Dramatic and Lyric.

Emmett a "Pale Reflex"—Next Week at the Grand—The Fencing Master—Bertha Baylisa—Mansfield's Crankiness Again—Crumbs.

"The pale reflex of a gallant man." Tis was the cheering estimate young Charles Dickens heard put up on himself when he visited this country a few years ago and perusing from his father's novels. Very much the same thing might be uttered of young Emmett, except that "gallant" is rather too strong a word to use in describing his father's issue. He is only a faint echo, a pale resemblance, a frayed rat-chaire as it were of his sire, and though he dances with extreme grace and is a handsome young fellow, he lacks altogether the melodic, mellowly, half humorous quality which was the elder Emmett's principal charm. His play, Fritz in Ohio House, is simply machinery; it is elaborated, adjusted, mechanicved—a nice altogether, and why the road house was dragged in is an altogether undiscoverable matter. There were some bright moments when Emmett and the very clever child actress, Daisy Hamel, were singing and dancing—moments, by the way, when Fritz dropped his German accent as completely as though he had never possessed it—also when Mrs. Wilson, a clever actress, was in the stage, but aside from that the whole thing was a ghasty waste. Manager Barton wisely limited the play to one night.

Notwithstanding the bad week's engagement of James J. Corbett in Philadelphia was the third in total drawing, he played to enormous business. Against him were pitted such attractions as the Rankes, E. H. Sothern, The Amazons and others of great strength; yet at popular prices, he played to more money than any of them.

Our Bijoutent winds up a week which can merely be called an immensely successful one, this evening. Next week the dusk company will present Sydney Grundy's merry farcical comedy An Arabian Knight. Mr. Grundy is well known as the distinguished author of Sowing the Wind, A Bunch of Violets, The Queen's Favorite, The Glass of Fashion and other standard works. He launches his brilliant wits upon an equally sister German, one at Von Moser's. Augustin Daly presented a version at his theater in New York some years ago and it ran over a hundred nights. The Grundy version was originally presented at the Globe theater, London, by C. H. Hawtrey, with Sincerd, F. C. Grover, W. L. Pinney, the (Sigina) Private Secretary; Lottie Venner, Agnes Miller and other prominent English artists in the cast. It's first American production was at the Garden Museum, after which it was a feature of the repertoire of the Union Professional comedians. This week it is also being presented in Philadelphia with Mrs. John Drew, Joseph and George Holland and Gladys Rankin Drew. The cast at the Grand will include Wright Huntington as Arthur Hummingbird, the impecunious young man, who having for the first time in his life read the Arabian Nights, imagines himself Caliph Harouna Raschid, wanders about London and gets himself into a pickle; Howard Kyle as Ralph Osmond, his friend as stiff, also an admirer of the Arabian Nights, and who is looking for a face to complete a picture taken from the book; Harry Dixon Clarke, as Jackson Gilbraud, Hummingbird's dutch brother-in-law; Hugh Wardle as Dobson, Vinnie Bateman as the lovely, Georgie Hummingbird; Madge Carr Cook as Mrs. Gilbraud, her mother, a model mother-in-law; Lizzie Leigh as Rosa Colombier, the Indian-princess-girl, the cause of all the trouble, and Florida Kingsley as Daisy Maitland, Hummingbird's niece, from Arizona. The comedy will be beautifully mounted and costumed, and promises to be a delightful an evening's entertainment as the wonderous story book it is named after.

The Grand Opera House company has in preparation an elaborate production of W. S. Gilbert's celebrated comedy Engaged—one of the classic comedies of the English stage, and which has been presented throughout all parts of the civilized globe. Negotiations are pending for an early presentation of Barbier's Dora, or will it better be Sardou's Dora? Henry Irwin's beautiful comedy comedy, Young Mr. Winthrop, and Minnie Maddern Fiske's Hilda (the Japanese) are mentioned with Old Boys, Boy, Boy Active, Scout, and other standard comedies. An Arabian Night will be revived at next week with the usual Sunday matinee.

At the concerts at Binary Hall, the remarkable article in the New York Press and one of the New York Sunday Journal, his ever best medium, is sung to dotted by Jeager. Mr. Hall displays a performance by Mr. Power and Kyle Below at Hammerstein's Opera house in New York last week, and he sent to the Home Journal a article on which appeared in the issue of New Power. The performance of the Home Journal said that Mr. Hall's heart had entirely swept his head and made a regular fool of the artiste to attend. Mr. Hall replied in turn, that was a romantic crisis, he was not responsible to explain with regard to any communication, and refused his resignation from the Home Journal.

Nellie McIlvery, in the lively skit known as A Trip to the Circus, made some more fun, right the talents Monday and Tuesday evenings, the strings the big tissue and stage with not and will give a merry entertainment.

Grand Castalinas, Anna Gould's husband, is a warm admirer of the dramas. He gave a big party the other day at the mansion at 5th Point and Kyle Below in Charlotte Corday at Hammerstein's Opera house, New York. The party included a prince and a princess, a count, a society journalist and the representatives of about one hundred and fifty million dollars.

