Dramatic and Lyric.

Potter and Bellew Last Night—John Drew and Butterflies—Miss Alexander Here—The Choir Day—Miss Shearman's Plans.

A very fair audience for a late summer gathering attended the Tabernacle last evening to see Mrs. James Brown Potter and Mr. Kyrle Bellew in the Iron Master, one of the many versions of the famous play Le Maître des Forges. The old Wallack company, headed by Osmond Tearle and Rose Coghlan gave an English version here eight or ten years ago under the name of Lady Claire, and there are still others called Claire and the Forgemaster and the Forgemaster only. The French version that was produced last evening, is in some respects better, in others not as satisfactory as Lady Claire, in which the play is laid in England; in the comedy it moves brighter; in that the duel episode, and the excess leading to it, are the strongest. Mrs. Potter comes to us now as a star of varied, active and constant experience. Six seasons ago, when she made her first appearance here, she was simply a very well-known, talented amateur, humorously advertised through her having dared to recite Mr. Bret's remarkable vulgar poem "Dolly Joe," before a gathering of the Washing Fort Harvard, and now, through her having to reflection of the wishes of her husband—himself one of the foremost of New York's social rulers—adorned the stage as a profession. There are many who will not like Mrs. Potter's particular style, which is that of the highly aesthetic, dreamy, languorous lady order, suggesting very often her sweet of the moonlight, still others who like the repressed, quiet and refined style of acting will find in Mrs. Potter their ideal. It is all a question of taste. That she is an artiste of ability and grace, a handsome woman and an exquisite dresser, there can be no two opinions. In fact, as Mr. Bellew said, in those who like that sort of thing, that is about the sort of thing they would like. Her performance was most interesting and the wise some nearly recalls after several curtains. Mr. Bellew, from whom, we said, help thinking, Mrs. Potter has inherited her peculiar style of acting, played the husband with quiet force and refined methods, though with accent still so far British for a Frenchman; the main fault was in his make-up, which made him too elderly for the character. He shaped Mrs. Potter's role. The main feature of the support was Miss Lois Le Clair's Alexandre, played with lightsomeness, vigor and a true conception of the character. Mr. Mitchell's due was good as was Mr. Clarge's Duchesne. Miss Monk's baroness was well played and Mr. Nichols's baron was very low. There was, in fact, a suggestion of "newness" about several of the cast which intimated that they had not been working long together. The company was formed in New York to meet Mrs. Potter and Mr. Bellew in San Francisco on their arrival from the Orient. Tonight the well known comedy "His Society" closes the engagement.

Edward Harrigan gives to Brooklyn week after next, his repertoire being as follows: Tuesday and Wednesday, "Mulligan and the Boys;" Thursday, "Old Lavender;" Friday, "The Leather Patch;" Saturday, "Cordelia's Aspirations."

The indications at the box office are that John Drew's crowning Monday night will run ahead of that of Sowing the Wind, Tuesday night the Masked Ball will give Maude Adams her best opportunity.

Henry Guy Carleton, in preparing Butterflies for John Drew, set out with the belief that the butterfly moods of men extend past maturity and often make old age remarkable. He furthermore had in mind a bit of moral teaching, for he has certainly proclaimed the faith in the idea that it sometimes takes the every pressure of circumstances to squeeze the inner virtue of a man to the surface.

The story is delightfully simple. Frederick Osman is a young man of today, brought up, as too many are, to believe that the purpose of children is to spend the money accumulated by parents. Now the habit of spending money is more pernicious than that of drinking liquor. One cannot become intoxicated without liquor, but one can spend money without a cent, for this is a world in which rich men's sons have great credit. Frederick Osman, then, industriously and effectively rats through all his own money and makes considerable inroad on the fortune of his widower mother, who, like many other mothers, is willing to pay the debts and forgive the debtor. Mr. Osman hands a fashionable mauvais sujet, whose it falls to his fortune to rescue a charming young woman from drowning. The friend does, being malicly bent on saving the girl's life, and not on respectful admiration, prefer out of the country on her first. In this the young woman makes no serious objection, seeing that but he wishes to take her normally by the hand she might have been unable to accept his assistance.

