Dramatic and Lyric.

Warde & James.—February Business.—Next Week at the Grand.—Our New York Letter.—Crumbs.

Weeping farewells to the Rentals for such for the farewell engagement of the Warde-James company, the people is not going to let him, that last opportunity of seeing this most excellent combination, go by without doing an vantage of it. The ranks of the legitimate stars have thinned out largely since the decline of the great Edwin Booth and Lawrence Barrett, and there are no new aspirants for high honors on the stage. The Davenport-Sherwell combination was the first imposing union of magnetic, and the Boucicault combination that followed, outranged the stronger combination of tragedy of the age on the American stage. These pieces were taken by the Warde-James alliance, and with their dissolution the country will have seen the last of such pieces for some time to come.

Aside from the fact that this will be the last time the two stars appear here together, the coming engagement possesses special interest from the fact, first that we are to see James as Falstaff, and next that Warde will shoulder Mark Antony for the role of Caesar.

The engagement will commence with a production of "Othello," with Mr. James in the title role, and Mr. Warde as Iago. It is a strong and virile performance, and has been most highly commended by the leading critics of the country. The handsome stage settings are a feature of the performance.

Tuesday evening the long promised revival of King Henry VI will be given with Mr. Warde as Prince Hal, and James as the jolly knight, Sir John Falstaff. It will be a novelty indeed to see these whole in comedy characters, and one is the one pleasing to the public. The production is said to be the best that the two stars have ever given and exhibits in Irving in the picturesque glorious, costuming and stage accessories. As a play Henry IV is equal to any of Shakespeare's better known dramatic writings.

Romance will be represented on Wednesday evening in the revival of Robert's Francesca da Rimini. This interesting play was presented by the company last season and made a profound impression. It calls for great acting and magnificent mounting, both of which it receives in the hands of Warde and James.

The crowning performance of the engagement is reserved for Thursday evening when Julius Cæsar will be presented with Mr. Warde as Caius Cassius, Mr. James as Brutus, and Mr. Lindsay as Antony. Cassius is a low role for Mr. Warde, and one which the public will take great interest in studying. Julius Cæsar was the play in which the two artists made their first appearance together and started the wonderful success that has characterized their union. It has drawn their best business, and it is stated that they will terminate their alliance with a performance of the famous tragedy.

The February attractions at the Theater are:

1st and 2nd, Hedie Martinet in the Passport.

8th and 9th, Katie Putnam.

21st, 22nd and 23rd, Hoyt's long awaited and widely advertised Temperance Town.

28 and 29th, and by no means last if it is best, the renowned isolated so Siberia, too, Kansas.

Musical people in Salt Lake almost feel like having a long breath of relief to know that the danger of Mr. Stephens twisting the leadership of the Tabernacle choir is past. Stephens without the shout who the choir with his fingers, would be almost like a tornado—not the Cole's music, poetry and song. We are so pleased to know that there is a reasoning at hand, and that the new are pleasing to be so sent to by a joint concert by the Tabernacle choir and Tomsen Theater orchestra. Their union will make an event worthy the name of a Spring Festival. The choir members, will we understand, so intimated this week. Their ward duties as may conflict with their giving undivided attention to their duties at the Tabernacle, and Mr. Stephens expects to come to inaugurate two rehearsals a week, one of which will be devoted to the choir of the Tabernacle.

Hand Gate of the 20th, our New York correspondent wrote as follows, bearing yesterday morning:

Mr. Gates, for New York, is in spirits. "The Vice Cash, which is a play of Lyceum, the hill I and the Lyceum Theater and Bush and Hoyt's Theater, has not been running in Palmer's Theater for three weeks to immense fashionable audiences, and is one of the three successful comedies now having the attention of both million theater goers. The other two being The Masqueraders, at the Empire, and William Gillette's new play by Mark Twain, at the Madison Square theater. Singularly enough, these three great successes all hail from Charles Frohman, who, for years New York as the top dramatic and comedy artist for one and last season.

