just returned from London said yesterday:

"I don't know what Mrs. Langtry has been doing lately to get herself into such bad odor, but I never felt more sorry for a woman in my life than I did on that first night. The fame of Mrs. Langtry's part offered the audience all the opportunity that was needed. The audience began to hiss and scoff. Mrs. Langtry had to retaliate in another manner. She character is better than yours. There has never been a word of scandal breathed against our good name."

Instantly a titter ran around the house. The pit went into convulsions, and finally a voice from that region exclaimed: "Oh, I say, Lily, draw it mild, old girl." A shout went up from all part of the theater. Mrs. Langtry let her up, but stood her ground plucky. After the tumult had subsided a bit she went on with her part. But the voice had her from bad to worse, and the paying was kept up at intervals until the curtain fell on the last act.

"Talk about bad selling and all that sort of thing! I've thrown over the worst pretty thoroughly and seen a good many battlefields, but the way the audience hooted that woman was the ruefulest thing I ever saw. As for the play, well, when I read what Scott wrote about it I not only indorsed it but I exclaimed, 'Great Scott!'"

The many people who have supposed that all the talk regarding Lillian Russell's rupture with her newest husband was a sham, will have their eyes opened by the publication of the following "card" over the fair one's signature in the N. Y. Press:

It is believed that I tempted Signor Perugini out of his honest bachelor mood to eat the fruit which has turned to Dead Sea apples on his lips. Perhaps. I shall only nothing that is already spread in the mind of those who do not know, who never can know, the exact circumstances that induced me to take this mistaken step which I am now compelled to retrieve. But as the particulars cannot be made clear at present nor in the divorce court, I wish to offer certain extenuating matters in evidence before the public to whose entertainment I have devoted my efforts during fourteen years, and for whose approval I shall always faithfully strive. Our honeymoon was behind us little. At breakfast, next morning after the wedding, Signor Perugini laid down the law to me in an imperative and offensive manner. He insisted that I should cut the acquaintance of my friends and cultivate the society only of his associates. He declared that the household should be conducted in future according to his wishes, with no reference to my own. He demanded the discharge at all my servants, including my maid, who has been in my service for nine years, and who is absolutely invaluable to me. My life was completely wretched. Signor Perugini had been a bachelor so long that he had acquired the set, not to say cranky, ways of men who have never been brought under the civilizing influences of woman. He had his habits, and a hot tempered. He was unreasonably jealous.

Then Lillian speaks of the Philadelphia banquet in some of her friends and her husband refused to attend, and says:

That night he came to my apartments and acted in a brutal and unceremoniously manner, which destroyed my last sentiment of respect for him. In extreme and natural indignation at his conduct, I intimated to him that we could no longer maintain even the semblance of marital companionship, and that when we returned to New York he must not come to my home, but would be compelled to take up quarters elsewhere. Whereat he became still more furious and unmanneredly, tried to bodily assault me and charged me that he hated me from the first. I have sad reason to believe this statement. For, now that it is all over, I am informed that Signor Perugini declared at the Players' club before a public company, that he intended to enter my operatic organization only to marry me, and that his object in that marriage was merely to obtain a permanent engagement at a good salary.

In the meantime, the public has derived any amount of fun from seeing the dividest couple appear together in the lovers roles night after night in Giroflo Giroflea. Lillian is said to wish her husband very plainly in almost every scene, and he is said to resent the taunting no less plainly.

Tonight the theater will be open to a somewhat curious affair—nothing more nor less than a mimetic performance by the company of comedians who have lately passed so eventful a period on the Davis county line. It is all a charity affair, the proceeds going to help the wreckers on their way.

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