As these two young persons were created in order that a moral might be built around them, they fall in love. But the young man's uncle, Mr. Stuart Dodge, a member of the Lambs, most circle of Gramercy Square, is to be remarried by the manner of his daughter's choice, and because she is to see up a match of larger worth than the aforesaid Osman, she follows all communication between her daughter and that youth. The member of young Frederick, the former interest by a moral schemer who is in love with the young man's mother. This unscrupulous man on machine buys up all the young man's debts and proves for the money payment. Virtue must be squeezed to the surface under the pressure of circumstances, or the moral and collapse. Of course Mr. Carleton does not let up a straw over to be knocked down. Hence Frederick Osman serves many good practice, showing them a power to earn money as well as to expend it, and he is with an eligible suitor in the relatives of the man-to Mrs. Stuart Dodge.

Mr. Carleton's comedy, it will be inferred from this outline, is neither original nor profound. Perhaps some personal presentation of the characters are emphasized, but even a nothing towards enthusiasm, it happens not exactly surprise, may be claimed as comedy. The humorist Mr. Memphis and the extremely social Bob Adree are outstanding without which the world of comedy would be need be poorer. Mr. Carleton has overlooked a word of social butterflies, all sort of their bright wings and so good of other silly butterflies, and so he made them so accordingly. No one need be seriously concerned about their song, and it is safe to say that Mr. Carleton would not like any one to do so. The dialogue is generally light and flippant, as becomes such assemblage of characters, and it is always marked with a pretty humor.

Mr. Drew has no equal on our stage today as an impersonator of the polished man of the world, while his dry humor is, as it always has been, strongly irresistible. He is a true comedian by nature and by acquirement, and his elegant art is always a source of unalloyed enjoyment to the critical theatregoer. Tonight is a lightsome, a sportsweetly, about Mr. Drew's work of that line out here, opportunity for any comparison since Lester Wallack was at his best; and when it is necessary Mr. Drew can sound the note of manly severity without affectation and with conviction. Miss Maude Adams, who is a comedian of the Lady Rosalind order, and who will be in the hands of the public for the rest of the week, will play the ingenue in the piece, to the satisfaction of the comedy.

The Tabernacle choir and its organist, to the amazed of a good many Mormons, played with surprising alertness last week, and all who wish to hear the organist let the wind in the big pavilion should join them in the morning. Mr. Stephens has prepared a special but attractive program, which includes a duet by Mrs. Plummer and Miss Pyle and another by Mr. Enright and Mr. Edward.

Miss Helen Shearman, who made an pronounced an impression at the Tabernacle on Monday evening, is a daughter of the late Wm. H. Shearman, she has studied under Miss Rosewald in San Francisco, and is now a pupil of Prof. Bimboni, of New York, with whom she intends continuing her studies for several years more. She leaves for the East during the latter part of next month. We understand that Miss Shearman intends adopting the operatic stage as a profession, and though knowing nothing of her dramatic gifts, it can be said that if they are at all commensurate with her vocal abilities, she and her friends may look to the future with feelings of confidence.

Mr. Verner Clarge, who played the lawyer last night, has been writing the Herald of New York reports the condition of drooping house in the various western theatres. It is said the reason is half the country theatres of the United States are to a state bordering on the bankruptcy, and Mr. Clarge goes after the managers of the northern California theatre to savage style, giving the managers names. We shall be curious to see his report from Salt Lake.

In the audience last evening sat Miss Alexander, who twenty-five or thirty years ago was a reigning favorite in the memorable stock company of those days. Theatre patrons of the old set fondly remember with remarkable fair as one of the most well-trained of dramatic instructors, for performances work with the late Henry Haines during the most attractive part of the gorgeous holiday spectacular pieces of those times. She is with her old friend for a short time, traveling with her niece, Miss Lizzie Leigh, a member of the Potter Bellew Co. Both ladies are the guests of Mr. Eva Young Davis during their stay here.

Edwin Hall, late of the Boston Ideal, who was once a favorite here in Robin Hood and Pinafore, and whose singing of My Native Land always got a triple encore, has retired from the stage and is going to Denver to reside in future, where he will establish a home and operate conservatory. Mr. Hall has frequently been requested to engage in this branch of work and received numerous offers for next season, including one from Abbey, Mapleson and Grau to appear in London with Lillian Russell. The Bonnycastle will miss him.

Miss Lillian Russell is announced to appear at the Royal theatre, Hull, England, with a company that will produce the eighteenth century drama Dick Sheridan, on August 20. The play is being rehearsed under the direction of the author, Edward Hastings.

Louis Aldrich will serve his wife candidly, My Partner, next season, and will be seen in his original creation of Joe Bangsby.

It is announced that Henry Irving will take the entire management of the next American tour into his own hands. Mr. Irving considers himself as well established now with the circuit of the states as well as his own stamping ground in England, and see no necessity for dividing his profits with American managers.

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