

# Dramatic

THE passing of the once brilliant and gifted actor and author, Maurice Barrymore, recorded briefly in the dispatches of the past week, brings once more to mind a career crowned with events full of promise, but one that ended in nothing. Once in a jest, Wilton Lackaye, who sat across the table from Barrymore wrote the following epitaph and handed it to him with his compliments:

"I talked beneath the moon  
And slept beneath the sun;  
I lived a life of good to do,  
And died with nothing done."

That these four lines aptly summed up the character of Barrymore, no one who knew him can deny. Speaking of the three children borne him by his not less brilliant wife, George Drew, a friend once wrote: "Something ought to arrive in the procession to inherit Barrymore's genius, for nothing can come of delightful, brilliant and gifted Maurice's waste of his own advantages. He is the most charming bundle of contradictions ever created. He has not even profited by his wonderful good looks, and a handsome man sometimes makes capital of that."

That his friend spoke almost prophetically the presence of those two gifted players, Ethel and Lionel Barrymore on the stage today, and the position they occupy, fully evidences. His third child, John, is less known, but is also said to have decided talents.

Barrymore was born in India in 1847, and his real name was Herbert Blythe. He gained his first American position as leading man with Mrs. Langtry about 1875, and at once sprang into popularity.

Later he became leading man for Marie Burroughs and dozens of other stars. Salt Lake remembers him well in early days in the part of Orlando in Modjeska's "Bohemia". In later years he appeared with A. M. Palmer's company in "Alabama," one of his most beautiful delineations. He married George Drew, daughter of Mrs. John Drew, early in the '70s. He always spoke tenderly of his wife and mourned her from the day of her death, which took place in California in 1893.

Barrymore's best known play was "Najedda" written for Modjeska. Even this brought him trouble for it was not long before he was embroiled in dispute with her, charging that the Frenchman had stolen the plot of "La Toesca" from his play. A writer in the New York Herald says that after all Barrymore will be remembered longest for his wit and his daredevil escapades. He nearly lost his life in one of these. It was in Texas, in 1879. After the play one night he went into a saloon with a fellow actor named B. C. Porter. The place was crowded with men, who began to gape at the actors. "Barry" endured it for a time, then chose the biggest man, and with one quick blow, "knocked him out." There was a fierce fight, and presently the Texans realized that they had made a mistake. Barrymore cleaned out the place, but as one of the men went down he pulled his gun and "Barry's" companion, Porter, fell dead.

The Theater next week will be occupied from Monday to Friday inclusive by "The Red Feather," DeKoven's new opera written specially for Grace Van Studdiford. Everyone remembers Miss Van Studdiford on her visit with the Bostonians several years ago, when her "Maid Marian" made so pronounced a hit. She is not only a beautiful woman, but a beautiful singer, a rare combination in these days, and she is also attractive in her acting. Every bar of music in the opera was written by DeKoven to suit her voice. She has been given a strong supporting company, and the management announce a gorgeous scenic setting, a ball room scene especially, having been designed and executed in Paris. The comedy element in "The Red Feather" was supplied by Chas. Klein, and the lyrics were written by Charles Emerson Cooke, who has assisted Mr. DeKoven on former occasions.

Anna Eva Fay, who is known the world over as a hypnotist, mesmerist, medium, or whatever else one chooses to call her, returns to Salt Lake after a long absence and will be seen and heard all next week at the Grand. To popularize the event, the prices for

the week will be—lower floor 50 cents, balcony 35 cents, gallery 25 cents, while the matinee Wednesday and Saturday are given exclusively for ladies, no gentlemen being admitted. It should be known that Miss Fay does not claim to be a medium and is in no sense a spiritualist. Her entertainments consist of second sight and mind reading, mingled with sufficient fun to make an evening of pleasure. Miss Fay has for years been quite the vogue in the east, and once she appeared before the Royal Scientific Society of London where she set them wondering who was the greatest, Macaroni, Keller, Hermon, or Miss Fay. In Washington she was the guest of Miss Clara Barton, president of the Red Cross Society, and in Boston of the local 400 quite made her the rage. Her performances differ from anything hitherto seen, and more resemble what may be called "hypnotic trances" or "mesmeric dream visions," and anyone who desires to test the lady may do so at the Grand Monday night when she announces that she will read a person's thoughts, merely requesting them to think of a subject past, present, or future. No wires or machinery are used. Miss Fay's gifts, acquisitions, and whatever else they may be called, being entirely mental.

