MUSIC AND DRAMA

A Lesson of Henry Irving's Stage Work—Paderewski and Sousa Coming—The Theater, Grand and Lyceum.

In "Taylor of the Times," the Century city discusses the work Henry Irving has done for the stage and asserts that his phenomenal success is a complete demonstration of the sincerity of the various plans advanced by many managers in extenuation of their failure to provide wholesome and rational entertainment. The writer points out that such rulers of the footlights claim that they must cater to the public taste; that there is no place for earnest for the serious, poetic, romantic or literary drama, and that they cannot be responsible for the lack of able playwrights or competent actors. All this, the article referred to, regards as nonsense. The public has no more to do in selection of the theatrical fare set before it, but generally patronizes the best offered, of whatever sort they may happen to be, whereas, managers, with few exceptions, have discouraged native writers by importing nearly all their plays from Paris or London, and have stunted the artistic growth of young actors by a system which debars them largely from opportunities of proper training. If Henry Irving had been a manager of this kind, instead of being a man of force, ambition, and intellect, devoted to his profession and resolved to establish its right to a place among the arts, he would not now be the most famous actor playing at this time, as he undoubtedly is, in spite of his faults; nor would the London Lyceum be the only real dramatic school worth talking about in the English speaking world. What lead what one term the secret of his success? Not his dramatic genius, for in some of his embodiments he does as little to satisfy inspiration. Not inherited fame, for he is the first of his family to win renown upon the stage. Not chance, for his upward progress has been slow and steady, and from the first he has been the architect of his own fortunes. The explanation is that he has had faith in the sagacious of the public to patronize the best work, and courage enough to act upon the conviction.

In support of this opinion it can be pointed out that the public now crowds the house wherever he plays at every performance, although the ordinary price may be doubled. Yet his plays appeal, not to the love of the marvelous, the sensational, the grotesque, or the vulgar which is supposed by some managers to constitute the popular mind, but to the natural admiration, common to all men, of what is beautiful, remarkable, poetic, heroic, or enchanting.

The Theater.

The charming soubrette, The Seven Dwarfs, given at the Theater last evening under the direction of E. K. Bassel, in the benefit of the Utah Kindergarten association, was a great success. There was a fair audience. The best feature of the performance was the Seven Dwarfs, personated by seven small boys, in a very comic makeup. Mention must be made of the exceptionally good singing of the chorus by about one hundred little girls in white and showered with flowers. Little Miss Fitz as Snow White deserves mention for very clever acting. The pieces by Miss Berkhel and Charles Tree were greeted with a round of applause. A very pretty feature of the evening was the dancing of Miss Myrtle Turner, whose training was suggestive of the professional.

The Seven Dwarfs was repeated at a matinee today.

The next attraction at the Theater will be Edward Milton Royle's new play Mexico. This is a romantic drama in a prologue and three acts, depicting an episode of the war of 1847 between that country and the United States. Its characters are American and Mexican officers—American and Mexican ladies. None of the battles of war are allowed to be seen but the matter and roar of two armies are heard subdued by distance—and with this for a background an original dramatic story is being unfolded. The scenery and costumes were made to order from historical models. Mexico is assured a good cast, for besides the players who helped to make Friendes success will be found the names of artists who hold a foremost position in the American stage. The play will be seen here on Thursday and Friday, March 12 and 13.

The Grand.

Led Astray, to be given by the full strength of the Grand's company next week, is not new to that house, but its production nevertheless is of interest to theater-goers of different degrees. Rosenfeld's novel was first given by the Home Dramatic star, and only a year ago it was presented by amateurs with George Wasbrook, Kenneth Kerr, Ives Cobb, Miss Long, Miss Bussey and Miss Cameron in the leading roles.

In the coming production Walter Edwards essays the part so Joseph Crandon, and Rosenfeld will write a special for Lonzette, the pretty soubrette, as the little schemer and Miss Zoe Cole as his sister will be in their element. Miss Henry is cast for Marion, and playing opposite her, as Hector, will be Hugh Ward. Led Astray is just the sort of play an excellent company can do well polishy, and a successful week is anticipated.

The Lyceum.

Next week will be produced at the Lyceum Theater the opera, The Two Orphans. Special scenery is being painted, and now the cases are to make at the production, we under stand.

The company has been strengthened for the occasion, by the addition of five new members, among whom are Keith and Lucile Dalling and Fred Berthelon. The piece would prove one of the best drawing cards since the opening of the little amusement resort.

When the Lyceum company played for the benefit of the Old Folks at the Theater some time ago, with Firelfies in the bill, it seemed to have thoroughly surprised, as so good a company regarding the play, and the crowds that were repeated at the matinee so much so that the Old Folks' society has to attend another benefit performance at their own little theater at which time the Orphans will be given. They accordingly decided upon March 4 as the date of the benefit performance. True to their promise, the company will present next Wednesday, March 4, at a matinee performance for an audience of the old Folks, to be served before the little theater on Second South street, The Two Orphans.

The same care and attention will undoubtedly be paid to the production of the evening performance, as has management from their case is will be present.

It is in the date of The Two Orphans

Pierre de Couture	Edward Price
Marquis de Vitrolles	Frank Worthing
Count de Mauprat	Edward Morgan
Chevalier de Vaudrey	W. H. Thompson
Count de Frontenac	Mr. Wheeler
Jacques Frochard	Mr. Kingsley
Dr. Bonnet	Mr. Ringold
Picard	Mr. Wheeler
Gaspard	Mr. Kingsley
Jacques	Master Kingsley
Henri	Master Ringold
Louise	Miss Ringold
Henriette	Miss Ringold
Frochard	Miss Ringold
Marianne	Miss Ringold
Madeline	Miss Ringold
Madeline	Miss Ringold
Madeline