Dramatic and Lyric.

Frohman's Two Crack Companies—Sawing the Wind—Choir at Work on "The Messiah"—Dull Times in Chicago—Next Season in New York.

Manager Burton is building great hopes on the two big bookings he has for the summer months, viz: the Empire theater stock company and John Drew. He talked next with Mr. Hayman, advance manager of those attractions during his recent visit here, to have the prices reduced from the usual Frohman standard of a dollar and a half, urging the results of the recent Stuart Robson engagement in substantiation of his views. Mr. Hayman, however, said his instructions from headquarters on the question of maintaining prices were most positive, and besides he stated that Roberts's company and Frohman's two crack organizations do more caught to be named in comparison than the theater and a half show. He did not know whether or the results said Denver was a graveyard compared to Salt Lake, but he did the same thing to most there, and that Drew's opening house in Denver was $1,100; even should Sawing the Wind open to a big house here, the next night would probably be business. The same rows will be charged both in Ogden and Salt Lake.

Sawing the Wind will be seen here Monday, Tuesday and Wednesday, the 30th and 31st of July, and 1st of August; in Ogden, Thursday, August 2. The company actually includes all of its former favorites and many new names, but is recognized and declared by the New York and Chicago critics to be the best dramatic stock organization in America. The company has at its head Henry Miller and Viola Allen, and for its members Wm. Faversham, Robert Edeson, W. H. Thompson, W. H. Crompton, E. Y. Backus, John Sparks, W. J. Wheatcroft, Mary Hampton, May Robson, Isabel Irving, Agnes Miller and Genevieve Reynolds. It was founded years ago and has grown steadily in strength and variety of talent to the deserved distinction which it now holds. For four years it has no permanent home, but gave a series of successes such as Men and Women, The Lost Paradise, and so on. Two years ago it moved into its beautiful home, the Empire theater, and since then has added five to the list of dramatic and comedy successes that have been made in that time. First came the Girl I Left Behind Me, which has been played continuously for twenty months. Next came Liberty Hall and after that the Crusader's Wife, and its greatest success, Sydney Grundy's beautiful "war against war" drama Sowing the Wind, which will be presented during the stay of the organization here. This was the great dramatic triumph of the past season in New York and Chicago. It was immensely talked about and liberally praised. It really made a sensation, and the fact that it crowded the Empire theater for over 200 nights and the Columbia theater, Chicago, for four months, shows that it possesses great elements of popularity. Is "war against war" theme did not mar all the success. The subject was continuously and graciously handled in the text, but the beautiful and pictorial treatment given to the play filled the eye with delight and made a most attractive Franciscan background for the characters in handsome costumes who move about in the scenes with a majesty and measured tread that fairly charmed. Nat Goodwin Daniel Rochat was earnestly discussed in the eastern metropolis many years ago but there been a play so much talked about as Sowing the Wind.

It tells a sympathetic story in which tears and laughter are ludicrously blended, and that paints a most delightful of passions, young love, is charmingly sculptured and in an agreeable manner. Nat Annesley, the adopted son of a rich widower, is in love with a sweet young girl, Rosamund. The widower wants Nat to marry Hazel Fretwell, but Nat won't, and there the trouble begins. Before the climax is reached the widower discovers that Rosamund is his own daughter, born out of wedlock. Rosamund learns her life history, and, to save Nat's humiliation, resolves to marry him. Heroine, hero and noble womanly character appeals to everybody, and paves the way of the young lovers. There are many touches of pathos through the play, and the character drawing is excellent.

The play will be mounted in exactly the same manner as was during its long runs in New York and Chicago.

"The Messiah Have Arrived" is the somewhat startling announcement in front of a shoe store on Main street. This merely means that a big lot of copies of the volume are to be sold, and that the members of the Tabernacle choir are expected to buy and preserve them. For some time past work on the beauties and difficulties of the great oratorio, and on Monday night it is achieved. It made rather phenomenal progress, and the choir sang "O My Father and Jesus I My Cross Have Taken" were also beautifully rendered, to the decided pleasure of a number of visitors, including one of the directors of the Chicago choir.

All Hermanns in vaudeville have left Chicago in a highland fling. People who sit in the upper while the effects of motion are visible and there is always a great howling down over the stolen work. Even Herbert Kelly's Adeline Jr., which Mr. Hayman says is the greatest of all his specialties, with the exception, and for the past week has been going to empty benches. Mr. Herbert intimated that the Empire stock co's five weeks engagement in Chicago was only extended before the latter 10 days reduced their height.

