Dramatic

THE presence of Ethel Barrymore, who brings her engagement in her beautiful play of "Sunday" to a close tonight, opens the floodgates of memory and brings to mind a host of pleasant recollections of the distinguished members of her family who have visited us in past years. First in the list should be named her grandmother, Mrs. Drew, whose portrayal of such roles as Mrs. Malaprop, is one of the undying memories of the American stage. Mrs. Drew appeared here several times, and it was something of a coincidence that her death should occur on Aug. 31, 1897, when her son, John Drew, uncle of Ethel Barrymore, was playing "Rosemary" in this city. If we remember aright Miss Barrymore played a small part in that play. Her father, Maurice Barrymore, visited Salt Lake very often, one notable engagement being with Modjeska in the old Walker Opera House, when he played Orlando to her Rosalind in "As You Like It." Another was during the engagement of "Alabama" at the Theater, when he and J. H. Stoddart played the leading parts. Miss Barrymore's mother, the gifted Georgie Drew, sister of John Drew, made her last appearance in Salt Lake in December, 1892, appearing with Charles Frohman's comedians, with Jos. Holland, Minnie Tittel and others in "Settled Out of Court," a play by Wm. Gillette. Georgie Drew Barrymore was one of the best actresses of her day, and her death, which occurred scor after her Salt Lake appearance, was widely lamented. Miss Barrymore's brother, Lionel, appeared here during the past season, as the pugilist in the comedy of "The Other Girl."

Miss Barrymore herself will soon change her family name to that of Graham, her engagement to a young English officer having recently been announced; but if she continues acting, as her many admirers hope she may do, it is not probable that she will give up as her professional name, one so familiar in stage annals as that of Barrymore.

* * *

The theater will present five nights and two matinees of comic opera next week, opening with "The Sultan of Sulu" Tuesday and closing with "The Chaperones" the latter part of the week. George Ade's "Sultan of Sulu" made a big hit the last time it was on view in Salt Lake, and as the management promises a company equal in all respects to the first, there is every likelihood that the old success will be duplicated. The amusing plot drawn by Mr. Ade, centering around the ruler of the Island of Jolo, and introducing the landing of the American troops in 1899, is always a laughable thing to listen to, while the bright music with which the opera is filled, makes it doubly entertaining. Wednesday's matinee is set for 2 p. m.

* * *

The musical comedy entitled "The Chaperons," well remembered from its success last year, holds the boards at the Theater next Friday and Saturday evenings, and Saturday afternoon. A chorus of thirty is announced, and the leading members of the company will be Madelyn Marshall, John Price, Harry Ladyl, Ruth Lloyd, Frank Wolley and several others. The story of "The Chaperons" is so well remembered that it is hardly necessary to relate it in detail. It centers around the adventures of one Adam Hogg, a New York subway contractor, who is searching Paris for a lost ward. While in his search he falls into the hands of a professional chaperon, an opera impressario, and a number of other grafters, who proceed to show him the town in a most improved and up-to-date manner. The ward is finally discovered, but all sorts of adventures occur before the end. The story is punctuated at frequent intervals with songs and choruses, and will afford a merry evening's entertainment to all who are in search of diversion.

* * *

The final rehearsals of "Ann LaMont," the new problem play in which Florence Roberts will star under the direction of John Cort, this season, will be conducted this week by the author, who has been directing rehearsals at Ogden since the first of the month. There will be one or two dress rehearsals in Ogden this week, where the finishing touches will put the company in a position to give practically a regular performance, while the final dress rehearsal will be held at the Salt Lake Theater.

Another important feature of Miss Roberts' appearance here this season concerns the very excellent support, which is headed by Max Figman, the well known comedian, who will be remembered as the star in "The Marriage of Kitty" last season. H. S. Northrup played the heavy part in "The Heir to the Hoorah" one of New York's pronounced successes of last season and also an Armstrong play, Lucius Henderson will be remembered as Miss Robert's leading man. Robert McWade, an actor of much versatility has starred in "Rip Van Winkle," and supported almost every noted star of this decade. Clifford Leigh, late of the Vaudeville theater, London, is the successor of Wm. H. Crane in the late

The new offering at the Lyric for next week is still along burlesque lines, but the company is changed to "The Brigadiers," who produce a farce comedy in two acts entitled "A Wise Guy." The usual olio of specialty acts will be contributed, the leading performers being Edmund Hayes, who enacts the role of the "Wise Guy," Lester and Moore, sketch artists, the Prentice four, acrobats, the three Kuhn brothers, instrumentalists and vocalists, McNish and Whitehead, Monologue comedians, the Beaufert sisters, singers and dancers, and last, but not least, Miss Florence Murphy. The usual chorus of girls and glittering costumes may be relied on.

