MUSIC AND DRAMA

Local Amusements and Theatrical News of General Interest—Coming Events at the Theater and the Grand.

Gus Ellison closed his engagement at the Theater last night to a delighted audience, and the attendance was all that could be expected, considering the unusual attractions at other places. The verdict is unanimous that Mr. Ellison ranks among the best artists of his class ever seen in this city.

The next attraction at the Theater will be A Passing Show, Oct. 14 and 15.

AT THE GRAND.

Bable attracted another large audience at the Grand Opera house last night, and the performance was very meritorious. The comedy will be given again this evening.

One Error is the attraction for next week, and the manager, Mr. J. H. Rogers, promises a brilliant production of this society drama.

The play is from the pen of Edward E. Kidder, who is well known as the author of many of the plays produced by Lotta and Josephine Russell. It was performed with great success at the Fifth Avenue theater in New York City, for four consecutive weeks and has been generally successful in other places.

One Error tells the story of a woman who repays the love of an honorable man and who marries according to the dictates of her heart, only to find, when too late, that her husband is an adventurer and a dissolute who cares nothing for her and who married her for her money. In the period of two years he has squandered her fortune, and on discovering that her husband is really in love with a French model, she opportunity for some excellent acting. The scenes surrounding the main incidents of the play are strongly drawn and well conceived. Miss McIntyre is cast for the part of the wronged and neglected wife, an emotional part of great power and interest that will show her abilities to that line to the best advantage. Mr. Warren, as the French model has a part equally as strong. Mr. Edwards will be the villain of the piece and Mr. Ingersoll his opposite. The comedy elements lie in the capable hands of Mr. Hudson, Mr. Chester, Mr. Wade and Miss Pulsen. The full cast will should draw a full house. The piece is under a heavy royalty and special scenery is being built, and it will be produced with a carefully modulated cast to detail.

THE LYCEUM.

The new Lyceum theater will open October 14th, when The Bachelor Honeymoon will be presented. Elmer Kelso, the manager, is at present in San Francisco, whence he hopes to bring each Jessie Kennark as leading lady. Up to date the company is composed of J. Rickman, Sidney Wilworth, of the Corbin King Co., Mort Snow, Wm. Brewer and Dan Kelly, comedian; together with Anita Rudgey, Helen Henry and two others recruited from the San Francisco Rialto. The theater has been enlarged and transformed throughout with the second largest seating capacity in the city. Popular prices will prevail, ranging from 50c to 15c.

The Passing Show.

Of Canary and Leniere's New York Casino production, The Passing Show, to be given at the Theater Oct. 14 and 15, it is said the company is a combination of stars, all of whom contribute something of special interest and novelty, and that the dash and go of the entertainment are incessant. The men are clever, the ladies are attractive, and the scenery and costumes bright and beautiful. Above all things the performance is said to be the most novel given in many years. The company numbers 110 people, and includes John E. Hearne, George A. Schiller, John D. Gilbert, Gus Pixley, Seymour Hess, E. S. Tarr, Vernona Jarbeau, Lucy Daly, Cheridah Simpson, Madge Lessing, May Ten Broeck and the Sisters Lelja.

Pastor Hall.

Seldom has any comedy operatic organization has former contained within an aggregation of well known favorites as those now supporting the queen of comic opera, Pastor Hall, in her latest success "Dorcas." The cast embodies some names well known in the operatic and dramatic profession, among whom are the Misses Jeanette St. Henry, Eva Davenport, Drew Donaldson and Mabel Irvine and the Messrs. Hugh Chilvers, Edgar Temple Saylor, Charles Bradshaw, Nicholas Olcott, Charles Meerts, James T. Grant and Charles Earle. All of these ladies and gentlemen are especially engaged for the various parts for which they are particularly adapted.

Mexico Again.

Edwin Milton Royle's new play, Mexico, is severely criticised in the Minneapolis Tribune.

The piece is cast; it is not yet established as to its popularity which seems reasonably assured for it, but it shall have undergone those pruntings and necessary alterations that are to be expected as the natural accompaniments of experimentation with youthful play. In its present form—which, to say the worst than can be said, is a little crude—Mexico succeeded in pleasing and in thoroughly entertaining a large audience, who gave considerable evidence of commendation and approval.

As a playwright Mr. Royle always brings something novel and interesting and something which, if not altogether sound in form, is unique in treatment and quite capitalize in effect. Whatever he has to say concerning story, a story of strong enough interest or joke in the back ground, at least temporarily, fail not technique and dramatic balance. As that is in his favor is the fact that when he comes into the drama especially in which scenes are similar as to the emotional, it more commonly happens the contrary. In the instance the good show is a lack of efficiency by comparison, and vice versa. Many an older play that has been tested, in both detail and effect, is if it always has a story, will appear discomfiture in not so thoroughly established. Mr. Royle, if he has the happy gift of narrative, dialog, and of sketching a tableau, artistry, and an energy, artistic finish does are pure and elevated in diction and motif, and every scene is, has written here the story of the humanitarian, often that of the philanthropist. These things are essential to a similarly brief art in his success. Jay, if he so near conscious from other standpoints than the text. Hence.

