Dramatic and Lyric.

Tabernacle Promenade Concert at Saltair.—George Thatcher and Africa.—The Arnold Concert.—A Wail from Gotham.—Late Professional Notes.

A promenade concert at Saltair by the Tabernacle choir has long been a cherished notion of Manager Clayton's, and he will carry his notion into effect on the 29th inst.

The plan is sure to prove enormously attractive, and will be doubly so when the public knows that the affair will be in the nature of a benefit to the choir's Worlds Fair fund; the general interest in the big trip and the competition for the prize of $500 is sure that the public would rally in the support of the benefit even without the added inducement of the concert in the great pavilion.

The 250 voices pitted for the Chicago trip will be transported to and fro free; they will render the three competitive choruses and a number of lighter and more popular selections, with the best talent as soloists, including Rosie Dean Alison and possibly Mr. Easton. Two programs will be given—afternoon and evening—and the numbers will be so presented as to leave opportunity for promenades, dancing, picnicing, boating and bathing. In all it will make a delightful day and evening for the choir and its host of friends, and the occasion should yield a considerable sum to the great enterprise for which it is inaugurated.

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For years past George Thatcher, one of the best known of American minstrels, has been yearning to launch out into some form of entertainment which should preserve some of the features of minstrelsy, and combine some of the features of comic opera. He tried it in Tuxedo last year, but was not satisfied with the combination, and this year, backed by the great firm of Rich & Harris, whose names are identified with a host of spectacular successes, he has launched out into the production which will be seen in Salt Lake next week. With him comes a company of sixty or seventy people, among them being such well known artists as Thos. Hanlon, John A. Coleman, Richard Moore, E. J. Jose, Chas. J. Ross, H. W. Philbrick, Thos. Lewis, John Daly, Harry Bissey, George Lewis, Ada Walker, Blanche Hayden, Pearl Toman, Helen and Henrietta Byron, Grace Hamilton, Jennie Scott and Miss Kathryn.

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Somewhere about 300 people were at the Congregational church last evening to greet Prof. Apsley, the violinist. The number was fair considering the disadvantages of having the offer of the same evening as the Hamlin reception, but it was not at all what Mr. Arnold's merits warrant. The program was as follows:

Organ solo, "Andante, con Moto" from 5th Sym. (Beethoven) Prof. Beckwith.
Recitation, "Creed of the Rock," Miss Jessie Young-Arnold and Miss Pauline Alison; Hubert Arnold.
Song, "Merry Birdman," (Wallace) Agnes Kimball McNally.
Organ solo, "Evening Star," (Wagner-Liszt) Prof. Beckwith.
Recitation, "That Fire at the Suburb," Miss Jessie.
Violin solo, Fantasie on "Der Freischutz," (Weber-Sauret) Hubert Arnold.
Song, "Alice Ben Bolt," (Arnold-Sullivan) Mrs. Agnes Kimball.
Violin solo (a) "Berceuse," (Godard) (b) "Mazurka," (Wieniawski) Hubert Arnold.

Prof. Baldwin, of course, won warm plaudits for his work on the grand organ and Miss Jessie, a clever reciter, and Miss McNally, an accomplished vocalist, were both accorded marks of favor, but for the star of the evening, the violinist, the real enthusiasm was reserved and to him it went in the most unmistakeable fashion. As we have before observed, M. Arnold, for so young a man, is a marvel in execution, in feeling, in breadth and in magnetism. To hear him in some of his most thrilling passages, with the air vibrating on the high strings and a sweeping sonorous accompaniment breathing at the same time on the lower—one is reminded of some rare soprano voice rendering an obligato with a whole choir of angels chanting Benedicamus. The playing was electrical in its effect and the artist was called back after every achievement.

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The Chicago *Herald* has an excellent article on the Cymrodorion society of Chicago and the great results miraculously accomplished all over America by Welsh workers. In the article is a pleasant reference to the fact that "the great Mormon Temple choir which will come to Chicago in September, is led by a Welshman—Mr. Evan Stephens." The same article commends the enterprise of the committee of three Welsh workers who came out to Utah and "induced the Mormon Apostles to consent to allow the choir to make the great trip."

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It is a pleasure to announce that the 24th of July will not be allowed to pass without some signs of celebration. The Tabernacle choir will give a very unique entertainment in the Tabernacle on the morning of Pioneers' day to which music and tableaux will be blended. Needless to say, the entire receipts of the occasion will go to swell the fund being raised to send the choir to Chicago.

