MUSIC AND DRAMA

The Lady Minstrel Show at the Theater—Coming Attractions at the Local Playhouses.

As the curtain rose at the Theater last night, a novel and striking spectacle was presented to the expectant audience. Between forty and fifty more or less well-known society ladies all with blackened faces and hands and in gaudy costumes occupied the stage. It was, however, a pretty sight and a burst of applause came from the audience as the singing commenced and the bones rattled and the tambourines sounded. It was a ladies' minstrel show, the first of its kind in this city.

The entertainment consisted of two parts. In the first a number of solos were admirably rendered by Jessie Hawley Woodrow, Martha Hoyle King, Miss Titt, Olive Jennings, Miss Harley, Julia Dean, Miss Plummer, Birdie Dwyer and Miss Olive Decellan, each of whom were recalled. Some of the ladies sustained their assumed roles of minstrels admirably, while others kept their own sweet individuality, making the audience almost regret the contradiction that resulted. The first part ended with a burlesque band parade which produced no end of fun.

In the second part of the entertainment the audience was first treated to a quartette by Mrs. Woodrow, Mrs. Plummer, Miss Titt and Miss Decellan. Then came some "terpsichorean evolutions," very prettily given by Mrs. Darling. The Knights of the Mystic Star created much merriment. Effie Beebe was particularly good. The "apple sisters," Miss Weber and Miss George, gave a very pretty little song and dance, and Miss Titt as a black Trilby, accompanied by a black Svengali. Mr. Haskell rendered Ben Bolt. Dolly Stepper followed with a funny lecture on apples, and the Misses Clawson, Benedict, Greenback and Cummings appeared in a "butterfly dance." The performance of these four ladies was unquestionably the great number of the evening. Mr. Haskell and Mrs. King, in their rendition of popular airs, were well received. The performance closed with a cake walk.

The entertainment will be repeated this evening.

On Tuesday evening next Lincoln J. Carter's The Tornado will roar at the Theater, playing havoc with farm houses and sending ships to the bottom of the sea, and by various other performances send a chill of horror through the audience.

Hermann is coming. The king of necromancers will occupy the Salt Lake Theater on Friday and Saturday Nov. 22 and 23 with a matinee on Saturday. Hermann's present organization is an elaborate one, as he carries a special leader of the orchestra, an electrician, carpenters and mechanics, who under direction of the magician are incessantly contriving new surprises; special scenery and an entire calcium lighting plant, as theater guests can look forward to a veritable spectacular production. In The Artist's Dream gorgeous electrical effects and surprises are introduced, and in it the magician appears in the character of Mephisto and Madame Hermann in the role of a handsome young artist, who having painted the picture of his ideal is overjoyed at its coming to life miraculously before his very eyes. In this idyl, songs and dances, together with accompanying music are introduced. The Asiatic Trunk Mystery is on the program. Madame Hermann's dance creations are expected to make a sensation.

Herrmann's latest sensation, Trilby, with kind permission of A. M. Palmer, will be given here for the first time with Herrmann the Great as Svengali and Mme. Herrmann as Trilby.

Grand Opera House.

The company at the Grand completes tonight an unusually successful week with the thrilling war time drama Fernecliff.

Beginning Monday night a high-class melodrama by Henry J. Byron entitled Blow for Blow is to be the bill for the week. It is a play presenting a picture of life in the middle class of society in which every character has been faithfully studied from nature. The plot is interesting, the pathetic scenes full of beauty, and the comedy which comprises half the play is uproariously funny.

Two young men, one a lieutenant in the navy, the other a clerk in a banking house, are in love with the same girl. The lieutenant is the favored suitor and the clerk tries to poison his mind against her by slander but is promptly knocked down for his trouble. Determined, however, to disgrace her, he contrives to have her father arrested and convicted on a charge of forgery, but even this does not accomplish his purpose, for the young officer marries her in spite of the fact that she is the daughter of a felon. These events are a prologue to the drama. Six years elapse in which many changes take place. The young wife dies while her husband is at sea, but he returns to learn that he is heir to his uncle's title and estates and becomes Sir Harry Linden. He soon after falls in love with a beautiful girl of his own rank and they are happily married. At this stage of the proceedings his old enemy appears upon the scene and, hearing that the baronet has kept the secret of his former marriage from his wife, uses his knowledge of the fact to create distrust of her husband in the mind of the baroness, and nearly causes a separation. As a matter of course the unworthy plots and schemes of the villain are frustrated, explanations and a reconciliation follow, honesty and truth are triumphant and all ends happily.