In "Mexico" he has found much worthy material to occupy his attention. He is not all attained yet in good sense, but his ingenuity must be called into play in the division of a few points that effect the action both relatively and directly.

Shaw Criticized.

"I never saw but one of Ibsen's plays acted," said Henry Irving when a reporter asked him his opinion, "and I have not read them at. Once I saw The Doll's House, and I saw in it an admirable opportunity for the actor, authentically for the actress who plays Nora. But I really not see in the play, or in those that I have read, anything at interest. The whole story, the whole action, seems to me trivial and commonplace. Certainly people who go to the theater want to be interested in some wider field of action than those plays afford. I believe that particularly in America the romantic page will interest you. Your history and your lives seem to me to lend you to an interest in drama. Americans have seemed to me to be interested in the romance of the theater—not in the romance of going to the theater, but the romance on the stage, in the plays you see. This is true of English audiences, but especially true of theater-goers in America. I have never seen the acting of the Ibsen plays ever relating great popularity. With me in England it never have. They are given from time to time, but have never attracted large audiences. For my part, I do not believe they ever will."

Paderewski.

Paul Potter, author of Trilby, is going to write a play for Jos. J. Corbett, it is said.

A Paris letter says Mme. Bernhardt will not come to America this season but is going to visit Russia and Finland with a theater, the Renaissance, she is to produce a play by Rostand, entitled, An Imperial Dream. The star part is naturally the Empress Josephine, and Guitry is to play Napoleon. It is said that her manager's plan is due to the fact that the courts have declared against Coquelin, who was to play at her theater this winter, and is not allowed to appear in Paris unless he pays a huge fine to the Theater Francais.

Christine Nilsson has returned to Paris, accompanied by the nephew whose marriage called her to Christiania, and by his bride. The young couple are to spend the winter in the enjoyment of the prima donna's fortune. Mme. Nilsson, who died a few years after the wedding. While on her marriage she should have left it to the where as a poor and unknown girl she sang for small wages. The latter is where the was born was brought and presented to her brother, who used to accompany her songs with the violin in early days.

Ada Rehan and the Daly company have returned from Europe and begun the season at Chicago.

Lillian Russell is to have an opera on the subject of Nell Gwynne, for which Jakubowski or De Koven will write the music.

The rumor that Gilbert & Sullivan were to write a new comic opera to production at the Savoy theater, London, has been officially verified by D'Oyley Carte. The work is to be ready by the end of the autumn.

Thomas Keene, the tragedian, is an inveterate collector of stage relics. His latest find is an set of the way shop is a daguerreotype of Edwin Forrest, taken fifty-two years ago.

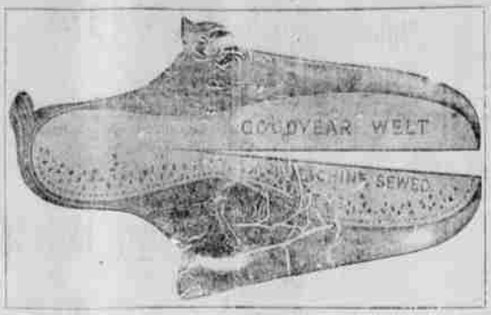
Henry Irving and Hermann the Great met in Canada last week, and as a consequence two attractions are under way by which the conjurer will appear at Irving's Lyceum theater, in London, to June.

Fanny Davenport's an enthusiastic yachtswoman. She owns half a dozen boats of assorted class, and this is the way the celebrate impression of Hardon's feminine dress at sea. Blue serge skirt and knickerbockers, a blue short jacket and a straw yoke bonnet, with bright red ribbons.

John Dow has begun his New York engagement this season at the Empire theater in Henry Guy Carleton's That Impudent Young Couple, written expressly to fit him. William Winter writes of the production: "John Dow has had a fortunate and prosperous career. But he deserves his success, for he is well endowed by nature with mental capacity, with address and taste of dramatic expression, with sympathy and with intellectual simplicness. Mr. Carleton has filled the play to the actor with pellucid delineation of detail. It fits Mr. Dow in merry and irresistible mood, with happy touches and well cut mannerisms. Dow has added another picture to his list, while Maud Adams, the delicious young actress, has touches a higher place in the stage than she can claim on any other."

AS GLOVES TO THE HANDS ARE GOODYEAR WELT SHOES TO THE FEET.

No Tacks,
No Hard
Thread,
No Stiff Soles
Nothing to
Hurt.



Inside bottom of a shoe, half made Goodyear Welt, half machine-sewed.

Goodyear Welt part smooth, no calls, no tacks, no hard threads. All of these in machine-sewed half, WHICH WILL YOU WEAR?

