

Dramatic and Lyric.

Powers' Mad Bargain.—The Choral's Profile.—Young Sothern's Rising Star.—Barrymore Home Again.—Dramatic and Musical Notes.

Since James Powers made his big hit at the New York Casino as successor to Francis Wilson, he has been looked upon as one of the foremost comedians, variety actors and burlesque artists on the stage, and his old success at the Casino has been duplicated on the road. His Mad Bargain, in which he appeared at the theatre last evening is remarkable for nothing in itself—it is simply a means for Powers and his company to employ their bright talents, and anything else would have done just as well. No one thinks of the play in an attention of this kind, it is all the players. The laughable hit that Powers makes, and it is a genuine one, is shared by Pete Bailey, who was some where he burlesqued melodrama in the second act, is one of the richest and most fetching things the records of recent amusement annals furnish. Powers' best work seen in a burlesque serpentine dance, and several comic songs, and the second act representing life in a New York flat is a most humorous "take off." Rachel Booth is the best feature of the female support. Miss Stacy is rather too loud in her methods to suit any but the quarters in whose direction she frequently kicks. Miss Cook is excellent as the antagonist of the flat, and the lady who sang, whose name was ignorant of—has good style, a fine voice—everything but a voice. The show goes again to night.

There were nearly a thousand dollars in the theatre on Monday night last, and it is not saying too much to estimate that \$300 or \$400 of that amount would have gone to the Tabernacle had there been no theatre. This fact ought to have weight with Mr. Stephens and the Choral society in their consideration of the question whether or not to repeat the Light of Asia. The thought that the production of that work will only net a gallery \$300 or \$400, perhaps less, is a reproach to the city. The labor involved in preparing for it is something altogether beyond the comprehension of those unfamiliar with the matter; the Choral ought to have netted \$1000 or \$1500 for its toll, and if it can be done—though we understand it is an expensive undertaking—we would like to see a repetition arranged for, this time in the theatre. An orchestra of fifteen could be made to suffice, and

the delicate effects of the whole work would tell to much greater advantage in the smaller auditorium—in a way nothing of the added element of being able to hear the words spoken by the singers.

The premiere among us of the gifted George Drew Barrymore, sister of John Drew, daughter of the famous Mrs. Drew, and wife of the brilliant but somewhat erratic Maurice Barrymore, recalls the fact that Mr. Barrymore has fallen back into the Father fold, where he invariably finds a place waiting for him after his personal failures in search of fame in other directions. The New York Recorder says: A. M. Palmer read "Lady Windemere's Fan" to his company on Thursday last. Each individual member seemed to be strongly impressed with the strength of the play and, curiously enough, with his at her allotted role. Usually each actor thinks every part is better than his own. Maurice Barrymore has returned to the fold. He was passionately delighted both with the play and the role assigned to him by Mr. Palmer. It seems natural to find "Harry" back in Mr. Palmer's company, and we are all glad of it, because New York would much regret to see so good an actor wasting his time on the road.

The following rather uncomplimentary but entirely just mention of Hugo Gorilla, husband of the charming vocalist, Amy Burwin, is the first notice we have seen of either of their ill-assorted pair for twelve years or more. Miss Burwin sang here in 1875 in Pinaro and Martha, with the old Philharmonic; she had her head of misfortune to bear and chief among them was the insufferable Gorilla, her husband. Both were helped out of town by charitably disposed musicians and amateurs. The notice referred to is in Music and Dramatic Notes. Hugo Gorilla, the husband of Amy Burwin, who plotted her through this part of the country in 1875 with the valuable assistance of Fred Lyster and Emma Swain, the gentleman from San Quentin, is Pinaro's secretary. The Musical Courier says: "Mr. Gorilla has such amiable manners and such a peculiar cast of countenance that the unsuspecting stranger is led to assume that he is a clergyman, hence he is known as the Rev. Hugo Gorilla." A close acquaintance with Mr. Gorilla on this coast led "musician" to believe he was not built that way.

The announcement by the News

that Modjeska had included Lady Macbeth in her repertoire, was received with a great deal of surprise by the many admirers of the fair Polish actress in this city. The general comment is that the character is not suited to her temperament, and this view is borne out by the report of one of the Chicago critics. Speaking of her performance, he says: "The Chicago opera house was crowded to the doors Saturday night when Mrs. Modjeska appeared as the Thane's wife in Macbeth, with which she ended her engagement in Chicago. This season, she has so sympathetically with her baroque and consequently she cannot play Lady Macbeth impressively. She used all the pathetic possibilities in portraying her own remorse, and her support of her morose weak husband in the banquet scene was superb."

One striking feature as Macbeth and the talent to display is surprising to those who have seen him in comedy, for he played in tragedy long ago, having been almost overshadowed by his comedy successes. John A. Lane, who has been one of the characters of Macbeth, as a whole the performance was interesting, but at no time was the audience deeply impressed.