The scenes and situations throughout are strong and natural, the climaxes are reached without straining for effect and the ingeniously constructed plot maintains a keen dramatic interest until the fall of the last curtain.

The romantic leading part, Lieut. Harry Linden, is in the hands of Mr. Ingersoll, and directly opposed to him Mr. Edwards has John Drummond, the confederate clerk of the banking house. Mr. Edeson, Mr. Ward, Mrs. Chester and Miss Pollock have the comedy characters, and it goes without saying that this element will be well taken care of. Miss Warren is to be Mildred, the wife of Lieut. Harry Linden in the prologue, and afterwards her twin sister, Alice Petkins. Both parts are in Miss Warren's best line, and she will, beyond a doubt, increase the favorable impression she has already created.

Miss Maud Winter will be seen for the first time with the Grand Stock company as Lady Ethel Linden, the beautiful young widow Sir Harry Linden.

The success of Fernecliff has been so great that both Mr. Ingersoll and Mr. Hoyte have had numerous requests to continue it for another week. It has not yet been decided as to whether this will be done as the management contemplates Blow for Blow a stronger play and one that is destined to be even more popular than Fernecliff.

The appearance of Miss Maud Winter with the company at the Grand Opera house will be watched with much interest. The small parts which fell to her lot while with the late Lyceum company were played in a thoroughly artistic manner. She will no doubt be a success in more important roles.

A recital matinee is to be given at the Grand Opera House, Wednesday afternoon by Miss Hattie Eldredge and Orpha, assisted by Mr. William H. Tucker of the Grand Stock company, and Mr. Fred Graham. The program will consist of scenes from Leah, the Forsaken, Incognita, and The Bunnocks; Miss Eldredge gave a recital in Provo last week to an appreciative audience.

Salvini's Hamlet.

Alexander Salvini's largest houses so far this season have been when he presented Hamlet, and this we are told has been a matter of surprise to the actor as well as to the manager, for the Three Guardsmen has nevertheless always drawn most money. When Salvini plays Hamlet the houses are invariably packed. This serves to do away with the theory that play-goers are becoming tired of the legitimate. Salvini's Hamlet is in an elaborate production of the tragedy.

A New English Actor.

John Hare, whose first American tour is among the announcements for the coming season, is said to be an actor whose work should be of interest to all lovers of the legitimate drama. If his popularity in England goes for anything. At the age of 22 he made his first decided hit as Lord Pormigan in Society, at the Prince of Wales Theater, and during the ten years that he rehearsed under this management he became identified with similar roles. In 1875 he undertook the management of the old Court Theater, London, and gathering around him such artists as Miss Ellen Terry, Miss Amy Fawcitt, Charles Kelly, John Clayton, Mr. Kemble and the Kendals, he produced some of the most notable successes of the day. In 1879 he assumed, with Mr. and Mrs. Kendal, the management of the St. James theater, London. This copartnership lasted until 1885, when W. S. Gilbert built for him the present Garrick Theater, in Charing Cross, of which he is still the director. Mr. Hare will bring with him his Garrick theater company and will visit our principal cities.

The Leading Man.

Hillary Bell, in the New York Press, discusses the relative attraction of the leading man and the leading woman. And strange to say, he comes to the conclusion that a beautiful and gifted leading lady is, in many instances, not so essential to the prosperity of a theater as a handsome and distinguished looking leading man. Fanny Davenport, he says, has never drawn such fine audiences in this city since she let Robert Mantell go and took up with her present husband. Rose Coghlan is an excellent actress, yet our women would not accept her new spouse in the center of the stage at any price. The success of our stock companies is largely the history of their chief actor. The famous Union square company was not founded on the talents of Kate Claxton, Mr. Stoddard or Rose Eytinge, but principally on Charles R. Thorne. Daniel Frohman built the Lyceum, so to speak, on the raven mustache and stalwart grace of Herbert Kelcey. The corner stone of the Empire was laid, if we may say so, on the handsome face of Henry Miller. Wallack's company was held in fashionable favor by Lester Wallack himself, for many years the best-looking leading actor in America. When Mr. Wallack began to creep into the sere and yellow period of life he was too wise to manage to rely solely on his own popularity. He imported Harry Montague, and the fascinating young comedian instantly restored the fortunes of the house. After Montague's death, Mr. Wallack brought Osmond Tearle from England; but that actor, although reasonably good looking, was too lethargic in temperament and abundant in flesh to suit us. He was allowed to go and Kyrle Bellew was engaged in his stead. By constantly supplying us with handsome actors, Mr. Wallack maintained his theater in prosperity.