Wearers of Goodyear Welts find in them rest from the discomfort and pain caused by wearing machine-sewed or nailed shoes. They keep the feet free from disease, are just as easy, just as flexible, just as comfortable as hand-made; but they cost less. When next you buy, try a pair of

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Prominently in the public eye. Hood's Pills cure Jaundice, Biliousness, and Sick Headache. 25c.

THE UTAH PIONEERS.

A CANTATA.

PART I.

No. 1.

(The Expulsion From Nauvoo.)

Full chorus.

"From scenes of blood and pillage!
From scenes of blood and pillage,
We journey, we journey,
Leave towns, cities and village,
To remain no more,
But in the cool of evening,
Over the sun and snow,
Into the unknown desert,
In search of freedom go."

Hymn, tune from Carnival's first student waltz.

Hasten, hasten from Babylon's doomed walls!
Hasten, hasten from Babylon's doomed walls!
Hasten, hasten, ye saints, through it be to death!
"Twill be peace, all peace, we find our island beneath.

Female voices.

O, scenes of faithful toil!
And to it does at last find we toil part!

Male voices.

Far out, home and death,
Made perfect by the faith!
To see the exile scattered about our hearts.

Full chorus.

Hymn, tune, ye lost distracting thoughts!
It was our homes, our lands we coming sought,
But something more than this
Will, will our souls we will purchase.
Will hearing the voice of God,
Full and unmeasured freedom's that.

No. 2.

(Fallen in Battle No.)

Ladies, voices accompanied.

What they dropped, forsaken,
Left in the ancient air,
Remnants, we treasure dearly,
Fondly cherish, fondly,
Treasure it this we follow
Wandering of the world.
Over the plains, over the mountains,
Fallen in gulching rain
Through dark the way and countless,
Fallen we gulch and kill,
We will press on, and follow,
Fallen in gulching rain
Freedom of quality nations,
Freedom of worship to
Hymn never we forget us,
Fallen in gulching rain.

(Full chorus; repeat last five lines.)

Baritone recitative.

(I Faith in the Divine.)

No. 3.

"O Faith in the Divine."

When all was lost Thou, Thou art with us still,
And when the night of sorrow is darkest
Our pioneer soon but sight so faint on
Our souls, that hope is lost, we hear Thy
Voice, and we know that Thou art with us.

Dramatic Solos.

(The Voice of Deseret.)

Baritone.

Let in the Sun, for darkness accumulate land,
I am sorry, the trigger's more cruel people
A rule of rule.
Where, shall I find the hollow of God's hand,
Where comes the home the people seek
For Deseret, Deseret.
Over hollows where the setting sun doth fire
Is equal, equal, equal, for the mountain's sake,
Leaving life.
And Super tower in Deseret seem to grow
In every direction, in, in and wide,
At least from sight.
And in the sky, the stars gleam to the light,
In deep, cold, overpowering every well
Thy great eyes.
Where is the set that home of your delight,
Home Deseret, home made by gentle gentlemen gone
Home home.
It was I am high lonely a dance gone,
Thy, Deseret, home made by coming
visions.
Let mountain gone
Now your wants of day and perfect grace,
Homesteading, a thousand cottages seem
The pulsing out.
Let us, in home, Deseret, home
Home, home, home, home, home, home.

(Solo Duet.)

(The Journey—The Camp—The Mormon Battalion Incident.)

No. 4.

(A wonderful number representing the march of the Pioneers, setting on the sun, our journeying, spacial disposition. Pain in the spirit, and well marked, should be expressed the religious determination to pass on by determinately determining strains of the old hymn, "Lo! I will." Then permeating the musical theme more and more with the chagrin of conquest to a triumphant, exhilarating mood. The mechanic of the movement of the wagons may be represented, but is subdued contrast to the noble motive of sentiment and exalted mood.)

No. 5.

(Hymn of Day Month.)

Chorus.

As the sun from the eastern sky
To the west pursues his way,
So we seek for that celestial country
Where we shall be at rest.
Hymn is the sun to go on through
As in darkness seeking home,
Hymn his light guide our way,
Go to our hearts the light of hope,
For the home sunlight rays.
Hark, we for courage let us go
Want the of time—a glorious of gospel
As age from the sun's rays
To the west, a country glorious light,
Where we may be at rest.
With a confidence true in faith,
With the light of hope in our night,
Forget and break the age of gloom,
At the sun of hope
Out of gloom and night dark day,
We go, our children long and kill,
Will strength, where the sage then
Into glorious or and be
Will rest, our Deseret's sacred soil.

No. 6.

(Night in Camp.)

Baritone Solo.

Behold, at night we continue upward around
The sacred mount on Deseret's grand,
Encamped to rest. If rest indeed can come
To hearts that weary, thirsty from their home
With pain and hard engaged with, every hand
Now doing their health in continuity toiled.
As slowly come pain, the silvery moon,
Her gentle rays shining in morning or in
To us for the sunset's dreary, cheerless night.