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Africa, the play in which Orlando M. Greene and J. Cheever Goodwin, the music by Reginald Craigen, is a spectacular comic opera burlesque, with a full chorus and complete scenery. The leader of the operatic troupe is known. A young college graduate, Maurice Merrill by name, has a penchant for doing things that are extremely bad, not to say vicious. Where one of these newspaper Romeos is seen (most usually. He knows this is enough to explain Africa from where Stanley left off, the original idea being to find "Dick Tippett Tipe." He induces his father to the project, and the two gentlemen immediately decide that the boy is crazy. He sends for an insane specialist, but the servant brings in instead the manager of an opera company, whose name is the same as that of the physician. An amusing mistake is made which arises from this, and finally the mistake is explained and the manager consents to help the father cure his son. They hit upon a scheme that is expected to drive all future foolish excitements out of the boy's head. They decide to take him on a cruise of several weeks and finally land him on an island owned by the father, and which will be represented to the son as being Africa. All necessary arrangements are made, and the ship set sail with the expedition for the supposed Africa.

In the second act the boy is made to suffer in every way imaginable at the hands of the members of the manager's company, who fix up to represent Zulus, natives, etc., in order to make the expedition seem complete. The boy finds out bravely for a time, but finally travels home to his mother, who he is perfectly willing to give up his exploring zeal and return home. The trick is then exclaimed to him by his father, who himself cured, and all go home happy.

This is the way the editor of the New York *Dramatic News* talks of the Fair of the World's Fair in the metropolis:

The day season has arrived in the metropolis, and most of the theatres are closed. There is barely anybody in town, all sorts of business is stagnant, and the hotels, usually full to the roof with tourists and Western merchants at this time of the year, are vacant. The wise prophets who promised Chicagoans to explore the World's Fair, may now reflect profitably, in their empty city, as they gape upon a new metropolis thronged with visitors, gorged with money, and almost splitting upon with prosperity. Where are the throngs who were to have deserted the cities towns to the World's Fair year to come, New York; the stream of guests that was to have overflowed the banks that metropolis thousands prosperity that was to have been diverted from Chicago by the follies of the Fairyana attracted to New York by its superior splendor as a city? Where are they? Why, they are in Chicago, and we New Yorkers, deluded by the false prophecies, staring stupidly about us in the knowledge that we have been punished hard, but not yet realizing how it all came about—Where are we at?

Also, sir, and WHERE WHERE, we are in the soup.

STAGE AND MUSICAL JOTTINGS.

In Africa, George Thatcher appears in both white and black face.

James O'Neill will alternate "Monte Cristo," with "Romeo," "Richelieu" and "Don Cesar" next season.

Emma Eames has been sick in London, but she is now recovering and will be here with Mr. Abbey's company in the autumn.

Richard Mansfield will open the new Bastiple theater in Syracuse, N. Y., Oct. 2nd. He is to receive $2,000 for a three nights' engagement.

Stuart Robson promises to give "The Comedy of Errors" next season in a style that will eclipse all former productions of Shakespearean comedy.

Here is astounding news for you: Annie Pixley will play Miles Bent season. How novelties do throng upon us!

Manager W. A. Brady has secured quarters in the Midway Plaisance, at the Worlds Fair, where he will present a variety show that will claim Champion Corbett and some French dancers.

Marie Mayer will return to New York on the steamer Paris July 22. He has arranged the coming tour for Adelina Patti, which will include all the leading cities from Maine to California. The tour opens Nov. 8 in New York.

When in Denver last week Richard Mansfield, in the story goes, asked F. Ficsh Harlie to sign a contract with him for next season. The actor declined, and Mr. Mansfield left him on the train.—*New York Sun.*

Neil Burgess denied that he has permanently retired from the stage. He will not, however, act again in The Country Fair, and it is not certain that he will appear during the coming season.

After Mr. Wilbur Sanborn his resignation as engineer in Colorado to take his better, just at Colorado A. A. Pope, of Chicago home, at his summer home in Colorado. He will return with family to New England, and he will be a friend of Shakespearean parts in Boston this fall.

In London Palmerston's rentals are drawing houses of $1,000 nightly. They have a good grip over there to put an end to the fearfully cadaverous of the season fiasco at the end of the year. After the player has secured two or three contracts he tells the manager he has plans taken off the stage.

Next November will probably see the production of the comic opera upon which Messrs. Sullivan and Pinero are now at work. Mr. Gilbert has completed the libretto and composer, and Sir Arthur has hidden himself somewhere in the country and is now engaged in fitting them to appropriate music.

Robert Buchanan has in his camera in the impending comedy of adventure. It will include James Hunt, Mary Myers, Max Morton, Harry Asmuth, H. Dawe Davis, Jackie Mead, James Douglas and Amanda Fitzroyer. E. H. Lyons, who took Mrs. Mr. Rusk's place as stood pretty, remains his manager. During the season the composition expects to produce two new American comedies.

That Paris is soon to reappear in America is indicated by the gossip disposed through the press about how she has been singing to crowds in Londoners, has complimented the prince and princess of Wales on the marriage of the duke of York to the Princess May, and has bestowed upon the prince a bouquet gorgeous with sunflowers, in keeping with the large proportions of Harry Rosenthal's film map for the goods, and was in wonder with the gift of a magnificent ruby, set in diamonds of almost priceless value—one of the most precious gems in the Rothschild collection.

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