DRAMATIC AND LYRIC

The popular priced opera company at the Grand is playing to business such as the house in his old palmy days never reached, business which would have made the old notable dramatic companies that first gave the place its reputation, stare with grateful astonishment. Ingersoll, Edmonds, Clarke, Miss Warren, Miss Bishop and others occasionally to know what a new house was, but to play to $400 and $500 continuously, with hardly a break, would have mentally unhinged them. Grau's prosperity is due to perfectly natural causes. In the first place he comes from a family of impresarios; his brother is the famous Maurice, whose aggregation of song birds is now filling the Metropolitan opera house millions are now being formed, and the matter will be presented to the public in a thorough manner.

The Sign of the Cross, Wilson Barrett's chronic religious and sensational drama, which has been objecting in the East for the last three seasons, and which has certainly done much to ridicule clergymen and non-churchgoers of the possibilities that the stage possesses for teaching a great religious truth, will be seen for the first time in this city at the Theater on the evening of the 20th. Although the play appeals strongly to all lovers of a strictly moral and elevating story treating recently a sacred subject, it is said to be so strong dramatically as a so gorgeous and sumptuous spectacle that it will appeal with equal force to all who admire a well constructed, powerfully acted and intensely interesting drama. The story of the play is woven around the love of Marcus, a noble Roman, for Mavria, a lovely Christian girl, and is published much after the Quo Vadis school.

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It is altogether likely that the Bostonians during their spring engagement in this city will give us the first rendition here of De Koven's opera of Rob Roy. It is to form one of the features of their engagement in San Francisco, which also opens, and without doubt will be repeated on the road. It is said to make an excellent companion opera to Robin Hood and The Begum.

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Mr. Grau has made satisfactory arrangements with Manager Clark of the Tivoli Opera House, and his engagement in that city will be delayed one week, to allow the company to put in a third week here. The repertoire will be as attractive one and is arranged as follows

Monday evening (Olivette), Tuesday, Wednesday matinee, Fra Diavolo; Wednesday and Thursday nights, Falka; Friday and Saturday, The Bohemian; Saturday matinee, Martha. Mr. Grau has strong hopes that his home, Mr. Broderick, who has been on the sick list ever since the closing of the Salt Lake engagement, will be able to do himself justice during one week's opera.

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Max Bendix, the famous violinist and the conductor of "Theodore Thomas" orchestra whenever Mr. Thomas was indisposed, spent Friday in Salt Lake, being shown about town by Willard C. Weihe. Mr. Bendix says he found Mr. Bendix a charming gentleman, and that his reputation as a violinist does not do him justice. Mr. Weihe was somewhat curious to find out why his tour included Ogden, Provo and Logan, and not Salt Lake. Mr. Bendix stated that the routing having direction of his Western tour made it a condition that the three other towns should be visited and Salt Lake skipped. Just why is a mystery, as a place, unless it was to the expectation that Salt Lake could be drawn on for expenses, or to the hope that if this was the hope, it does not seem to have been fulfilled. The towns visited were evidently successful from a financial point of view.

Several of the schools of this city have united in the request to Manager Clark to produce Pinafore, one of the little boys during the Wards, Kilduff and Jones season. The request cannot be granted but complied with, though it is the expectation that the School for Scandal will be the opening bill here, as it is in most other cities.

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Harry Corson Clarke passes through Ogden tomorrow on route to New York where he will begin rehearsals for the summer engagement with the Frawley company. In Washington, Mr. Clarke has just received an offer to star next season under the management of Joseph Brooks in Crane's play, The Virginian. Cortelyou, His Honor the Mayor, and The Head of the Family, but it is doubtful whether he will derive What Happened to Jones.

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Here is a bit of interesting theatrical history, says an Eastern paper. In the first part of September, 1798, there was first produced in Washington, in the Lafayette-square Theater, a new play, called "The Little Mistake," with Mrs. Adams as the star. The weather was miserably hot, and as the early date provided a fashionable audience the theater was by no means filled. At the conclusion of the performance the verdict was that the star was unfortunate in having made her debut in a very weak dramatization of a popular novel. The Washington critics pounced on the author of the play for writing, although Miss Adams was generously praised. She was also titled. The verdict was pronounced:

"On Tuesday night in the business office was seen a little man abstractedly gazing across the alley that separates the theater from the residence of Vice President Hobart. Mr. Frohman was asked if, in view of the disastrous first "Miss Adams" had resolved to not venture to New York. Mr. Adams is in New York. "I do," he said. "But, but do not intend to put on the old broken down play again. I am trying to reserve for her." "Are I am perfectly satisfied," he answered. The audience was rapid that night, and much smaller in numbers than on the previous evening. The week before had been $1,200.

