Dramatic and Lyric.

The Drew Engagement Brightens the Skies—Mrs. Adams and the Old-timers—Harrigan and His Repertoire—The Lyceum in Court—Odette Tyler Returns.

The Drew engagement was a streak of daylight sent whence what has been the gloomiest theatrical horizon for years. The Theater has opened so many times of late without making a rent, that the management had begun to despair of ever again seeing a radiance brought down on the credit side of the ledger. But Drew succeeded up to two sizable instalments of Lyceum hundred dollars, and showed that the old town had something left in it yet. It all illustrates the uncertainty of the theatrical trade. After the wonderful financial fiasco made by the stock company in showing the West, the universal verdict was that the debut and a half show was no more in Salt Lake, that the town had shown it wouldn't stand the strain, and that it would figuratively spew us of its mouth any attraction that had the temerity to ask 50 per cent to the regular prices. But Drew and Maude Adams came, were seen, and conquered, upsetting all prognostications and calculations, and demonstrating that the theatrical appetite of the town, though somewhat dulled, can be aroused up to the comfortable pitch of yore, if only the proper dainties are placed before it.

Monday morning at 11 o'clock, the Drew company will all report on the stage of the Empire Theater, New York, and rehearsals of the Rankin Shop will begin in earnest. From then on till September 10th, when that play opens the New York season of the house, everything will be eager and expensive interest on the part of the company. They will be entering an entirely field, and no one can foretell the result with any degree of certainty. Drew in the role of a sober, serious-minded man of forty, leader of the House of Commons—who can imagine him in such a part? But that is what he will essay in Henry Arthur Jones' new play which, by the way, Charles Wyndham did not make an overwhelming success in London. Every one says, however, that Drew can make anything "go" in New York as long as he sticks to comedy; he is emphatically the theatrical idol of the metropolis. Maude Adams, in the new play, has the part of a poor factory girl, with whom the lender of the House falls in love; it is a sweetly sentimental role, but like the one Eli. it is perfection, those who know her talents, entertain not the least doubt. The result of the Rankin Shop's production will be watched with interest in this city.

Mr. Harold Russell, who still remains in Salt Lake, played with John Drew his first season out as a star. Mr. Russell has the part in the Mack Robinson-Nat Goodwin play filled by Mr. Bates, the Grand Martinet. He says Drew is as amiable a man as he is an actor. His wife is Josephine Baker, who comes of a well known theatrical family, but who has never abandoned the stage. They have a little girl of 10, who is be a prodigy, who is now studying in Paris.

During their stay here, Maudie Adams and her mother were overwhelmed with attentions by their old time friends. Miss Adam's mother and sisters still reside here, and much of her time was passed with them. Time seems to stand still with Mrs. Adams, and is the most difficult thing possible to look at her and realize that a quarter of a century has flown by since she was the leading lady of the Salt Lake stage. So much admired in the small world then as her daughter now is in the wider one in which she moves. Mrs. Adams loves to linger on the triumphs of those times, and to chat over them with such other survivors of the famed old Drawer's Stock Co., as Phil. Margetts, Davis Keenan, J. C. Graham, John T. Caine, H. B. Clawson, Mrs. M. G. Clawson and others whom she delights to meet on her periodical visits here. The stage of today, she says, knows no such talent as the actors used to undergo in the old times, when a leading lady was expected at short notice to be up in a range of a dozen parts from Lady Macbeth to Jessie Brown, and to be in readiness either to support any traveling star who might drop into their midst, or lead in presenting a favorite stock piece to fill up a week.

Tuesday night the only Hanigan will open his five nights engagement, and hilarity will retire unbounded for the remainder of the week. As the successor of the famous Hanigan & Hart team, Ned Hanigan's fame extends from ocean to ocean, and his stage pictures of life among the lowly in the metropolis have never been equaled for their truth, humor and variety. Dave Braham's many songs, all written originally from Hanigan's theater, will be sung by the people for whom they were written. Hanigan is the author of all the plays he produces, and there are few, if any, dramatic authors who like him, can boast of having written twenty-two plays, each of which has run more than 100 nights in New York. The list of these works is interesting. It comprises (giving them alphabetically, without regard to the order of production): Cousins's Affections, Dan's Tribulations, The Grip, Investigation, The Last of the Hogans, The Leather Patch, The Major, McAllister's Legacy, McKnight's Visit, McSorley's Twins, The Mulligan Guard's Ball, The Mulligan Guards' Chowder, The Mulligan Guards' Picnic, The Mulligan Guards' Reception, The Mulligan Guards' Ball, The Mulligan Guards' Chowder, The Mulligan Guards' Picnic, The Mulligan Guard's Chowder, The Mulligan Guard's Picnic, The Mulligan Guard's Reception, Peck's Bad Boy and the Mrs., Popular Sovereignty and Widdy Gallagher.

Many of the leading artists and musicians of the city have volunteered to work up a suitable programme for the testimonial to Alice Bonner, which comes off in the Opera House next Sunday night. Among the names of the people who will take part are those of Prof. E. Kronz, Mr. Wood, Hyde, Sand, Mr. Knapp, Miss Ruth Eldridge, Mrs. Gomber Rogers Pope, the Vocal Point, the Mendelssohn quartet, the Harmony Club, Mr. Agnew, Owen Thomas, Mr. Stewart and Mr. Piper. Mr. Piper has many times given his services for charity, and his new Scotch songs are a "treasure."