Next Saturday evening, the fattest Conference date of the week, will be occupied at the Theater by the dramatic club of the Agricultural College of Logan. Up to this time the "News" has not been furnished with the cast, but will give further details later.

Harry Corson Clarke ends his five weeks' stock season at the Grand tonight and will then seek pastures new in Denver where he and his company have been assured a good engagement at the Curtis. Mr. Clarke has a host of friends in Salt Lake who wish him well and who trust that another season will bring him back to us. His final bill tonight is the laughable "Mr. Foster of Chicago."

Brian S. Young has made up the cast for his new play, "Revelle and Taps," to be presented at the Theater, April 10 and 11. The full list is as follows:

Mr. Leigh.....Raymond M. Booth  
Harry Leigh.....Bert Margretta  
Leslie Lincoln.....Dean R. Daynes  
Lord, Lincoln's maid.....W. B. Doda  
Capt. Hunt.....Freeman Bassett  
Gen. Grant.....Lieut. Young  
Rev. Anthony Middlestead Anstey.....  
Sergeant Jones.....Julian M. Thomas  
Sergeant Jones.....Fred Barnes  
Corp. Madison.....C. W. Barnes  
Mr. Richards.....Nick Morgan  
Henry Southwick, later a Rebel cap-  
tivity.....P. Barnes  
Thos. Southwick.....B. W. Cummings  
Eddy, drummer boy.....Winnie Tibbitts  
Mike Flynn.....Shade Stringer  
Carl Spielhaus.....Leslie Smith  
Young officer.....R. A. Young  
Capt. Co. "A".....G. L. McKeever  
Capt. Co. "H".....W. H. Tobias  
Pedler.....Jedd Jones  
First Drunk.....Chas. Lanauar  
Second Drunk.....Victor Doda  
Rebel Picket.....G. L. McKeever  
Sam.....W. H. Tobias  
First Rebel.....J. Clow  
First Raw Recruit.....Leo Crosby  
Second Raw Recruit.....Alfred Avila  
Third Raw Recruit.....F. R. Williams  
First Union Soldier.....Fred Williams  
Second Union Soldier.....A. Avila  
Mary Russell.....Miss Jeanne R. Alford  
Madge Leigh.....Miss Anna Erickson  
Mrs. Russell.....Miss Henrietta Hall  
Rosalia.....Miss Dixie L. Pike  
Mrs. Sinclair.....Miss Ellen Tibbitts  
Soldiers of the north and south will be represented by the full strength of company H of the National Guard, who will aid in the reproduction of several beautiful and impressive scenes of the Civil War. The event will be for the benefit of the local G. A. R., the members of which are working hard to insure a big turnout.

## THEATRE GOSSIP

Olga Netherale will return to this country next fall and will present a new play in addition to her former successes.

Langdon Mitchell is at work on a play for Henrietta Crossman which is scheduled for production next year. Mr. Mitchell wrote "Becky Sharp" for Mrs. Fiske.

Nance O'Neill's promise to return to New York will be fulfilled the week of April 24, when the tragedienne will be the Easter attraction at the Grand Opera House.

At the conclusion of Lulu Glaser's tour in "A Madcap Princess," in May, she will sail for Europe for an extended vacation. Most of it will be spent near Aosta, a romantic little city in the northern part of Italy, situated at the foot of the Alps.

The third Barrymore, Lionel, is soon to appear here in "The Other Girl." The comedy has been one of the notable hits of the past two seasons and Barrymore as the gentleman pugilist does great character work.

Hereafter Miss Eleanor Robson will appear each season in the revival of at least one standard play. The first of these revivals will be Goldsmith's "She Stoops to Conquer," in which Miss

Robson will play Kate Hardcastle, and the first performance will be given at the New Amsterdam theater, New York, April 17.

Mrs. Patrick Campbell is accompanied on her American tour by her 15-year-old daughter, Miss Beatrice Stella Campbell, a strikingly pretty and distinguished looking English girl with every indication of being a replica of her beautiful mother in a few years. Miss Campbell, it is said, has no leaning whatever toward the stage.

"Every year the drawing room of the stage approaches nearer to the drawing room of society," said Ellis Jeffreys a few days ago. "The manners and the etiquette now seen in stage drawing rooms are nearly as correct as those you will find in the drawing rooms of the best people. Surely that is a good sign. It means the passing of the rosy and vulgar stage lady and gentleman."