M. H. Sothern, by all odds the most prominent young actor that fills the public eye today—delighted thousands of audiences in Chicago all last week with his Lettichair. To Chicago theatergoers, he talks very pleasantly of how he came to take up the stage, and tells a humorous anecdote of his childhood. Sothern says:

"How did I happen to wish to go upon the stage? I don't know. I suppose it was an inherited desire. All of our family have been there, although my father strongly desired that none of his children should adopt the profession. I had shown a talent for drawing and painting, and my father fostered it with great care. But I became discouraged after several attempts to gain admittance to the Royal Academy, and finally took to acting instead."

"Only a year ago I was shown a letter which my dear old dad had written to Mrs. Vincent of the Boston museum, in which he said: 'I deeply regret that Edith should have dropped the paint brush for the grease pot.' I wish he could have lived to see how kindly the public receives an actor the youth who would have bored them thoroughly as an artist."

"My parents were both English. That is to say my father was born in Liverpool, but my mother was a native of Ireland, to which fact I suppose I owe the tragic I use in 'Capt. Lettichair.' My birthplace, however, was New Orleans, and the country of my birth is also that of my adoption. I found this important event chronicled in an old diary of my father relating to incidents of his professional engagement there. Among items of household expenditures, memoranda of costume, and, please to be played was on which read, 'Boy born—named Edward Hugh.'"

"My first appearance theatrically was a failure which, well, he has

discouraged any youthful aspirant. My father had always desired the possibility of my becoming any dramatic artist, and it was only after considerable persuasion upon my part that he agreed to let me for a very small part in his comedy of 'Sam and Henry' at the Park theatre, New York, in September, 1875. I had but one line to speak, 'Wait a moment, per honor, I hope yet honor down, think it too much.' It proved too much for me. I had been so excited about the prospect of stage that I forgot the words, and the scene, and so exasperated my father that he vowed that he would never give me another opportunity."

Mr. Sothern exhibited a play last night denoted by the title of which he said: "There is an interesting thing I found recently in Chicago. It is the programme of my father's first appearance in America. 'National Theatre, Boston, Nov. 1, 1871.' Long before I was born. The 'Half-Low'—Dr. Pangloss, Mr. Douglas Stewart. That was the family name, which he afterwards changed to Sothern and said: 'Ladies and gentlemen, if you will kindly allow me to finish this performance I will go into my room here to get my dress. The audience became quiet and dear old dad kept his word and went away the following day. When next he visited Boston he was the sensation of the day, and in a much more pleasant way, but it was during the height of his popularity in 'Lord Dandery.'"

A scene which is said to be of greater romantic beauty and picturesque charm than is ordinarily shown in a theatrical production, will be exhibited at the Theatre in All Saints next week. It is by Frederick Dargatzidis, and represents the wooded and broken ground before the railway, with the moonlight falling upon the rocks and trees and flashing in the dancing waters of a double cascade that flows unerringly down the hillside. Break of the painted canvases this ethereal-looking picture is a very ingenious and substantial bit of carpenter work.

Across the top of the waterfall, twenty feet above the stage, is a bridge supported by very strong timbers. When the forty thieves are massed on the bridge their combined weight reaches over 2000 pounds. The structure, however, is so solidly and skillfully built that it will sustain a weight of twenty tons, so that the chances of the bridge breaking and sliding the forty female robbers, with their armor, glittering accoutrements and electric lights down the real waterfall, are very slight.

PROFESSIONAL GROOM. The All Haba company will jump direct from San Francisco to the city on its own special train of seven cars. Maude Trueman, once the much

photographed, has arrived in New York from London.

Fanny Davenport is adventurous—tired of going to London with her own's Clotel's next season.

Daily's company went from As You Like It to the Belle's Strategem. Mr. Daily is working his company very hard these days.

Marion Mayer and Ben Stern have dissolved their partnership, and Mr. Stern has taken the management of Stinson's Court of Society company.

Louise Fleming (Mrs. Cyril Scott), who played the title role in Stinson's last season, appears as Al. Bala in the American Extravaganza company's latest production of that name.

Daily's company augmented by such people as Payne Clark, Campbell, Lily Ford and Sigmar, and such a number of hundred extras are producing grand operas in English at the Auditorium, Chicago.

The coming Grimes-Davis production of The New South, at the Broadway, will employ the services of James A. Herne, Harry Davenport, Scott Cooper, Frank Lander, Charles Mackay, Ben Catton, and Katherine Grey, quite a talented body of people.

John Bennett said the other day: "There is one actor I would like to play in the same place with before I leave the stage. It is not Kyrie Bell, nor Ernest Keiley, nor Edwin Booth. It is none other than Joseph Holland. He is my ideal of a leading light comedian."