Is this a proof that the prosperity of the stage, as far as the audience is concerned, depends chiefly on its success in pleasing the fair part of the public?

Between the Church and the Stage.

A handsome young girl applied for a position in the chorus of The Wizard of the Nile at the New York Casino. She said she had sung with Francis Wilson, De Wolf Hopper and other opera stars. She was accordingly engaged on trial. She gave her name as Miss Lizzie Meade. Miss Meade proved an earnest worker, and was at once looked upon as a valuable addition to the company. She seemed to enjoy the work and asked to "understudy." She desired, she said, to ultimately venture into grand opera. A great surprise was in store for her associates. On Tuesday night, before the performance had concluded, it was noticed that two nuns were waiting up and down near the stage door of the theater, as if waiting for some one. They waited until the members of the chorus began to come out, and when Miss Meade made her appearance one of them stepped forward and said something to her in a low voice, which sounded like "Sister Grace!" Miss Meade gave a smothered scream, yet followed the two nuns to a shrine of the Cenacle building, where for a few minutes afterward she was observed to be weeping bitterly. At last she withdrew from them and re-entered the Casino by the stage door, and soon reappeared with a bundle of clothes. She has not since been seen by any one. The mystery of her disappearance was explained by a roommate. Miss Meade had confided to her that she had run away from a suburban convent to join the comic opera company and that a sister of hers was one of the superiors of the institution.—Theatrical Tidings.

The Musical World.

The first appearance of Paderewski at Carnegie hall filled the place with a fashionable audience.

When M. Paderewski stepped upon the stage, says one of his admirers, he was greeted with warm applause by the audience and the Symphony orchestra. The pianist was very pale and evidently nervous, but he was pleased at his reception, and quickly began the Chopin F minor concerto, of which the orchestration by Richard Burmeister had not before been heard here. The intensity and significance of M. Paderewski's playing of this work, the delicate shadings and rich colorings he imparted to it, would be difficult to describe. As of a bard, he makes his audience feel the effect of each phrase, and gives dignity and value to every musical idea embodied in what he is playing. He does not slight or underestimate any intention of the composer, and he makes a glowing, living creation out of the rich profusion of material found in such works as were heard last night.

The most interesting number on the program had been reserved for the last place. Paderewski's own "Polish Fantasie," for piano and orchestra, which had never been heard here, was played by its composer. The work is in four movements, joined skilfully, and is of a character in keeping with the former achievements of the writer. It has a strongly Slavic tinge, and the passionate yet melancholy habitu of the land and people of ill-fated Poland breathes forth with appealing strength. It is marked by bold and vigorous themes, wonderfully woven together, and so arranged that the piano part is rather a factor toward a complete and full development of a musical idea than a thing apart. The vivid sounds of joy and mirth, hearty and unrestrained, have yet a somber tone inherent therein, and the composer has to a wonderful degree caught the spirit and essence of the life he has depicted.

To say that Paderewski played his fantasie with marvelous and thrilling effect would be a very mild way of expressing it. His whole individuality seemed bound up in the work he was rendering, and it was a double triumph. Mr. Walter Damrosch conducted the work (by no means an easy task), and gave his full sympathy as well as ability to its performance.

Walter Damrosch will begin his German opera season in Cincinnati on November 12th. The Chicago season will open at the Auditorium on November 18th, with Tristan and Isolde, and twelve performances will be given there in two weeks.