A special attraction of "The Brigadiers" will be the introduction of the famous pugilist, Battling Nelson.

MIGNON DEMAREST.

Prima donna with Geo. Ade's Sultan of Sulu Co. at the Salt Lake Theatre, Sept. 26, 27, 28.

Stuart Robson's presentment of "The Comedy of Errors," and has played many parts with Mrs. Fiske and other noted stars. Norah Lamison, a clever ingenue, was also prominent in the cast of "The Heir to the Hoorah" last season, while Lucile Yorke, Florence Robison, Mereaite Esmonde, Lillian Armsby, David Young and Wilbut Hudson complete the personel of the company.

The first performance is scheduled for Monday night, Oct. 2.

* * *

The always favorite American play "Arizona" comes next week to the Grand. Nothing that Augustus Thomas has written has had the same success both on the American and the English stage as "Arizona." It is a typical western play fashioned on high class lines, and it is full of picturesque southwestern scenery. The company is said to be entirely capable, and the familiar roles of the rancher, of Bonita, Tony, and Denton, made familiar in Salt Lake by the originals, will be in carefully selected hands.

The scenes of acts I and IV, "Canby's Ranch," near Fort Grant in the Arevaipa valley, were painted by Walter Burridge from sketches made by him in Arizona. The drawing room was painted by John Faust from actual rooms at the ranch and military post. The decorations, costumes and accoutrements were all chosen and arranged by that eminent authority on western life and customs, Frederick Remington.

October will see the birth of two new plays in Salt Lake City. First is Florence Roberts in "Ann Lamont." Second is the premiere of the new western drama, entitled "Wyoming," which will be given at the Grand during the middle of the month. It is said that the new play is not a melo-drama, but that it contains strong dramatic and literary merit. A carload of scenery with "two horses and a steer" are part of the necessary 'atmosphere,' which will be brought to Salt Lake. The company is an eastern one, and a New York cast has been selected for the production.

* * *

The last two performances of "The Jolly Musketeer," by all odds the most successful of any opera in the local company's experience, either from a financial or an artistic standpoint, will be given tonight in Provo and Monday in Logan. The company then disbands, much to the general regret, though several members say that it might assemble again if ever circumstances were as favorable as they have been of late, by reason of the presence in Salt Lake at one time, of such singers as Miss Gates and Mrs. Morris. Miss Gates, however, now leaves on a long tour, and it may be that it will be many months, perhaps years, before she returns.

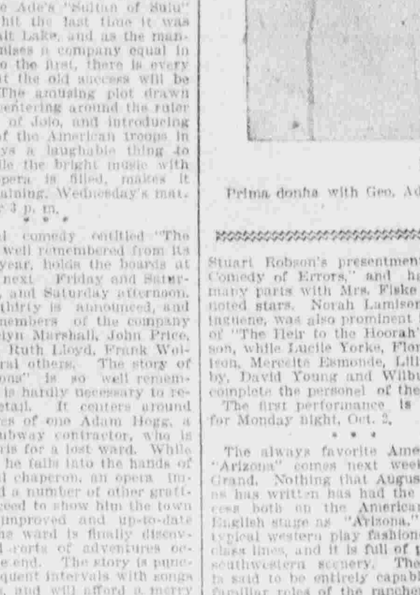
The four Salt Lake productions of "The Jolly Musketeer" were attended by overflowing houses, and without doubt the opera could have run several more nights with another matinee if dates could have been secured.

* * *

Eleanor Robson played "Merely Mary Ann" in Butte and Helena this week. A note from her and Ada Dwyer Russell to a member of the "News" staff says that they are both broken-hearted at being whirled in the opposite direction from Salt Lake instead of being headed this way.

* * *

Harry Horsley's benefit at the Theater comes off Monday night. The first part of the program will be entirely musical, and some strong local talent has been enlisted. The second part is the dramatic sketch in two acts entitled "Old Heads and Young Hearts." Mr. Horsley himself appearing in the part of an Irish waiter, a role in which he appeared before the present generation of theatergoers was born.



HARRY HORSLEY,

The Old-Time Actor, Who is to Have a Benefit at the Theater on Monday Night.