A Philadelphia dispatch says: Louis James, the actor and divorced husband of Marie Walworth, has again prepared to marry. This time the choice of his heart is Alphonse Hendricks, a young lady who deserted a Kansas City dry goods counter four years ago to marry the stage. The bride-elect is a charming young woman.

Jennie Bartlett Davis is another artist who desires to return to the romantic school of opera and suggest that if romantic operas were mounted as elaborately, and the same care used in their production, they would soon drive the unromantic comic opera out of the field.—San Francisco News and Drama.

Bradley's After Dark hit the Salt Lake people very hard and they showed their appreciation by making the value of the company a pleasant as well as a profitable one.—Music and Drama.

Fanny Davenport is the last actress on the list of those who were offered the honor of posing for the model of the great silver statue; but her manager, Marjorie Mayer, says she will be the first one to whom the proposition was made. He says the letter was forwarded to him in London and he declined the honor of Miss Davenport.—Music and Drama.

A. B. Haven's An American,

which Hol Smith Russell will shortly produce in Chicago and in which he will impersonate Abraham Lincoln, is in six acts and follows Lincoln's life from the time of the Black Hawk war to his nomination to the presidency. It will have elaborate scenery, and its costumes will be true to the period of the play, even to hoop skirts, poke bonnets and wide trousers.

Richard Malcolm Johnston, the well known writer of Southern dialect stories, is one of the few Americans who like to see others succeed, as the following graceful tribute proves: "To Edwin Milton Beyer, I regard your play of 'Friends' as one of the very best dramas that has appeared for a long time. I know of no recent play in which the intermingling of the earnest and the sportive has been done so skillfully. You merit cordial congratulations."

Steele Mackaye, according to the Mirror, living in clover in Chicago with millions for companions. They are looking him in his World's Fair venture and, having unlimited capital, he is characteristically limited in his ideas. Every time he shows the model of his new theater at the Auditorium, he becomes upon it, and tells how his scenery will be painted on sheets of iron and will be 200 feet high, how his stage will have twelve feet of water under it, when to show the nation pictures of his Columbus spectacle, and now instead of a certain number of search-lights will flash their rays across the procession, and thus throw the stage into impenetrable gloom.

Rossion Howard's new play, Arianter, is now in the third month of its successful career at Palmer's theatre. The extraordinary popularity that it has enjoyed has emphasized it as the most brilliant dramatic effort from the pen of the most distinguished of American dramatists, as none of the plays which he has hitherto written received such strong popular endorsement during the five weeks of its production. The elements with which he has handled his theme, the strength of the situations, and the powerful interest of the story have given to Mr. Howard a position which can be compared favorably with the recent works of the most distinguished of European dramatists.—Recorder.

The Custer Land Weath. This insect has been spreading southward since 1892, but has not extended its work to the west as rapidly as might have been expected. Nothing in way of remedy appears to have been discovered it late years. Where the chrysalis can be buried during the winter the numbers of the insect can be greatly reduced, but playing under during May, although this necessitates some loss, is recommended by the entomologists who have investigated the matter as the most efficacious remedy.

INSURING ANTIQUITIES. It is not uncommon for brokers dealing in stocks and bonds to commission to advertisers that they have had certain properties examined by experts and can guarantee them. In England a step ahead of this has been taken. There has arisen a new kind of insurance company, the one that guarantees the payment of stocks, bonds, etc., both principal and interest.

In some cases the fee for this insurance is a certain sum in cash. In others it is a small per cent. yearly. There are many investment insurance companies in England already. Some of the companies require a cash payment of 6 per cent. on the value of the money invested. In return the investor is assured that he will get his interest regularly. Other companies charge one-half of 1 per cent. a year.

The idea is a good one. As wealth accumulates in this country more and more persons will wish to live on their investments. Industrial stocks are at present the best paying and most useful to community of any. They are also the most risky. But if companies could be organized to invest in these and other securities, the regular payment of their dividends and the principal at maturity it would be a profitable business all around.

It is not known how persons are surprised to find that America's greatest broadcaster, Patrick S. Gilmore, was an Irishman. It is nothing strange, however, for the Irish are capable of anything outside of their own country. But in his native Ireland Gilmore was a music teacher at the age of fifteen. At the time of his death he did not begin to look his eighty-two years of age. As a military bandmaster, as the organizer of great musical "jubilees," at which 20,000 voices sang in chorus and fifty brass bands played all at once, Gilmore had not his equal in his lifetime. Now, too, after he is dead, it will do no harm to let the public know he wrote the song, "When Johnny Comes Marching Home."

He was so loved among people who knew him in private life that even his blind girl wife left a child when she heard of his death. No higher tribute can be paid to a man.

When railroads are prosperous the country is prosperous. When the country is prosperous, railroads are so, too, if they manage right. The federal directors assure us that this year the Union Pacific railway has nothing to complain of. If it cannot pay its debt to the United States, perhaps the government will buy the whole road and itself operate it, thus realizing the dream of the Nationalist party.

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