The Fencing Master, the opera which comes to the theater on Thursday, Friday and Saturday next, is noted as being by Le Kovn and Smith. Mr. Le Kovn has opened the opera in which Marie Tempest achieved so much fame. Dorothy Morton succeeds the lively Tempest in the role of Bertha Baylisa, a Salt Lake girl, who appeared here once when Nat M. Hughes and S. B. Young produced Mr. Sangster's Omaha, and who is well known as the possessor of an admirable high soprano voice, has a responsible part to fill in the opera. Dolce and a half prima will be seen for this engagement.

The Fencing Master enjoyed a run of over 250 nights at the N. Y. Casino and has been two seasons on the road, being a phenomenal business in every city it has visited.

Dots are only twenty-eight numbers in the Le Kovn and Smith work. In opening ensemble is an interesting novelty. The curtain begins with a procession of Venetian and a lateness which measure is followed by a gavotte dance. Miss Dorothy Morton has two solos, one in the first act, Ye Gallant Bold, The Rose and the Nightingale, and a waltz song, The will of the Wisp. David Torrence's principal numbers are a ballad with chorus and a Knight Errants' song. The score has many humorous measures, among which are an Honey Lander's Chorus, songs for the chief comedians and a Venetian love chorus. A stirring welch chorus applauds the entrance of the duke. The movement of the piece depends on eight low comedy characters and a horde of Venetian mariners organized into a thousand company for the conception of pillage and assassination. Three amusing personages have a variety of songs which possess the flavor of W. S. Gilbert in words, but are not musical of Sir Arthur Sullivan in music. In addition to these principal artists, Mr. DeLoven has composed two duets for the soprano and baritone, a serenade for tenor, an amusing serenade, a tenorette, a troubadour duet, and a finale melody. The extraordinary appliance with which musical people in Buffalo, Philadelphia and Boston have greeted this work marks The Fencing Master as a most acceptable attraction for metropolitan. Mr. DeKoven's earlier opera, Robin Hood, has already received the approval of England and our own country. In the new work both author and composer have united in endeavoring to cut loose from conventionality in the most difficult and most intelligent of all channels, the drama. The opera promises to be staged with unusual splendor. Its music (intermpse scene) opens in the Marriage of the Adriatic and Venice of Montague. In the inter scene goodnite from a romantic nature, and a portion of the music is received by the Venetian singing in the distance. Manager Whitney promises to give here the same production as that seen in New York City. He carries the original scenery, new costumes, and properties, together with a number of fairly velos and an augmented orchestra, under the direction of Sigurd Rosen.

A St. Louis dispatch says: Richard Mansfield is now playing at the Hughes theater, was hardly applied last night when he rushed full on a death scene. He turned to respond and the audience recognized his presence. The actor then walked behind the curtain, red with anger, and said: "If you insist on making the dead you must not groan to at least the dignity of the stage. The man of the audience, which is not up to that of a one night Texas crowd, was hissed. I am not appointed to St. Louis, I am not a hypocrite, and will say bluntly that I return the want of appreciation with interest."

Mr. Mansfield then turned himself off the stage in time to escape the storm of indignation which followed when the audience recovered from its astonishment. The actor has appeared here several years ago, and says this will be his last visit.

The recent death of Ismail Pacha reveals the circumstance that the wood is indented to him for one of the finest operas ever, says the editor of the Chicago Herald.

Ismail Pacha had the ambition of an Italian prima by his, and through his extravagance, discovering of Egypt became in the case to become more than any personage known to eastern history in modern times. It was under his sway, and at the place of his power, that Verdi composed Aida. It was produced at Cairo for the first time Christmas eve, 1871. Its first performance in Europe was February 8th of the following year at Milan.

Verdi himself has described to the first production under the auspices of the late Khedive. The tenth opera which it has produced and written up the one-rated Marie-to-Dey, also in the singing of the celebrated Ismail Pacha, and government of Egyptian monuments. The Italian theater at Cairo, built by Ismail, was a fitting place for the production. All the foreign ambassadors were present, with its expensive suite, presenting a brilliant spectacle. Ismail presided, and gathered about him in boxes, veiled ladies, and the other ladies of the palace, were the ladies of the seraglio. Ismail gave Verdi $20,000.

Verdi derived as much intellectual and artistic satisfaction from his relations with the Egyptian. It was in similar to the setting and mounting of "Aida" can be traced an unexpected locality for artistical greatness and dramatic arrangement of scenes, which are usually turned to account in adapting to an entirely different field—that in which he created "Faust."

H. P. Gabbert writes a Salt Lake friend that he has secured his church engagement in New York and that he will return home in May. He will be welcomed by a host of friends.

The cast of Rounds, the military play by Mr. Moffat, the local editor, which is to be presented at the Theater by a local company very soon, is as follows:

Frank Arne	Geo. Dunlap
Major Bernadine	Geo. Dunlap
Major Bernadine	J. M. Taylor
Major Bernadine	F. W. Dunn
Major Bernadine	Henry Lamont
Major Bernadine	H. Pratt
Major Bernadine	F. G. Bowen
Major Bernadine	Chas. Ellis
Major Bernadine	Chas. Ellis
Major Bernadine	Chas. Ellis