Dramatic and Lyric.

Success of the Two Orphans and Cheap Theatricals—A New Audience—Nutmeg Match.—Span of Life.—Notes.

Have Messrs. Collins, O'Malley and McNally—(by the way where are the O'Gradys)—solved the problem of paying theatricals at cheap prices?

It looked very much like it at the Theatre last evening, when the Two Orphans on its second presentation went to standing room only. It is a little early yet to determine whether it was the plenteous appeals that have been made to the people to come out and aid the Coal Fund for the poor, or the novelty of getting a good reserved seat for 50 cents, or even 25 cents—that has drawn the crowds. It may be a combination of both influences. At any rate the public has attended two performances in throngs, and better still, it has gone away saying it got the worth of its money.

Last night's presentation picked up amazingly. The previous night's rendition, added confidence, and the influence of a big and friendly audience all warmed the actors up and made them give more than a respectable performance of the admirable play. The hitches this time were hardly noticeable. That terrible staging, a work away from the key still cripples the beginning of act four. Miss Lavine, will as she plays her double role under her double name, is still a little tame in her lines; some of the minor roles, especially among the ladies in the garden scene, are still a little monotonous, but the big points are well brought out, and the main characters are very well played. Mr. Collins is the best of the company; Mr. O'Malley next; the two orphans play very interestingly and intelligently, Mr. Westervelt reads admirably; Mr. McNally has an excellent idea of Jacques, though a little more ruffianism would not hurt him; Mr. Romney's Picard indicates an idea of [illegible] of professional experience; Mr. Jennings Marquis is one of the best sustained short bits in the play, and Miss Druty's Frochard last night was much better than the night before. Tonight's audience promises to hold up well with its predecessors, and the coal fund promises to be handsomely swelled as a result.

By the way, suppose we have a published account of just how many tons of coal the performances produce. Let us hope the result will not be like that famous benefit for the widows and orphans in the play of the Wife.

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A glance over the audiences which are drawn out to the Two Orphans reveals some rather curious things. One is, that there are a good many classes of very well to do people who do not make a regular practice of going to the theater. They show this by the way they examine the house, stare at the occupants of the boxes, and the breathless intentness with which they watch the play. Your regular theater goer is apt to be rather blasé; he smiles at sentiment, he is bored at comedy and he leaves the theater when the leading man indulges in heroics. But your middle class, Frank Leslie's weekly constituent, who only sees the inside of the theater at rare and precious intervals, to whom the fifty cent rate is a boon and a godsend, looks on everything through the spectacles of intense human sympathy and interest. Mrs. Goodman and her three grown daughters, who have not attended the play before since they went to a cheap matinee to see Charlotte Thompson play East Lynne—are on hand in the third row. To them the suffering in the Two Orphans is all a real, terrible actuality, and the looks of sympathy they cast at each other, the manner in which they wipe their eyes, and the indignation they vent at Jacques and Frochard are almost affecting in their reality. When the old hag raises her knife to plunge it into the body of Louise, they fairly rise from their seats and utter a half suppressed shriek that draws the amused attention of the whole audience. They rejoice with Picard, weep with Louise, beam over the chevalier and applaud when the curtain goes down with a fervor truly refreshing. If the prompter's voice is heard, they do not think it all out of the way; they think the singing might be a little better possibly, but that they regard as a mere side incident, not to be confounded with the misfortunes of Henriette and Louise, and broke into worth the noticing. If somebody forgets the lines and looks helplessly at the prompter, Mrs. G[illegible] says sympathetically "Poor thing," and so for her three girls, if they had a prompt book in their hands they would probably pass her the word themselves. The large class represented by these estimable people comes to the theater with one aim—to be entertained, and if it is in any way possible to get that entertainment they propose to have it. They would come oftener if they could afford it, and it is this new clientele that the Messrs. Collins, O'Malley, McNally & Co. have very cleverly set themselves to work to capture. Whether they can count on sufficient steady patronage to justify them in making cheap theatricals a regular institution in our midst, can only be told after it has been tried. We are sure we wish them all manner of good luck, if they decide on making the venture. The only doubtful side and is the theater—and certainly without the theater the plan amounts to nothing. The question in manager Burton's mind is apt to be whether he can run both a fifty cent and a dollar house, charging the lesser price for an attraction as good as that we have just seen and the higher for a road company in all nights. Perhaps, too, the road company might be nearer the fifty cent grade than the local troupe.