It has been positively stated that Miss Maudie Adams, of the Drew-Adams company, is going on the stage. Mrs. Poland has every one else will be greatly interested to learn what is the actress' reasons of her separation. This to Maud Malone, Tattersall, had to say to a reporter the other night about Miss Poland as an actress. The Tattersall was at her home in Brooklyn. "Ah," she said, "Another one. Another actress!" If that word "actress" were as bad of her by signation that Miss Tattersall gave it the papers would start into flames.

"Maudie Poland on the stage," the true actress continued, meaningly. "Another victim of the degradation of the stage. Who was the other one? Ah, yes, I remember. Ada Hamilton—was it not her name, or Eva Mason? I have heard she was an actress, too, for a week.

"Naturally," she exclaimed, "no matter how informedly gifted, is now the key to success. A woman should be commonly of a gross temperament and fitted with some speculator threatens her with an action. Let her be the heroine of a divorce suit and she threatens as a star. And, though she may be ignorant of all that pertains to the art of the act, she is written up as a histrionic genius, her intrigues, her wits, the diamonds with which she bedecks her person, and the crowds pays to see her wabble about the stage."

The Lyceum will next take a turn in the courts. John W. Cureton, the San Francisco lawyer and court agent of Augustin Daly, has sent to lawyer Hoffner Ferguson a claim against Manager O'Malley for one week's royalty on A Night Off of $200, and another week's royalty on the Wages of Sin for $25. Mr. Cureton writes that both plays were performed without authority. Mr. O'Malley says nothing, but leaves to wind the matter up severally. Attorney Pigue has drawn his answer all this week.

A female minstrel troupe has arrived in town and has been twinging Mr. Burton, Mr. O'Malley and even the mysteriously sealed doors of the Jonas Front on Commercial Street to secure an opening—thus far without success. The "troupe" includes eight women and eight men, and is said to be in dire financial straits.

The much-travelled Odette Tyler, plumper than ever and dressed to kill, says the Mirror, drove to Charles Frohman's office in a hansom cab last Thursday and submitted (in an unlaughing) to an interview from the gentleman of the press. A lil. Hayman acted as chaperon, and also as lender, for the naughty beauty, who had on a stunning sale gown that molded with every movement like the fine lace under the autumn breeze, had little to say. She said she had just been in a rehearsal of Sumurdun and was glad she was here. Probably Miss Tyler had been told of Charles Frohman's impatient determination to find some one who is to play the part of Odette (Miss Tyler) and had regret for her hostess at once.

Augustin Daly is reorganizing his company on racked lines. Frank Carlyle will probably be a member of the new company this season. Henry E. Dixey will make his first appearance as a member of that company in A Night Off, which is to form the bill of the peculiarly scenic opening for night. Mr. Dixey will play the part of Mateus Strains Soap, which was originally taken by Charles Lackaye.

THE SITTING HENS.

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In order that the process of hatching may go on undisturbed throughout the entire period it is most desirable that sitting hens shall be perfect quietude, giving undivided attention to their work. If they are allowed to sit in the running house or where the other fowls have access to them, the privacy will be impossible, and hence the use of a separate dwelling, which, Stephen Bonn, Tenant a separate room or building for the purpose.

How many eggs should be given to the hens, may be determined by the number to be set at one and the same time. In a room 12 feet square it is easy to accommodate 10 or even more if they are not made such separate from the other.

In selecting a hatching room another most important point to bear in mind is that there should be no vibration in the building.

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A STACK OF NEST BOXES.

knocked out of order that a single shake may be enough to cause a deformed chick to be produced.

As a complete arrangement, combining freedom for the hen and easy observation by an attendant, a stack of nest boxes is suggested by the authority quoted, who writes about the same as follows to Country Gentleman: To accommodate 40 hens at the time (for this will require to be 12 feet long and 4 feet 6 inches high). It will be divided into compartments 15 inches wide, on each side, and these compartments should be the same from back to front—that is, making them 15 inches square and 15 inches high. In front the floor of each tier should stand out 30 inches and be raised, in by bits or wire netting, three or four doors being made to facilitate entering any bird, if that is needed, and also for cleaning purposes. To each compartment in front there should be a sliding door, filled with a oval and perfect. In front, 2 indicates the ventilators holes to each tier of boxes; 3, the upper tier of boxes; 4, doors are for hens; 5, slides for runs.

In operation, each of the runs must be supplied with food, water and a good dust bath, and by opening the doors in rotation, one can sack tier at the same time. For birds can be feeding together. Behind, to every compartment, there must be a door, either hens or nests to open upward on hinges, and the entire size of the box, so that when the nest is to be provided all its contents can be easily swept out. Only one point more needs to be mentioned—namely, that the ventilation and light holes should be toward the front, for a hen always sits facing the light. There are two other matters which must now be referred to in this connection—namely, that the air in every hatching room should be fresh and sweet, and also stirred frequently and thoroughly, and only that the air may thus be kept pure, but that sitting hens may not be troubled with vermin.

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