THEATRE GOSSIP

A dramatization of Jack London's "The Sea Wolf" made by Joseph Noel, a clever young newspaperman of Oakland, was presented this week at the Majestic theater, San Francisco.

Convinced that the role of Nora Melon in "Piff, Paff, Pouff," was unsuited to her, Miss Dorothy Russell, daughter of Lillian Russell, resigned from the company in Cleveland and returned to New York.

J. D. Beveridge, one of the leading character actors of England, will sail for New York this week to appear with Virginia Harned in a new comedy by Henry A. Jones. Mr. Jones will come to New York to personally supervise the rehearsals.

Madame Sarah Bernhardt and her company are on their way to South America, where they will tour till November. Among the company are M.

FLORENCE ROBERTS,

Who Will Create the New Play Ann Lamont at the Theater, Oct. 2.

de Max and his fiancee, Mlle. Ventura, who won prizes in tragedy and in comedy at the Concours du Conservatoire recently.

September will witness the conclusion of another round in the legal fight between Life and the theatrical trust. It is expected that the New York courts will hand down a decision affirming the right of Life's critic, Mr. Metcalfe, to enter any public place of amusement if he cares to pay the price of admission.

The Edgar Milton Royle play, "The Squawman," in which Liebler & Co. will star William Faversham, will have its initial presentation this season at the Savoy theater, Atlantic City, Sept. 25. The attraction will visit Cincinnati soon after that, and the latter part of November goes to the Herald Square theater for a New York run.

At the opening performance of "The Bad Samaritan" in Washington there were noted among the audience Secy. of the Treasury Shaw, Acting Secy. of the Navy Taylor and Mrs. Taylor, Acting Postmaster-General Hitchcock, Henry W. Savage, Acting Atty.-Gen. Robb and party, George Ade, Gen. Bates, Chief John E. Wilkie and others.

Miss Odette Tyler, who will play the leading part in the all-star revival of "The Heart of Maryland," will leave her Washington home shortly for New York to begin rehearsals. The opening performance will take place in Baltimore. R. D. McLean will have a prominent part in the piece. Orrin Johnson will be the leading man and Edna Wallace Hopper will be in the cast.

The following is the complete cast of principals for Clyde Fitch's play, "The Toast of the Town," which Viola Allen presents the coming season: Isabel Irving, A. E. Anson (first appearance in America), Harrison Hunter, Hazzard Short, Joseph Wheelock, Sr., James Young, C. Leslie Allen, Alice Wilson, and Mrs. Fannie Addison Pitt.

An interesting feature of E. S. Willard's repertoire will be a triple bill, in which he will present three well-contrasted characters. His object this season is to give the greatest possible diversity to his acting. Besides the triple bill, he will be seen in "David Garrick," "Tom Pinch," "The Middleman," "The Brighter Side," "The Professor's Love Story," "The Fool's Revenge," and, perhaps, an entirely new play by a well-known author.

There is a movement in England for the establishment of what is to be known as "Actor's day." The idea, which has enlisted the support of Mr. Tree, Mr. Bourchier, Cyrill Maude and others, is to do away with all performances for theatrical charities by handing over all theater takings, all authors' fees, all actors' salaries, at every theater in the United Kingdom on April 13th—"Actor's day"—to a committee under the supervision of the Actors' association. The scheme has already been approved by 1,100 signatures.

Olga Nethersole has written a warm letter of congratulation to Mme. Julia Bartet, of the Comedie-Francaise, Paris, who has just been awarded the button of the Legion of Honor in recognition of her art, being the first actress to ever receive such an honor. Mme. Bartet's last notable role, for which the award was undoubtedly made, was that of Marianne, in "Le Dedale," the same that Miss Nethersole will play in the English version, in this country under the title of "A Case of Divorce." Miss Nethersole's tour, under the direction of Charles Dillingham, will begin in Washington, October 3.

Bessie Abbott, the American soprano, now engaged at the Grand Opera in Paris, is coming to this country in December next for her first professional tour under the management of Henry Wolfsohn. Miss Abbott summered in Switzerland, with a party of American friends, including Mme. Ashforth, who was her teacher while Miss Abbott was living in this country. Miss Abbott will sing with the leading orchestral societies, oratorio societies and in song recitals, and quite possibly with the Conried Metropolitan Opera company, towards which end negotiations are now being carried on.