La Traviata has been revived at Paris for Mme. Saville of the Opera Comique, who is the first singer that has dared to sing Violetta there after Patti. The audience was very enthusiastic.

London Theatricals.

LONDON, Nov. 15.—Nothing now prevents the immediate beginning of work on the new London opera house, save a technical permit from the crown leaseholder on the property and the London county council. The syndicate which has the matter in hand has secured a long lease at a yearly rental of £4,200. The plans for the building submitted by Mr. Walter Emden, the well known theatrical architect, have also been approved by the syndicate, and a sum in excess of $10,000 is in the keeping of an insurance company. There is much speculation as to who will manage the new place of amusement and rumor points that Sir Augustus Harris will be responsible for all the arrangements.

The management of the Duke of York's theater will, in obedience to popular request, give two matinee performances of The Passport on November 21 and 28. Upon these occasions Gertrude Kingston and George Giddens will assume their original parts.

York Stephens, who has been playing with great success in "Her Advocate" at the Duke of York's theater, will enter into an agreement with a young composer whose name is at present withheld and who has written a musical for the new venture.

Wilson Barrett has adapted a play entitled The Sledge Hammer from the Flemish and will produce it in London later in the season after his tour of the provinces.

Mr. Hatton will produce his Christmas pantomime Santa Claus and Cinderella this year at both Birmingham and Edinburgh.

Vermont.

At Milwaukee a new play house, the Pabst theater, was opened a week ago. The theater, it is asserted, is beautiful and its appointments perfect. It is fireproof, this feature being carried to the extent that even the scenery has been treated with non-combustible finish. The only wood therein about the building is the floor of the stage and the window frames and sashes. The walls of the building are of brick and stone, the columns and beams of iron and stone, the floors of tile and cement, the the roof of iron and tile, the doors of metal, the stage rigging of iron and marble and the plastering all of "adamant."

The program for the opening included a musicale by Beck's orchestra, followed by Zowi Wappes, a new comedy by Blumenthal and Kadelburg, produced by the Pabst Theater Stock company.

In The Merry Countess, in which Marie Jansen commenced her intro starring tour on November 12, besides Miss Jansen are three girls and also Dan Daly. Miss Jansen wears five costumes, including a bathing suit, in her new musical comedy.

The new hypnotic illusion, Trilby, which Herrmann is presenting, consists of a plank being laid across the tops of two ordinary chairs, upon which Trilby is placed. The plank then rises in the air, the chairs are withdrawn, and Trilby floats in midair without any visible means of support. Herrmann is anxious to have people understand that this is the most marvelous illusion he has ever devised.

Henry Irving will play a four weeks' engagement in Chicago.

There is talk in the New England states of the organization of managers to protect themselves against poor road attractions. Not a bad idea.

Two Coats of Arms, the new comedy by Oscar Blumenthal and Gustav Kadelburg, must be a genuine success. The son of a German nobleman marries the daughter of a Chicago pork packer, and the characters throughout are admirably portrayed. The Americans are quite as well drawn as the Germans, and the German characters are exceptionally well done, so the critics say.

Boston is enjoying the presentation of An Ideal Husband, and the announcement is deservedly made that the piece is of the author of Lady Windermere's Fan, instead of by Oscar Wilde. Nothing like caution in such matters.

Ward Choir Concert.

The Thirteenth ward choir under the efficient leadership of Prof. George Careless, will give a concert in the ward assembly hall, on Second South between State and Second East streets, on Thursday the 21st inst., beginning at 8 o'clock sharp. This choir since being taken in hand by Professor Careless, only a few months ago, has greatly improved and will render a program which will be an agreeable surprise to the lovers of the art divine who come out to hear and encourage it upon its good work. The choir will be assisted by Salt Lake's favorite baritone, Mr. R. S. Goddard, who was formerly one of its members. A nominal admission fee of 25 cents will be charged for the purpose of assisting in the payment of a new organ which has been recently purchased.

Kindergarten Social.

The Utah Kindergarten association will give a social this evening at 7:30 o'clock, in the Social Hall. The entertainment will begin with a musical program, followed by the serving of refreshments, and closing with a merry dance. There will be a grand display of chrysanthemums in the hall, and a most enjoyable time is promised all who attend. The admission for the whole evening is but 25 cents.

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