Katie Barry, the diminutive co-star of "Pantana," is to be a star in her own right in another season. The Shuberts, under whose management she has played ever since coming to this country, signed a new contract for six years with the little comedienne, and under it she will not only be the next season, and the season after will be starred in a musical comedy written by Robert Smith and Raymond Hubbard, who are responsible for "Pantana."

Charles Frohman has secured from Mrs. Wilcox and Luscombe Searelle the sole rights for "Mistral" for the United States, Canada and Great Britain. The play will be put into rehearsal for its New York production almost immediately and it is probable that it will be produced almost simultaneously in London. The contract with Charles Frohman came as a small Valentine, being signed on Feb. 14.

Mr. Charles Frohman announces that he will transfer bodily the entire representation of "The Freedom of Suzanne," in which Marie Tempest has been playing for months, from the Criterion theater, London, to the New York Empire in April for a month's run. Then he will retransfer it to the Criterion. Whether this piece, like some kinds of ale, is improved by a sea voyage is not explained. Miss Tempest is a vivacious performer, and New York will be glad to see her.

Ethel Barrymore is to play Isben. The first is to be "A Doll's House." The place and date are Chicago, April 17. Strangely enough, Miss Barrymore has never seen "A Doll's House," and until a few weeks ago, although familiar with many of the Ibsen plays, she had never read this one. The role of Nora has been a favorite with such stars as Mme. Duse, Mme. Relance, Mme. Sorina, Mrs. Fiske and Janet Achurch. The portrayal of the part by Miss Barrymore will be carried out entirely along her own lines. When Miss Barrymore was in Hartford a few weeks ago she received a letter from her brother Lionel urging her to read "A Doll's House," feeling confident that Nora would appeal to her strongly. That afternoon she bought a copy of the play and it will be produced almost simultaneously in London. The contract with Charles Frohman came as a small Valentine, being signed on Feb. 14.

Mr. Mansfield's strenuous engagement at the New Amsterdam theater, where he has been changing the bill almost every night, is productive of exceedingly large audiences which give generous recognition to the talents of this player. There is nothing now to the drawing room of the stage, and the reason that all of them are thoroughly familiar to the public eye. He will present but one new piece during his present stay, and that, it will not be seen until the final week at the New Amsterdam. His title is "The Misanthrope," which certainly carries no suggestion of levity. But Mr. Mansfield's sense of humor starts. At his distinguishing trait and as long as he continues to select his own material, scintillating wit doubtless remain paramount.

John C. Fisher and Tom W. Ryley's revival of the perennial "Florodora" at the Broadway theater is characterized by extreme munificence and a cast of the very first quality. A

## Leander Richardson's Letter

Special Correspondence.

NEW YORK, March 27.—Virginia Harned's play "The Lady Shore" may be said to have created a profound impression at the Hudson theater, where it is the current attraction. It is a new version of the old narrative of "Jane Shore" but neither so bald nor so repellant as that work. This newest adaptation was written by Mrs. Vance Thompson and Lena R. Smith and it is a surprisingly well constructed and strongly written composition considering the experience of the authors. It tells again the story of the unhappily married woman who was wooed and won by the king of England and was made court favorite but was reduced to ruin through the trading of a duke who had failed in his efforts at her seduction. There is much of pathos in the tale as it is here unfolded and there is some splendid pageantry in the scene where the king makes his entry to London after his victories upon the field of battle. There are no less than 38 characters aside from the large corps of supernumeraries and the production must be recorded as among the most pretentious of the season. Miss Harned's interpretation of the unhappy Jane is full of feeling and perhaps the best piece of work she has yet contributed to the stage. She is supported by an excellent company, including John Blair, F. W. Mawson, Adolph Jackson, William Everett, Daniel Jarrett, Mabel Dixey, Jane Gordon

really striking success has been registered by Henry V. Donnelly in the role of Gilpin. There is indeed no doubt at all that Mr. Donnelly plays this part very much better than anyone else has played it in America. Adele Heflin is most attractive as Lady Helywood and Maude Lambert is a melodious and physically charming Dolores. Cyril Scott as Captain Donegal, Elia Ryan as Angela, Phil H. Ryley as Tweedlepinch, and the others completing the company, are admirably adapted to their various tasks and the sextet buds are a delight quite beyond words. The Spanish girls, who were a feature of earlier performances, have been superseded by the champagne dancers who made such a stirring hit in "The Silver Slipper," and these have fully repeated the sensation they originally scored. "Florodora" will probably fill out the remainder of the season at the Broadway.