The Herald says that from a financial point of view New York is about rather this season than it was at the corresponding one last year. Winter theaters regular theaters are now open, and were doing business on July 1st. Are summer theaters under New York's living name. One of them considerably activity is already being manifested. Boston theaters night will have a new name, and Francisco will also be dedicated, and Foster and Dallow will then begin their season here, while Chicago's Jacob Dolan's stock company, an organization of superior standing, will move for the first time in any regular American place, for the season of the most theater goers will make to choose for their entertainment between comedy, vaudeville and burlesque.

All New York managers, however, feel assured that there will be for the better next season, and all have made their preparations much. Two big theaters are bound to come down, and a number of the minor institutions vacuous are not likely to longer live. Two will have their doors open, the more deserving attractions. The Garden company last year, despite the hard times, made money, but it will need good plays, good players and a generous reserve fund to successfully pass through the opening months the coming season. It will be another year of the arrival in the future. The principal theaters will begin their seasons as follows, with those attractions: Broadway, Dr Wolf Hoffmann's Dr Bonnie, comedy by H. Hamilton and Mouse, Sept. 3; Empire, Charles's Aunt, Aug. 27, to be followed two weeks later by John Drew in a new comedy; Casino, Dolly Fox in Cinderella, Sept. 3; Abbey's, Francis Wilson in a new comic opera by Goodwin and Jakobowski, Sept. 10; Herald square, Marie Tempest in a new comic opera, Oct. 1. It is possible that this season will open earlier, with Richard Mansfield's production of Arms and the Man, Mrs. Harrison's, Harrigan in his new comedy, Roger O'Hooligan, early in October; Sanford, Charles Frohman's production of the The New Boy, Sept. 3; Bijou, Fanny Rice in Miss Dudleigh Abroad, Aug. 27; Palmer's, A. M. Palmer's stock company in Augustus Thomas's new play, The Capital, early in October; Daly's, George Edward's company in A Gaiety Girl, Sept. 17; Lyceum, E. H. Sothern in a new comedy by Paul Potter, the middle of August; Academy, Charles Frohman's spectacular production of Sweetwater, early in September; Fourteenth street, Union Hollow, Aug. 27; Star, Joseph Haworth in Rosalind, Sept. 10, and Niblo's, in the Name of the Czar, Aug. 11.

Henry E. Dixey has decided to abandon his projected tour as a monologuist in England. He has joined Augustin Daly's company, and will probably be one of the light comedians in the company which Miss Rehan will head when she goes starring.

The day before he sailed for Europe Manager Daniel Frohman was asked if there was any truth in the report that Miss Georgia Cayvan was anxious to leave the Lyceum company and want the actress to be released for a time.

"There is a certain amount of truth in the report," said Mr. Frohman. "Miss Cayvan does want to star. In all probability she will go out as a star. But it will be until the season after next. I know Miss Cayvan very well, and it does not follow that she will leave the Lyceum company."

Jan Van Beers' "La Strana."

Jan Van Beers' first great hit, "La Strana," representing a naval officer helping a pretty girl, being a pretty girl, underwater while strange adventures. The picture, as we are told, was exhibited at the Brussels salon, and having been distinguished by royal notice the critics and brother artists were soon in full cry. They declared that Jan Van Beers could not have produced such a volume of flesh and adventures of actual half if not been that he had painted over a photograph.

The pugnacious young Belgian defiers all subtly down upon what he termed the "intrusive amateurs." The head of the young amateurs had been unceremoniously snubbed, and he offered to allow his critics to scratch the head out and thoroughly destroy the effect given to the white canvas, and should come he found any trace of a photograph he pledged himself to pay any fifteen the other hand, should it be shown that the painter owed heart to the photography of brush and mind, then his critics were to pay a fine and 1-10 pot brass for fashionable music to some such institution.

Another story, the challenge was not taken up, but a short time after, while the picture was still in the gallery, the head of the new and conspicuously cut out and the young amateur defeated, particularly the painter was able to set it on then quite with a few days' hard labor, and it was intended to a similar block. Jan Van Beers, and he understood, is to be London. He spoke of exhibiting this and will to the south for Lord Brassey, and to become the publisher who longer made wrestling of the city, and brass pots out of it.—Pall Mall Budget.

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