The Four Cats belongs to the standard and most wholesome class of entertainment. It is stirring and full of little incidents that should delight the heart of Mr. Gladstone, and whose motto is to be always prepared for the unexpected. When I come up and the reward which awaits the citizens and to night has to be satisfying only to one in a quiet and delightful manner and the better which play was that got hold of the New York public. The great critic New Cassie says that Mr. Frohman has again given to the stage "the most perfect representation of domestic action and home life published melodrama squarely and successfully in the hands of distinguished and prominent talent." And of the play he writes that it is "an intensely interesting story of a struggle. It tells of by whom money does or changes and it moves logically and directly to a crisis, carrying the sympathies with it. The action is of unbroken interest in their work with a vital impulse. It brings back something to the stage and the manager hands on having it to the full possibility of a splendid company. It has brought back to the flower ever seen in melodrama. Manager A. M. Palmer, who produced The Two Orphans and The Lights of London, says it surpasses any of the great work of Adelphi days and the Lyceum has been more enthusiastic in discussing all the merits of this play than we have written and spoken about the performances.

Four of the greatest character actors of the day, W. H. Thomson, W. J. Ferguson, J. H. Stoddart and J. G. Burrows, are in the cast, with Miss Rehearse Agnes Herbert, of the Boston Tree or Knowledge company, have splendid roles, and J. J. Burdette, late hero of "Shenandoah," has come to prominence as the Lord, Wilson J. Dunne at a terrible and critical moment by the father of his sweetheart. All the exciting action revolves around the two center itself in this love story. Hazel Dawson the girl heiress the Dunn treasure in the Rocky Mountains and the father give him one half of the son of Hale, an future identified to a. A band of robbers after money kill Hazelle's father, and the son secretes and discovered them to almost caught in their conspiracy and attempted to a terrible death. He has had a minute of two to live when his sweetheart appears in the nick of time. Hazelle is rescued and the chief robber, his accomplice's father, remains in his stead. All the story is told in seven realistic and thrilling scenes. Amy Dealy, who was Richard Mansfield's leading lady, plays the sweetheart.

The Masqueraders is another magnificent production. It met Manager Frohman's expectations to perfection on the Empire stage. There are five beautiful imported scenes in it that cost $10,000. Mr. Frohman's stock company stands polished and brilliant performance of the principal characters Miller and Miss Viola Allen, the leading man and women of the organization, were never seen to better advantage individually. There is a great gambling scene in which Miller shows his power on the turn of a card against the wife and child of his successful rival and wins. Great scenes flow to the Empire to see this wonderful play.

To Mark Johnson is William Gillette's new farce in which Mr. Gillette appears as an adjunct that does Yankee and the most actual modern Indian summerlet that the busy men have yet produced. This here is almost caught to be interesting Edwin Lon and earth is mentioned of to Gaia where he loves as a stranger's photo. Lon and Lon everybody to the theater and most enjoyable way imaginable. To Mark Johnson is even a greater success than Conley's Aunt was last season. Fashionable Chicago fill the Studebaker theater to overflow. Tomorrow we hundreds will come 150 miles away. H.

The show are now across over the Great Opera house—when will that close be changed—and the Silverton and Aspen seats to have just arrived in Chicago and St. Then was Rossini music in the box—Bills was stolen caused by some one one of the much bulletin clerks disappointed taking up the Mr. Rogers then go to out of the way—most famous two overshadowed the rear of the house for a Wade were Manager Frawley came the company together on the stage and then walked to the newspaper gallery at a much and the, which was being included in by of for subscribers. Wade, most come in a season long the fact about the bag of that gentleman being bagged, followed at Wade time Frohman was all smiling, to that time they were here to stand on their functional merits, and if they weren't strong enough to stand by each other. There were some misfortunes of functional about a close to Wade the front of the house and the applause after which everyone saw Mr. Frawley was in the right, and the stage was walked over the footlights. Mr. Frawley says the play and every week run for here increased over those of the week previous. He depends the success of popular theatricals as proved in Salt Lake, and he has offered Mr. Rogers, of Hollis & Neal, the managers of the Denver and Salt Lake enterprise, the use of $2,000 bonus to the boss of the Grand, and a guarantee of an increased from each month. The offer was, however, declined by Rogers, Manager Hollis. The offer will remain open to the management