Dramatic and Lyric.

J. H. Stoddart and the Home Club in Saints and Sinners—The Bauble Shop—Daynes's Recital—Tabernacle Conference Concert.

Eyes of our theater goers are now looking forward to what will be the most interesting event of the near future in a theatrical way—the coming of J. H. Stoddart from New York and his appearance here with the Home Dramatic club. A telegram received from Mr. Stoddart yesterday stated that he would leave so as to arrive here by the 28th or 29th. The Home club are holding rehearsals of Saints and Sinners nightly, and expect to have it in a fair shape by the time the star arrives. He will put on the finishing touches in three or four rehearsals, and the piece will be ready for its first rendition Wednesday, October 3rd, the second night of the Fair.

James H. Stoddart is without doubt, in his special line, the strongest actor at present before the public of this country, and Henry Irving has said that there is no one on the English stage who can approach him in the rendition of such characters as the old minister in Saints and Sinners, the doctor in Daniel Rochat, the sterl brother in Lealiantaus, Seth Preene in the Lights o' London, Moneypenny in The Long Strike, etc. To have induced him to postpone a New York engagement and come out this distance to play a season in Salt Lake is a piece of enterprise for which the Home club and the Theater management—since it was a union of both their efforts that made the event possible—deserve entire commendation. It is also a tribute to the Home club that Mr. Stoddart should have consented to come at all, and it is certain he could not have been tempted by a money offer, had not both he and his manager, A. M. Palmer, been convinced that the Salt Lake amateurs would lend him creditable support.

The circumstances that made the engagement of Stoddart possible were somewhat unusual, and might not occur again in a dozen seasons. The Club have been attempting to induce Mr. Stoddart to pay them a visit during some Fair or Conference season for the past six years, but during April Mr. Stoddart was in the height of his season with the Palmer company, and during October the regular New York season had always just commenced. But Mr. Stoddart always said he would come if circumstances would permit, and each season the Home Club unvaryingly repeated their invitation. This year it happens that Augustus Thomas's play, New Blood, made a hit in Chicago, and Stoddart being on the road with Alabama and Saints and Sinners, Couldock was engaged for his part. The whole company was transferred to New York and Mr. Stoddart, who is too expensive a man for Mr. Palmer to keep idle, was notified to prepare for another road season. He and his manager were talking the matter over in Palmer's theater, when the letter from the Salt Lake club arrived. Mr. Stoddart at once asked for two weeks release, and it was granted, the road tour being deferred that length of time. Without doubt Mr. Couldock, who was then playing in the house, was referred to as to the capabilities of the Utah amateurs, and his experience in Hazel Kirke being cited, the engagement was made without much delay.

Saints and Sinners will be done four nights and probably for a matinee; there is also some talk of playing one night in Ogden.

Haverly's minstrels, a trade mark once famous in theatricals, will be seen at the theatre on Wednesday and Thursday evenings, and as a burnt cork show has been a rarity here for some time past, the attraction will without doubt be well patronized. The usual brass band and street parade will be seen, and further than this, the attraction will need little advertising.

William Hoey's new piece, Fiams, is reported to be one of the worst frosts of the season. It opened at the Columbia Theater, Chicago, to $1,500 and closed to $150. There is some talk of his reviving A Parlor Match, but Hoey says his pride is at stake and he will play Fiams the entire season, whatever the pecuniary result may be. Another reported frost is Eddie Foy's new production, Off the Earth; the Chicago *Herald* cuts into it unmercifully.

A dispatch from Sacramento contains the following surprising piece of news in relation to W. H. Thompson, the actor whose Lord Petworth made such an impression here in Blowing the Wind: W. H. Thompson of the Frohman company was assaulted in the barroom of the Golden Eagle hotel shortly before midnight by John Greer, a veteran sporting man of this place.

Thompson plays one of the leading parts in Blowing the Wind, which was produced at the Metropolitan theater tonight. After the performance Thompson, together with other members of the company, proceeded to the diningroom of the hotel, after which they were served with a light supper. When they arose from the table the women proceeded to their rooms, while the men, among the rest Thompson, sauntered into the barroom for a nightcap.

While standing at the bar Greer entered the barroom, carrying a [illegible]. Thompson, walked directly over to where he was standing and struck him twice. Thompson, without attempting to return the attack, retreated rapidly to the main office, closely followed by Greer, who had in the meantime drawn a knife, which he attempted to use, when Frank Gray, the proprietor of the hotel, came to Thompson's assistance.

Gray took hold of the now thoroughly enraged man, and while he was trying to wrest the weapon from him, Thompson made his escape into the dining room.

Gray, after considerable talk, prevailed upon Greer to leave the hotel, but he took up a position on the sidewalk and expressed a determination to wait until he could again see the object of his vengeance.

He claims that when he followed Thompson into the office the latter drew a revolver, but whether this is so or not is not known.

