Dramatic and Lyric.

May Blossom Closes Tonight—Sinbad Coming.—Palmer's Company Dread of the Silver Circuit.—Daly's London Failures.

May Blossom drew a very fair audience last night, the storm and the second performance being considered. The last rendition will be given tonight and with any sort of an attendance, May Blossom will take its place among the financial successes of the Salt Lake Stock company. As to how great an artistic success it may be called, there is room for second differences of opinion. In our estimate it ought to be put down as blunted there. In the list of the company's achievements, the bill list, in the order of their merits, being Romany Rye, The Two Orphans, May Blossom and A Celebrated Case. We repeat our advice to the Stock company—stick to modern melodrama. A good sensation with good country interrupting will excuse a great deal of the rugged or sort of acting, while plays like May Blossom demand a delicacy of treatment that with the material the Stock company has, and the time for preparation that must necessarily be allowed each production, it is impossible to impart. On as it is, we believe the success at New York would be a popular go in the hands of the gaiety, or select pill, Shadows of a Great City, In the Hands of Twin item Lots.

Hamed, or the Maid of Baiaca, Hammerstein's gorgeous spectacle, that shared with America the most monumental purchase of modern times during the World's Fair, opens in San Francisco tonight, and will get along the way in five or six weeks. It will, without doubt, be the great success of the year in Salt Lake as everywhere.

Katie Putnam and Harry Emery are the latest theatrical people to get a share on the subject of the silver circuit. They have just crossed their claim in Salt Lake and other western cities, and will fall in the time down south.

A. M. Palmer's company which has been "driven from home" through the continent popularity of 1492, closes its New Orleans engagement tonight, and judge at our house in San Francisco, where it will remain until well into March, then jumping to New York without a stop and opening at the Garden theater. Manager Barton has had some correspondence with Mr. Hyman relative to the favorite players making a call here on their return, but it does not look as though they would be able to give us a date. The bill list of the players this season is as follows:

E. A. Sothern	Miss Julia Marlowe
J. H. Stoddart	Mrs. Ada Rehan
E. M. Holland	Miss Isabel Irving
Edward Hall	Mrs. Ian Robertson
George Parsons	Miss Maude Granger
Frank Roseby	Miss Ada Gilman
Lucius Par	Miss Rose Barrington
F. A. Tompkins	Miss Adelaide Prince
Darrell Delamare	Miss Alice Steere
H. A. Richards	Mrs. A. J. Phillips
Albert Bowes	

A late London letter bears this gloomy intelligence concerning the fortunes of Augustin Daly's company: "So far it is a well known fact that the Daly season has proven disastrous beyond words. Play after play has been repeated, even The Last Word, which contains that exquisite monologue of Rehan's could only run for a few nights. The Orient Express, their latest adventure by F. C. Burnand at Punch, has failed to please and now Mr. Daly is said to be pinning his faith to the School for Scandal. It is interesting to note that the advertisement of his company now bears the name of Ada Rehan in large letters at the head "supported by Mr. Daly's company of players." And now the latest talent has it that James Lewis is going to start."

A later item in a New York newspaper, however, would seem to indicate that Daly has at last reached the turning point in his long run of adversity. "You have doubtless heard, says the writer, of the success of Mr. Daly's revival of School for Scandal at his theater in London. The play has made an immense success, the theater being crowded at every performance. Miss Rehan has created a furore among the critics with her Lady Teazle. They are arguing the pros and cons of her conception. The public, however, is unanimous in its praise. I am particularly gratified at this success of Mr. Daly, because he had the pluck to fight a hard battle. Disastrous as the season's engagement in London was, the company on first sign saw his luck can be no question. (But he has waged a good fight, and has won it. The master spirit of this company is also a master mind who is the head and front of theatricals in England, although absent from that country just now. I will not name him, either, for to say that it's a double triumph for Mr. Daly to have won and vanquished such a foe as his own native health. I may make further mention in this matter, as I give you some news that will cause you to open your eyes in astonishment. The story again proves to me that great artists can also be very small people.

A learned walrus, during his recent visit to Montreal, was treated to a sample of Canadian college enthusiasm. It is the custom of the boys of McGill university to give what they call a "bachelor" night once a year, and this season they selected an evening when young Barrett was playing in the city. The boys secured the entire gallery for themselves. They had a piano hoisted to the sheds of the "gods" and between the acts they entertained their friends, who packed the Bell Rest and Gallery, with their college songs.

Barrett played Don Cesar de Bazan. His appearance was the signal for a reception that was as complete as it was enthusiastic.

During the action of the play the boys were a most unruly audience, noisy and disorderly throughout. Some had entered the house with a bottle of rum and altered a note working from the gallery front over the heads to the unfortunate beau in the gallery. When Barrett was called out at the end of the third act the unfortunate actor was drenched with Canadian rum, and such stickers in an immense wash and dressed with the college colors, after run the gallery to the horses and scamper home quickly to the feet of him. He (rum) so fast as could he or the stimulants one of the curtain dressed as the sheriff, the entire audience "Pat (at) a Lady (rum) Ticket." After the performance the boys entered in and out about the stage door, they unhitched the horses from Barrett's carriage and pulled him through the streets, stopping in the Windsor hotel where he was compelled to make a speech address. In answer to the question, "What's the matter with Barrett?" the manager replied, "Nothing, but some boyish pranks, that's all right," and the actor was allowed to retire.