William Gillette has but a fortnight longer to remain at the Empire theater with "Sherlock Holmes" and at the end of that time Marie Tempest will appear upon the stage in "The Freedom of Suzanne," which has been running all winter in London. Miss Tempest and her associates will remain in America for a single month and will then go back to their old quarters in the British metropolis, resuming their run. About two years ago Charles Frohman knocked the British public quite off its pins by taking "The Admirable Crichton" to Paris intact for a single performance and then returning it to London. The leading newspapers treated this enterprise with stately dignity in editorials running from a column to a column and a half in length, and some went so far as to question the sanity of the American manager. They probably haven't "tumbled" even now to the fact that they assisted him to an advertisement which no amount of money could have bought. And the chances are that they will do it all over again when Miss Tempest's flying trip is begun.

Wright Lorimer has attracted a good deal of attention by making a speech in front of the curtain at New York theater in which he complained of unfair treatment at the hands of the critics. He said in substance that he was an American citizen who had made a very costly and elaborate production of a play that had won the regard of the public and that he and his enterprise had been treated with ridicule while a company of Russian actors giving a single performance of a play that nobody understood, had been greeted with approbation falling little short of hysteria. All this is perfectly true. When Lorimer made his first presentation of "The Shepherd King" last year at the Knickerbocker theater he was laughed at and help up to scorn. But by and by the public began to think his play worthy of endorsement, and it has been one of the very good successes of the current theatrical season. But the critics don't seem to regard it as being fit for serious treatment even now. Mr. Lorimer thinks that if he were foreigner he might have been accorded better recognition on the theory that a prophet is not without honor save in his own country.

The Barnum and Bailey circus is having its usual enormous patronage. The crowds cannot be said to be greater than ever before for the big show always fills the great Madison Square Garden to its outside capacity. The show itself is as bewildering as ever, and the person who tries to see it all at one sitting is apt to come away with a deep sense of impending strabismus.

Thompson and Dundy are not yet relieved of the exasperating delays which have prevented the opening of the great New York hipodrome. The show that is to be presented is in entire readiness, having been rehearsed for several weeks at Luna park. The completion of the building itself has caused the nervous postponements and the promoters of the extraordinary enterprise have stopped naming the time for opening; preferring to wait until they are entirely sure of their ground. Meanwhile day and night shifts of men are putting on the finishing touches as rapidly as possible.

It is hinted by a apparently in an authoritative position that E. S. Willard has accepted for production a play from the pen of a no less noted writer than Rudyard Kipling. The scene of this work is said to be laid in India, and it is to be a drama of martial and romantic roundings and Mr. Willard will give it a London production next autumn. If the piece makes the success anticipated for it Mr. Willard may postpone his return to America, as his time here is being held with the proviso that it may be temporarily cancelled under the conditions referred to.

The vast drawing power of Ignace Paderewski may be realized from the hitherto unpublished statement that the net profits of the pink haired pianist up to the current period of the present season amount to \$100,000. Paderewski, already a very rich man, continues to make hay, although not wearing it for whippers.

James J. Corbett still commands extraordinary popularity. He is playing this week at the American theater to very large audiences in a comedy called "Pais," in which he assumes the leading role with ease, grace and conviction. Corbett is really a commendable actor.

In London the music halls have cut into the regular theaters to an extent that has filled "legitimate" managers with dismay. It seems possible that a similar situation may arise in New York where vaudeville has taken a tremendous hold upon the public at large. The variety theaters, continuous and otherwise, are making money hand over hand, while the production and combination theaters have not had an entirely satisfactory season. Perhaps the managers may devise some scheme to head off the new craze which threatens them with apparent seriousness.

LEANDER RICHARDSON.

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To Eureka and Return, Sunday, April 2nd.

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Mrs. FISKE

## A GREAT ARTISTIC TRIUMPH.

Mrs. Fiske has scored many an artistic triumph but none more remarkable than her recent success in "Leah Kleschna." The play has now run for more than a hundred performances in New York, and its popularity seems to be undiminished. It will be one of the plays in Mrs. Fiske's repertoire when the stock company makes its annual spring tour, but owing to syndicate complications, which now close even the door of the Grand to her, it is not likely that Mrs. Fiske will be seen in Salt Lake City.