There are various statements regarding the affair and the alleged causes which led to it.

It is alleged that a number of years ago Thompson visited Sacramento with a company and became acquainted with Greer's daughter.

She was stage struck and Thompson easily induced her to join her fortunes with his and to become an actress.

They went East together, but evidently did not get along well together, for Greer made a trip East and brought her home.

He claims that Thompson has ruined his daughter's life and it is believed that the assault was the outgrowth of this episode. Thompson is in hiding.

Everyone in Salt Lake has been waiting to hear the result of John Drew and Maude Adams appearance in a serious play, and everyone will be more than glad to know that the ordeal has been passed, and that success has been achieved. The production of the Bauble Shop on the 11th was made more of by the press than is at all customary, even in New York. The *World* gave up half a page to it, and, after its criticism, had autograph articles signed by Drew, Miss Adams, Charles Frohman and others interested in the play in regard to their impressions concerning it. After reading all the New York criticisms one gains the idea that Mr. Drew's success was pronounced, but not so pronounced as that made by the play, and that Maude Adams has never done better. The *World* says:

But it is a stirring act, and it gives Mr. Drew, who plays the hero, a grand chance of showing us what unsuspected feeling he can put into a part.

We knew that he could carry off the comedy in the earlier scenes of the play. We did not know that he could put such depth and strength into the [illegible] scene at the close of the Bauble Shop. His strength was just the least bit forced on Tuesday. This mistake has been corrected, and as it now stands it would be hard to improve on Mr. Drew's acting.

How much of this result was due to Mr. Drew's own skill, and how much to the natural stimulus an actor must feel in playing side by side with an actress of such talent as Maude Adams (a luminous Jessie Keber), Mr. Harwood (a rugged, slow Stuart), and Mr. J. E. Dodson (till lately with the Kendals), who delighted us with a study of the drunken toymaker so finished in each detail that it had the curious merit of Dutch paintings, we will not ask.

Miss Maud Adams won many new laurels last night for her performance of Jessie. This young actress proved last night that she can make her audience cry as well as laugh. Her love scenes with Clivebrooke were beautifully rendered, and her description to her father of the home that her lover is making for her was exquisite.

That unpleasant little English accent that only a short time since threatened Miss Adams' usefulness has gone by the board. Last night there was not a trace of it. Miss Adams relied entirely on her own voice, than which there is none sweeter on the stage today. From the mad raillery of Suzanne in The Masked Ball to the pathos and simplicity of Jessie, is a wide artistic leap. Miss Adams has accomplished it with the highest success.

The *Mail and Express*: Maud Adams weeps throughout the play, or is usually ready to, and her rôle of suffering heroine, generally a most tiresome one, is made delightfully charming by her sweet personality and her delicate womanliness. The few light moments and the dainty vision of future happiness described in the second act she utilizes with exquisite tact.

It looks at present as if Miss Pollard and her proposed tour had come a-cropper. Mr. Nelson Roberts still announces that the tour will open on Oct. 1, but, as the company has not yet been engaged and as late as Tuesday last no play had been decided upon, it is scarcely probable that the tour will open on that date—if it ever does at all. Even if she does start out her tour is apt to be on a limited scale. Nearly all the reputable managers of the larger cities have refused to book her.

Mr. Charles Dillingham, whose name was at one time associated with Mr. Roberts's in Miss Pollard's management, said yesterday: "I don't know whether Miss Pollard is going out or not. I have not been connected with the matter for some time."

Next Wednesday afternoon and evening, in the Mill Creek ward house, the Best Musical and Dramatic Club, aided by Mr. Frank Merrill, will give an entertainment. A Happy Pair, an [illegible] and the farce Which is Which make up the program.

The Tabernacle held a large audience last evening on the occasion of Mr. Daynes's recital, and had even a nominal charge for admission been made, Mr. Daynes would be able to declare a very satisfactory dividend. As it is, he must take his remuneration in the prestige of the affair—not at all slight—and in the pleasure of his audience—which is greater still. All his pupils showed steady improvement and their work on the great organ was much applauded. Mrs. Hamilton handled the great instrument in true artistic style. Of the vocal numbers, the gem was the duet by Mrs. Edward and Mrs. Agnes Olson Thomas, a new composition by Mr. Daynes, which was very handsomely received. Mr. Ensign's song, another work by Daynes, is an excellent composition and was excellently given.

The Tabernacle choir Conference concert is set for Saturday evening, Oct. 6. All the arrangements are not yet completed, but this much can be announced, that Mrs. Pugsley, Mrs. Edward, Mrs. Thomas, and Mr. Easton will be the soloists of the occasion, and that the choir will be heard in some suitable numbers. Mr. Stephens is working hard to make this a truly monster event.

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Ladies' Black and Colored Capes, suitable for Fall wear. All this year's make were sold from $4.00 to $7.00. *Your Choice for $3.00.*

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