MUSIC AND DRAMA

The theatrical season of 1896-7 has now at last formally opened and the three houses, the Theater, Grand and Lyceum will soon be holding simultaneously for the public patronage. The attractions at the Theater for the season thus far have not been of that nature, which some of the high sounding titles have led us to expect and a feeling of disappointment has followed. The name of Frohman is usually sufficient guarantee that a first class play and equally good players will be seen at any attraction billed by them, but the two last engagements of Chas. Frohman's companies did not prove themselves at all above the ordinary, so far as the plays were concerned and had it not been for the finished work done by some of the players, would have merit the first they deserved.

But there is a prospect of better things and next week's production of Madame Sans Gene will in all probability be one of the few events of the season. It will be historically interesting and that it will be ably interpreted by the company playing it here, is evidenced by the very flattering press notices that have followed the production in the various cities of the circuit which they have been playing.

The opening at the Grand was a long to be remembered occasion and the regular station deservedly honored in Edwards, Edson and Blakemore and the warm reception of the new members of the company by the patrons of the house was a source of satisfaction to Manager Rogers and the company. Lost Paradise, the opening play, is one of the kind that little and this is what is desired at times. A real live villain and a sacrificing lover, a good, but misguided father and all the other accessories necessary to the genuine drama are all seen in Lost Paradise, but without it did not see the strength of the company and a fair audience can hardly be expected at this time. There are most always "sticks" in every organization and the present one at the Grand is by no means an ill-fed if first impressions are correct, but this can be tolerated if the moral value of the principles is not too often heard. This it is hard to get a company of people together and have them do perfect work at once, and it is confidently believed that a few weeks' work before will greatly assist in more perfect future performance.

The first production in English in this city of Sardou's Madame Sans Gene at the Salt Lake Theater on Thursday evening for three nights and Saturday matinee, promises to be an event of unusual interest. The great success of this play illustrates why many previous attempts at Napoleonic drama have been failures. A succession of historical romance has but rarely been given with the leading historical personages as the central figures. Sardou has understood this important distinction, and the story of Madame Sans Gene is a personal one. At the same time it is entirely upon our relations to public characters and public events, and in the life at the emperor's court. Thus it presents a picture of the times and a series of portraits of the emperor and his entourage more vivid and life-like because more human and personal that any dramatist has ever before achieved. The staging and mounting of the play is described as being magnificent. The furniture, hangings and decorations of the Napoleonic period are said to be so accurately reproduced. The interpretation requires a company of about forty-five people and great care has been taken in selecting the cast. The play is in three acts and a prologue. The action of the prologue takes place in Madame Sans Gene's laundry shop in the Rue De St. Anne, Paris, August 15, 1792. The action of the remaining three acts transpires sixteen years later, in 1811, at the Chateau de Compiegne, in the apartments of Marshal Lefevre and the library of the Emperor Napoleon.

These two scenes have been copied from paintings of the rooms of the Imperial Chateau. In addition to Napoleon a number of historical characters appear in the play, notably two of Napoleon's sisters, Caroline, queen of Naples, and the Princess Eliza; Anne Fouche, Duvary, Duke of Rovigo, Marshal Lefevre and his wife, Duchess Dantzig (Madame Sans Gene.) Kathryn Kidder appears in her original creation of Madame Sans Gene, while Augustus Cook will be the Napoleon. An excellent support is afforded in the roster of talent. Mr. Harold Russell of this city is the leading juvenile character of the play.

Grand Opera House.

For the week beginning Monday, October 5, a double bill will be presented by the clever company at the Grand. The opening play is to be a court martial military drama entitled In Howard County, which is a dramatization of a story of the same name which recently appeared in one of our leading monthly magazines. The male cast will be Nat Goodwin's famous comedy Turned Up. As a matter of course the comedians of the company will be present into entire service, the leading parts being in the hands of Mr. Edson, Mr. Blakemore and Mr. Wyngate. The comedy Turned Up was cited for several seasons by Mr. Goodwin, for whom it was written, and is considered one of the best plays of the kind ever produced. The cast for the curtain raiser and the farce is given below:

IN HOWARD COUNTY.

Col. Crawford, an officer in the U. S. army.....
Mr. George Crawford, a young gentleman.....
Mr. Hubert, his old business associate.....
Frank Mc Henry, of Omaha City, Hugh Kane, John Elliott, a frontiersman, J. H. Rocker, Tom Lyons, an old negro, H. D. Blakemore, Lieut. Foote, of the U. S. A., A. S. Sargent, Lieutenant Hayes, Allen Hughes, Judge of the city, Jerry Hosmer, Richard Conroy, Hosmer—Jones, Mrs.

Followed by the farcical comedy, in three acts, by Mark Melford, entitled:

TURNED UP.

Chateau Madoux, of the Point.....
Mr. Gaston Lagrange, an Italian.....Mr. Edwards
Pierre Lagrange, his son.....Charles Wyngate
Jerry Hoop, underlayer and gamester.....
Mr. Edson, as Scraggs, author.....
Fred J. Hayes
Tod Hoskins, tourist.....Mark Kane
Sir Hugh, a bachelor.....H. D. Blakemore
Pierre, a waiter.....
Mr. Hughes
Mary Medford, Madame Madoux's niece.....Miss Kate Bishop
Patsy Medford, her daughter.....Miss Rosa La Adie Hutton, the prisoner's daughter.....
Mrs. Frank Mc Henry, Miss Blanche
Mrs. Parker, Grumpy's housekeeper.....
Miss Cora Lee
Chronicle, Captain Mallory's orderly.....
H. H. Dawson
Linda Edwards.....A dark colored
EDUCATED MORSES.