Down here the other day I met Mr. A. C. Wheeler, "Nym Crinkle," "I am a lecture now," said he, "I have a place in Hoosland county where I spend most of my time and money. I go out to go to the theater more than once a year. I have been in Boston twenty years or so. That's quite enough. I am selling a novel and getting up lectures. Between churning and shaking mean, I write reviews and reviews for the Herald."—New York Exchange.

Adelina Patti has crossed New York, and received the usual ovations. Her farewell, and positive farewell, is now selling reverently wherever she or her agent up to date hour. A social and national results moments of her concert company. Everywhere she appears Lucci is a storm of indignation at his high charges, but the houses are packed just the same and to give general satisfaction. From five dollars down to the charge for admission everywhere. In Buffalo one night last week the receipts rose to $19,200.

There are few things that tend to generate a healthy love for music and to develop a correct critical instinct more than the item of mistaken notions which Paul Salvini has brought and which we understand he proposes to follow up more emphatically in the future. At the same time it may be conceded that the plan of having the whole audience act as the judges of award is the correct one, simply because, personal feelings of perhaps were gratification might be thus a decision apart from the economical one of merit, and we think the old plan of selecting judges of known critical ability, who would pass in the same sense, is far more apt to give entire satisfaction.

Charles Frohman is in high glee. Why shouldn't he be? He has been about town collecting his official figures of the biggest receipts of the biggest success of the past eight or ten seasons, and is delighted to find that Charley's Aunt at the Standard, lowers over them all. It is the best paying success that Mr. Frohman ever claimed. Indeed, I can't remember any play since The Private Secretary which has once anything near half the business. The Lady Slavey, with a drag well, but it will not be permitted to remain on the boards beyond a certain time. The sounds very much like a qualifying phrase, but it is not. It is purely a matter of sound business policy. In the first place, Mr. Frohman will need a play for his company to tour in during the summer. The route has been arranged and contracts signed half a year ago. The Charley's Wife will be unavailable as it has been performed in every city of the Union. A new play is imperatively necessary. Evidently the whole Charles is making a long way short. It is his wish to build up a permanent clientele for the Empire theater. Daly and Palmer out of the field gives him the chance he is after. In a word, Mr. Frohman is after the Daly clientele. Every time he makes a new production he gives the play at the Empire theater. One production, however, does not make a season of regular patrons, so Mr. Frohman proposes to make at least four or five, so that when the season' end is reached the Empire will have a distinct place in the memories and the affections of fashionable theatregoers. Naturally, when Mr. Daly returns, he will regather his old patrons. Mr. Frohman expects nothing else. What he wishes to accomplish is that Mr. Daly's continuous will still patronize the Empire theatre. Behind in body, but remarkably acute in brain, is this manager.—Recorder.

On the 12th inst. the Orpheus club of this city and the well known Mendelssohn quartette of Denver will give a concert in the theatre. We hope it will be the distinguished success it ought to be, and we feel it our duty to warn the managers that no concert in these times can be made a complete "go" without a personal canvass and a big sale on the streets before the box office opens.

The first concert of the Salt Lake Choral Society of the season 1893-4, will take place at the First Congregational church on Tuesday evening. It will consist of "Night With the Fallen Masses," and the program will be as follows:

1. Overture—"William Tell" ..... Rossini
Seventeen. 1st Violins Rehearsal.
2. Aria and Chorus from act II "Rienzi" ..... Wagner
Mr. E. Kenyon, Jr., Choral Society and Chorus Organ.
3. Trio, "La Traviata" ..... Verdi
Miss Annie Wilcox, and Mr. G. H. Pyne.
4. Aria, "Sulpice" Song ..... Donizetti
Miss Annie Wilcox.
5. Chorus, "Hail thee, Sweet Ginger" (Music to a Greek society and Greek Chorus) ..... Bennett
6. Tenor solo ..... Mr. Joseph H. Pyne
7. Soprano Solo, "Mr. Sandy" Commissioner ..... Mr. Joseph H. Pyne
8. Aria and Chorus from act II "Lucia" ..... Donizetti
9. Trio, "Lucia di Lammermoor" ..... Donizetti
Miss Annie Wilcox, Mr. Joseph H. Pyne, Mr. Kenyon, Jr., Choral Society and Chorus.
10. Aria, "Ah Fuggi Il Dolce Conforto" (Lucia) ..... Donizetti
Miss Annie Wilcox, Mr. Joseph H. Pyne, Mr. Kenyon, Jr., Choral Society and Chorus.
11. Finale act II "Lucia" ..... Donizetti
Miss Annie Wilcox, Mr. Joseph H. Pyne, Mr. Kenyon, Jr., Choral Society and Chorus.

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