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The death of Marie Prescott, chronicled a short time ago, deprives the stage of one of its strongest leading actresses, and Salt Lake of a decided favorite. Miss Prescott only appeared here once, at least after she rose to any sort of fame, but that once was sufficient to show us that she was an actress of the highest sort of attainments. She appeared here with Marbury & Overton the first season the Wages of Sin went on the road, and her delineation of the heroine was one of the strongest pictures ever drawn upon our stage. In private life Miss Prescott was Mrs. R. D. McLean, and she and her husband had starred for some years in the legitimate lines.

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Manager Burton has been casting about for some more comfortable bills and bloodthirsty drama for conference, and he has hit upon The Span of Life. The crowning feature of that play is the Human Bridge, which consists of three human beings spanning a chasm, improvising a living bridge, over which the heroine and her child cross in safety. The Span of Life is under the direction of H. S. Taylor the popular New York theatrical agent, who has given us heretofore, some of the best melo-dramatic successes. The Span of Life however, surpasses them all. It has had a long run in all the principal theatres of the East, and recently played the remarkable engagement of recent years at the Boston theater, Boston, and 14th St. Theatres New York.

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Theatrical business is evidently good on the Pacific Coast. Manager Thomas H. Davis has just received a letter from H. C. Wyatt of the new Los Angeles theater, regarding the engagement there of the Lilt & Davis rural drama A Nutmeg Match, in which Mr. Wyatt writes: "Aristocracy opened my season to standing room only and did an excellent business during the rest of its engagement. Robert Mantell just finished a fortnight's engagement to an average of $[illegible] per night. The dull times have not reached us as yet and we hope they will stay East."

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Miss Katie Emmett, supported by her metropolitan company will be seen at the theater next Friday and Saturday in a new play by Con. T. Murphy, entitled "Killarney." The production is a notable one from the fact that it was the first Irish play produced with success before a Broadway audience in over thirty years. For the better illustration of the story of the play, an abundance of unusually handsome scenery has been provided by Manager Harry Williams, who has spared neither expense nor labor in making the production as complete as possible in every respect. The New York Sun says of "Killarney;" "An actress whose face was altogether new to a Broadway audience was most successfully introduced last night at the Star. She was Katie Emmett, and before she was many moments on the stage she was permanently fixed in the affections of all who saw her. She is truly built on soubrette lines, those lines which are usually curves, with bright eyes, white teeth, a sunny face, melodious voice and trim feet to fill out the picture. The play was a complete surprise to all and at once takes the precedence over all Irish plays."

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The first annual concert will be given next Wednesday at Younger's hall. Among the attractions advertised for the occasion are Willard Weihe in his first appearance here since his success at the World's Fair, Jennie Winston, a San Francisco prima donna; Joseph Mueller, the Vienna dialect comedian and vocalist, who will sing for the benefit of the Germans!

Ob ich in Salt Lake bin, oder in Wien, gemuethliche Leut ha'n ah g'muethlichen Sinn.

There will be a grand ball after the concert.

Mr. Mueller is favorably mentioned by several exchanges.

STAGE NOTES.

Harrigan has revived Dan's Tribulations.

Marie Jansen has a play at last and will star at once.

Janauschek is indomitable. She has now written a play to fit her talents.

Evan Stephens has been spending a few days at his Cozy Nook in Willard.

Liberty Hall, which opened the Empire theater seems to be a success.

Aubrey Boucicault has signed with Richard Mansfield.

The Amusement Guide, edited by W. W. Hamill, is the latest venture in professional journals. It is bright, newsy and handsome and we trust will be a "go."

Louis Aldrich has begun his season in The Senator, under Stuart Robson's management. Hattie Russell, a sister of Ada Rehan, plays the leading female role of Mrs. Hilary.

The Choral Society will soon begin to show signs of returning life. The success of the choir can not fail to have a good effect on the big friendly rival, and between the two a lively musical season ought to be provided.

Mr. Coulson has written the Home Dramatic club asking whether it would be possible to render Saints and Sinners here with their aid during the winter. It is feared that the club is too much disorganized to allow it to return a favorable answer.

Signor Tagliapietra sang at the Garden theater last night, having been engaged for this week by Lole Fuller's manager. "Tag" was well received and answered several encores. His voice was excellent. It is likely that he will be the leading baritone in an opera company in this city this season.—Mirror.

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