An entertainment outside the usual order of theatrical affairs will be given in the Lyceum Theater every evening next week, when Prof. Bristol's famous school of educated horses appears. These wonderful animals have met with great popular success for several years in all the large cities of the East, this being their first visit to the Far West, where no doubt they will be accorded general favor. They do not perform the usual tricks done by horses in a circus ring, but are taught feats never before attempted, which they accomplish with astonishing precision. There will be matinee every daily commencing Tuesday at 2:30 o'clock, when all the little children are given a pony ride. The San Francisco Examiner of April 26th says: "One of the most remarkable performances ever witnessed in this city was that of Professor D. M. Bristol's trained horses at the Auditorium last evening. The animals exhibited such a wonderful degree of perfection and showed as much as people in best them talk. They play at school, go up jokes on the teacher, carry chairs and boxes, dance, do passes for instructors at school rules, tell the time of night, and answer problems to arithmetic given by the audience.

"Dexter, the trick mule, is way in his way. The performance concludes with a military drill, in which perfect discipline is maintained. The Auditorium was packed to its greatest capacity. The Equos-Curriculum's time for a week, and promises to be liberal."

The Conference attraction at the Theater will be Harry Williams's play, A Bowery Girl. It will be presented on the evenings of Monday and Tuesday, October 5 and 6. Life in New York is the theme in the main, but this is presented in such a radical change of style from the commonplace melodrama that it has been warmly received wherever produced. Scenes and incidents of everyday life in a great city are herein pleasantly portrayed. To those who are familiar with city life these features will be readily recognized and appreciated all the more. Those who have not visited the great metropolis can receive a very realistic object lesson by witnessing the production of A Bowery Girl. A competent company headed by the clever actress, Miss Lillian Keene in the title role, has been gotten together for this production. Among the other members are such well known names as Bills Hilton, Agnes Fuller, Chas Ernest and La Petite Mora, as well as Messrs. John D'Ormond, W. J. Dowling, Andy Adams, James Devlin, Robert Sinclair, Ed Rowland, J. C. Reed and others. As a scenic attraction, A Bowery Girl is entitled to universal praise, and the number of "specialties" specifications introduced in the play enhances its value.

Stage Gossip.

The Golf Bug, a musical political satire by Glen MacDonough and Victor Herbert, will be presented for the first time at the Casino, New York, Monday night.

Thomas W. Keene has a new leading woman this season whom he discovered in the West. Her name is Grace Hopkins, and the magnificent presents great things for her.

J. K. Dolsen calls attention to the fact when Shakespeare wrote his plays there were not in all the world as many English speaking people as there are now in New York and New Jersey.

Archibald Clavering Gunter's dramatization of his story, "A Florist Entanglement," will follow that of Hoyt's theater, New York. It will be presented with a strong company on Monday, Oct 12th.

Too salary paid to Henry Miller by A. M. Palmer this season is the largest received by any leading man. This statement is made with a clear remembrance of the large sum which the late Charles Thorne received from Mr. Palmer.

D. W. Truss' magnificent production of Wang was recently presented at the Academy of Music, Jersey City, for the third time. Manager Henderson declared it the highest success the theater has ever had. Every seat was sold long before the curtain went up.

James O'Neill has a morbid fear lest some stranger should approach him at the theater before a performance. His dressing room is always closed to all save his most intimate friends. Mr. O'Neill declares some stroke of misfortune always follows his meeting a stranger at the theater.

Lewis Morrison produced his new play, The Indian, in Halifax, where his season opened, but as it did not come up to his expectations, he intends to shelve it. Faust still draws so heavily that he does not require anything new at present. He has several new plays, however, which he may present in San Francisco next May or June.

Augustin Daly's new comic opera, The Geisha (pronounced Gay sha), has made a tremendous hit in New York and will probably have a long run at Daly's Theatre. Edwin Stevens heads the male cast and Violet Lloyd, a clever English girl, divides the honors with Dorothy Morton. This is the piece Mr. Daly engaged so many clever California girls for.—Music and Drama.

During a conversation on the difference between American and English audiences a prominent English comedian told H. A. Barrel, the author of Jack and the Bean Stalk and other burlesques, that the only way to succeed only spring a joke on British theatergoers was to first announce that a joke was about to be sprung, then to spring it and lastly to explain the joke had been sprung.

The younger Dumas was very fond of J. K. Dolsen, and once gave the admirable comedian of the Empire stock company here he had gone for advice to his father as to how he should write Camille. The sitter of The Three Musketeers said "Make your first act as good as you possibly can." "Yes," said his son, "and then?" "And then," replied the elder Dumas, "make all the others better."

The permanent popularity which Charles H. Hoyt has won as Chas. Chester Tutwiler in Chas. Hoyt's Folks will be shown last week during his opening engagement at the Grand Opera House, New York. It is only twice in the record of the theater for the season, but on two nights the sale of seats was stopped by the police. This is little less than remarkable when one considers that the play enjoyed a continuous run of five months in New York last season.

Francis Wilson's new opera, Half a King, is a success of huge proportions. The book, the music and the production of the opera have been highly praised on every hand, while Mr. Wilson's personal success is as great as, if not greater, than in any role he has ever taken. He has finest and distinguished honors of Pinafore, and without a course of prominent lower which prove for the final fate of American comic opera actresses. The work of the entire cast is in harmony with that of the principals, and under the whole is an opera and packed comfortable production.

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Prices 25, 50, 75, $1.

Sale of seats begins Friday, October 2d.

NEXT ATTRACTION

Three nights and Saturday matinee, commencing Thursday, Oct. 8th, Sardou's great play

Madame Sans Gene,

with KATHYN KIDDER in the title role.

Prices 25, 50, 75, $1.

Sale of seats begins Tuesday, October 6.

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