Dramatic and Lyric.

The Theater as the Ally of the Pulpit—Local Amusements—Notes from at Home and Abroad.

That an antagonism of the religious people of the world to theatrical representations is not falling away is one of the signs of a return to practical, healthy conditions. It had its origin in mediæval ideas of asceticism, according to which exclusion from the world was a most desirable condition, a means for the attainment of spiritual power and merit. This view was to some extent retained at the Reformation and among the various Puritan, Pietistic and similar schools of thought it took the form of denunciation of all "worldly" amusements, including the drama, which were considered note by which unwary souls were caught and dragged to perdition. The change in views on this matter indicates that a portion that requires little more than time to set right is coming of the age, and that humanity is fundamentally the thousands of the present time with it, awakening in every direction.

There is evidently no unreasonable reason why theatrical performances should not be entirely in the interests of the religious classes in so far as these can at keeping mankind in the paths of virtue. On the contrary, the right kind of play should be one of the greatest aids of the pulpit. Nowadays the sermons to improve man by weekly spur the human mind as from no other source, nowhere else can there be painters of nature. Preachers and orators are successful only in the degree they are able to "act." The power to influence audiences is measured by the realism of their representations. This being the case, it is clear that the stage has advantages far more numerous than the pulpit. It is to be desirable, for instance, to inculcate patriotism, how can that be done with greater effect than by depicting the noble hero that lives and perhaps dies for his country? Who has not at times, witnessing a good play, felt the inspiration to renewed efforts in the cause of purity, of truth, of rectitude, which, if it is not identical with the influence of a genuine sermon, certainly is its near kin? A most impossible for good in the theater cannot be passive in the pew.

But, it may be asked, is that the general effect of the stage? On this point opinions differ. It is undeniable that much of what is offered to the public under the name of drama is absolutely worthless, in fact worse, perhaps, and more harmful than some of the matter supplied by the pulpit. But that is not drama. It is a disgrace to the art. That it can be at all is accounted for on the ground that it pays, because it is in demand. But it must be admitted it cannot not be overlooked that by the position of a great number of religious people toward the stage, a kind of monopoly above has long been established with the theater and all the wicked ones on one side and the so-called "churches" and the good people on the other. As long as this absurd line was preserving, no wonder that plays of inferior character, and even absolutely immoral ones in their tendency, should be written and offered to the class on the theater side of the line. For the same reason, people that enter the profession as actors and actresses are often not of the most exact character, and notwithstanding the demand that the morality of the fraternity be kept separate from the effects of the play in a direction of its influence for good or evil, it is easy to see that one of the most potent obstacles to the theatre is the low morals of a number of its real professional devotees, on account of which, with or without good grounds, the whole profession has been placed under a cloud. The effect of this is similar to that of belonging to a preacher whose private life is known to be a contradiction of his public utterances. It is true that moral lessons cannot be given effectually by those who know nothing of the subjects by a deep personal experience, any more than can be exactly transmitted through a stained glass, or a clear note be produced through a broken musical instrument. It is therefore not strange if the educative results of the drama sometimes are lamentably imperfect.

On the whole, the dramatic art has so far hardly had a fair chance among the sensational forces of the world. It has had a battle for existence, unknown to its more fortunate brothers. That it has not only survived but, notwithstanding the disadvantages alluded to, progressed, outlasting religions and wide sweep of the world, the respiration of all classes of people, including clergymen, is proof of its power for good under favorable circumstances.

What is most needed is that the intelligent champions of truth's mode generally fill the place of the "wicked" ones, over the stage. Playwrights, theater managers and actors are inclined to cater to a certain class, to those claiming refinement will pay for it. Any of them who should come in any way which to gain, it would be instructive. The worst way of all is the unjust. For the best results, for the stage, because of the neglect of the Christians (?) the morals to and it is to be hoped, on the second class shows of the pulpit and Bible. The stage needs the revelation guidance of those very people who complained of their being away. Would they put some their pious noses and throw their influence in favor of a pure drama instead of in favor of the theater will be better.

AT THE PARLAYER.

Mr. Neff, the Blind Musician, Is Congratulated Formally.

Marriage Infused, the comic lecture, is at the Bijou. It is an hour's entertainment, and it was, where Hugh A. Black Bishop, was presented to a crowded house. The play is a farce, pure and simple, but it is that in the best sense, not on the low comedy lines. The central figure is an Artemus Ward who falls into a large fortune on the condition that he marry in twenty, a refined New York girl, in a specified time. Of course there is a villain, who has a part of the work, through the old and the humor, and the framework various episodes, which are remarkably humorous, are attached. As a piece of entertainment it is far ahead of anything of its class on the stage.