The other night Miss Adams opened at Hoyt's National Theater in the same play with equally bad luck. The company to earn money than was taken in on the whole week of the opening night. Nevertheless, the night performance the seating capacity of the house was sold out from the opening of the doors. The takings amounted at least $1,000, and this in the teeth of the worst theatrical week of the weather in ten years. This is on a basis of $2 for orchestra chairs and a proportionate price for the balcony. Miss Adams has not only broken her own record, but all the big wires. She never had an enthusiastic audience, is also the fact the satisfaction of knowing that Washington has fell all over each other to get a straight look at her. If what they had only a little over a year before rejected at $1.50

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The big opera season opens in San Francisco tomorrow night. Three cities were given Denver, Omaha and Salt Lake. Under the circumstances, Salt Lake's allotment will be represented by a large round sought. Why there should be no stop in Salt Lake either going or coming, is somewhat strange, since Salt Lake treated Melba so handsomely on her first visit, and the Tabernacle could be had for a concert, if the company were fearful of our ability to attract enough people to the Theater. If opera were tried on, however, there is little doubt of there being a large attendance. Salt Lake long before the hour, paid three and four dollars a ticket to hear Patti in Salt Lake, and would surely be ready to pay a bonus to hear Melba in Faust.

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How light a title San Francisco regards the item of price where really grand opera is concerned, is shown in the following paragraph from the Chronicle: The advance sale for the grand opera season, which is to open on March 21 at the Grand Opera House, is already several thousand dollars over the advance sale for the first season of Patti and Gerster. True, at that time we had not been accustomed to be called upon to pay $5 and $6 for seats for an opera, and there was some doubt in our minds, from the stories we had heard from Mapleson, as to the exact composition of the company. The desire to hear Patti easily made her sights come to the front, and her success on the first night, with the result that between the two something like $175,000 was paid into the box office for the series of about twenty performances. It will not require as much as that to make the Melba season a success. Mme. Melba is expensive, but she is still under Patti's figure of $4,000 a performance. The thing already seems to prove the hold only of our musical taste. It is that we can charge the demand to the curiosity merely of our people. A great many heard Melba when she was here only a short time ago, and all those who were the earliest at the box office for that visit have been already there for the coming season.

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Actor Charles Coghlan is making more history, and it isn't good history. Some people will remember, says a St. Louis paper, that the actor did considerable history making out West some time ago, the culmination coming in St. Louis with a tempestuous public and a lost declaration of a most remarkable marriage. It was altogether about the most sensational thing that had ever been made, and as a result Coghlan went abroad and stayed there several years. He came back with a great declaration of decency and good intent, and played The Royal Box to good business for awhile, but it soon got it could not last. This time Syracuse, N. Y. seems to have been selected for the disgrace, for Coghlan has a new engagement there, after describing in plain terms and at length, the "continued mental condition" of the playwright, only as the scene was created, there were some persons in the house who were enough to applaud it. Their approval was not sufficiently enthusiastic, however, to call the curtain up, so he said a few words to apologize before the curtain to announce that Mr. Coghlan thanked the audience for its applause, but he was by brought to a sufficient warmth to warrant his appearance before the curtain. The actor's audience present manifested its good breeding by silently enduring this effort from a player who is supposed to be well bred, but whose condition warranted only the exercise of charity and patience. A Syracuse correspondent of the Theater Clipper says: Those who remained were again treated to an exhibition of Mr. Coghlan's opinion of the Syracuse bill the Saturday before. In the character of "Clarence," demonstrated by his disappointment in the Lyceum, he said: "I hear that he is about to depart with 'Pink Pyjas' for America, where he is said to be better appreciated. As a tag to the line of the play the irrepressible Mr. Coghlan added, "and I have no hope to play it before such discriminating audiences." Before the performance began, Mr. Coghlan appeared before the audience in front of the curtain and delivered a portrait of Mr. Jefferson, and by removing his hat and bowing, indicating that he is playing it in three weeks he was playing in the house "as an infringement of the proprieties."

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THEATER GOSSIP.

St. Patrick's Day, or the evening thereof, the 17th, will be celebrated at the Theater by an All Hallows college entertainment.

Blanche Walsh faced a San Francisco audience in La Tosca last Monday night, the same being the bright which Dalmish, recuring after one act six certain calls.

Alice Atherton, who has just died, was a noted burlesque artist. In 1876 she of Willie Edouin, and once sub-lead here in the noted skit Dreamin, or Fun in a Photograph Gallery.

Maude Winter, who has made a decided success as Alice Mond in Zaza, is considering an offer to originate the leading role in an important Broadway production next September.

John Grau, who is a warm admirer of the local opera company, having seen its productions of both Salt Lake and Denver, and from the general outlook