Of the musical interesting the review from does not be but one opinion. It is a most delightfully clever entertainment. Mr. Bishop, Mr. Ross Stough and Mr. D. Yardley the school of the Immortal Jumpers, are inimitable in the sense of the comedy, or rather caricature, in the [illegible] And her sweet [illegible] Miss Edwards and Miss Lyons, with others. The dancing and singing were especially much appreciated by the audience where time and again burst out the enthusiastic applause.

The engagement closes tonight.

On September 9, 10 and 11 Collette's "One Night Down" will be given at the Theater.

The Grand.

The Grand Opera is being nicely [illegible] for the coming season, which will [illegible] Theater Dec. We are [illegible] to be given by an efficient stock company.

Lyric Note.

This "Dominion" is pulled the Salt Lake people on Monday, August 26, in a thrilling and [illegible] Second and Third [illegible] The announcement is made that there will be a large stage, special scenery, new and and shadow effects, [illegible] bridge, [illegible] and [illegible].

General Notes.

Jacob Litt has sold the English rights to his War of Wealth to F. F. Rossiter, a well known Boston manager. The play will not, however, be produced on the other side until next year, when it will be given in London. It requires 100 people on the stage to give the great back the scene in the third act of The War of Wealth.

Mr. Hengler's wife is to have contained many of her instincts in her boy's career in his new Swedish Dance play In Venice. Yesterday, from the Lake Geo. Kate Nelson, of Minneapolis, was come to this country a year ago and is now one of the shining figures of the great Northwest.

In Old Kentucky has been played 1,001 times, and it has been played in every city and town in the country and Great Britain. Upon the occasion of the 1001 time audio performance, which will occur in Philadelphia in a month, Manager Jacob Litt will give away a valuable souvenir. It is a singular fact that this simple Americanism, which has run so long and so well, was refused by dozen managers before Mr. Dazey succeeded in disposing of it.

Shaft No. 2, with Frank Lowes and Marion Elmore leading the cast, will open the season Sept. 23, at the Academy of Music, Washington.

Minnie Maddern Fiske, who is expecting for a month at Lake Pleasant, is to be in Adirondacks, will return to New York on Aug. 31 to direct rehearsals of her new play, The Queen of Liars.

Albert Gran, who came to America to engage with Howard Mansfield, and who was seen in New York recently as Krogstad in The Doll's House with Janet Achurch, has signed with Henry Greenwall & Co. to play the same and other strong character parts with Minnie Maddern Fiske this season.

For the forthcoming production of Hebda, Yiddish Gordon's grand tragedy, which Robert Downing will produce at Washington, D. C., September 2, 1895, Mr. Downing has secured the services of a gentleman who was present at the original production in Paris, to assist him in arranging the stage business, also to see that the sensible artist carries out the painting correctly, in the five acts of scenery to be used in the production.

Mr. Edwin Forty, Mr. Charles M. Collins, Mr. J. B. Amory and Mrs. F. M. Bates, will be members of the Robert Downing company for next season.

A Japanese war song recently published in the Paris *Monde Moderne* has been sung to the music of one, with the rhythm slightly suggest a reproduction of the late Dr. George F. Root's celebrated war song, "Gallop, Gallop, Team, the Boys are Marching." The Japanese are famous for their power of imitation.

Miss Effie Anderson has put a stop to the unpleasant remarks which have been made regarding her illness. She is now in Paris to have certified her attack of lung colic, which prevents her fulfilling her engagement at the opera. She hopes to be able to appear in October.

At Sousa's annual musical festival at Manhattan one feature was the [illegible] "International Medley" in the Salute of the Nations, Yankee Doodle, The Flower Miller, [illegible] Rule Britannia, Marseillaise, [illegible] Downing, [illegible] Gallop, [illegible] Rule of Honor and [illegible] Sousa's Fourth of July Fantasia, a new of Jack Tars, a dynamite battery, [illegible] the [illegible].

New York theatres will have the [illegible] of seating [illegible] this. For instance, [illegible] said [illegible] preparing for the Abbey Lyceum [illegible] Sarah Bernhardt [illegible] Mr. Irving's [illegible] Mr. Daly's [illegible] Mr. Hoyt's [illegible] Mr. Rice's [illegible] Mr. Frohman's [illegible] Mr. Abbey's [illegible] Mr. Stoddart's [illegible] Mr. Jefferson's [illegible] Mr. Mansfield