Charles Frohman has signed a contract engaging Cecilia Loftus for six months, beginning December 1. The contract was made with the understanding that Miss Loftus was not to have any idea as to what play or what part she was to appear in, and Mr. Frohman on his part has positively refused in any way to indicate what the play is beyond saying that he had what he considered quite a remarkable novelty for Miss Loftus. Only 100 performances of the play in which she will appear will be given. He also indicated that it was not a musical comedy. Mr. Frohman has given his consent to Miss Loftus to appear anywhere and in anything she likes previous to this time.

Madame Modjeska will commence her final professional tour in November under the management of Bernard & Morrisey. Count Bozenta has corroborated the statement which has been circulated of late among theatrical folk: "Madame has signed for a four months' tour," he said, "and will appear on the coast and in the large eastern cities, except New York, where she made her farewell apearance last winter. Her leading man will be James O'Neil. She will play at the Mason, in Los Angeles, at the beginning of the engagement. Her repertoire will be 'Lady Macbeth,' 'Much Ado About Nothing' and 'Mary Stuart.'" Madame Modjeska and Count Bozenta are resting at Laguna Beach, near Santa Ana.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Sept. 19.—The managers of New York theaters are in a quandary to account for the existing condition of things, which is entirely different from the situation of any other opening season of recent years. Plays have failed to attract favorable attention this fall which would surely have had a better reception in other years. Take for instance the case of George Ade's new comedy "The Bad Samaritan," which will close its career on Saturday night after a two weeks' stay at the Garden Theater. Nearly everybody who saw this piece liked it as a whole. Some criticism was leveled at the second act, but not enough to account for the coldness of the public, who failed utterly to respond. But even if the play had been a bad one the fact would not explain the state of things that developed on the very first night. One would think a new work from the pen of George Ade, with a long string of superlative successes to his credit, would have been sufficient to draw a first night audience no matter how poor the receipts might be afterward. But the Garden Theater did not sell out for the first performance of "The Bad Samaritan" and the speculators, who had loaded up in anticipation of an active demand, found themselves unable to dispose of any considerable part of their holdings. Then if there had been general condemnation of Mr. Ade's comedy the management would have felt perfectly satisfied to place the property on the shelf and let it go at that. But it isn't surprising under the circumstances that Mr. Savage, as well as other managers in New York, don't know how to account for the apathy of theater patrons at this time. The case of N. C. Goodwin in "Beauty and the Barge" affords another example of the situation that doesn't seem susceptible of explanations. One would naturally think that a comedian held in such high favor as Mr. Goodwin would draw fairly large audiences for a week or two in almost any sort of play. Yet "Beauty and the Barge," possibly by reason of its intensely English atmosphere, never had a single packed audience and was "unceremoniously sent to the discard" by Mr. Frohman. There are some entertainments in New York, to be sure, that are drawing crowds, but they are few and far between. One manager with whom I was talking upon this subject today observed: "There is no doubt in my mind that the enormous success of the Hippodrome is cutting into the business of nearly every theater in town. Where from eight to ten thousand persons every day go to one place of amusement the other public resorts must suffer to pretty nearly that extent. Every city has its theater-going population and any enterprise that absorbs the attention of any considerable portion of this population cuts into the gross receipts of its competitors. Any Hippodrome performance, afternoon or evening, that is witnessed by 4,000 or 5,000 individuals may be said to take away not far from that number of spectators from the New York theaters, which now more than ever before will be compelled to provide 'the goods' in order to attract paying receipts. It is all very well for Thompson and Dundy to maintain that the influence of their Hippodrome will tend to make new theater-goers or to bring back old ones who have given up the habit for one reason or another. The establishment may indeed produce this result so far as the Hippodrome itself is concerned, but it isn't going to make patrons for other places of amusement. Many hundreds of persons go to the Hippodrome over and over again, first to satisfy their own curiosity and afterwards to show the institution to visiting friends. This in my opinion is the real cause of existing stagnation in New York amusements, the quality of which is certainly as good as ever before."

* * *

The lack of interest extends even to the vaudeville and continuous performance houses, which until the opening of the fall season had been patronized so liberally as to practically establish the existence of a vaudeville fad. The receipts of these establishments have dropped to an extent that has alarmed most of the managers in this particular field. At Mr. Hammerstein's Victoria theater, where Eph Thompson, the negro elephant trainer, made a real sensation, the poorest week in many months has just been recorded. Percy Williams at the Colonial theater gave one performance last week to receipts of about $40. This is an extreme instance to be sure, but it serves to show that variety entertainments, as well as those of the "legitimate" description are having an off time of it just now. The explanation given by the vaudeville managers is that they can't find enough attractions to go around. But that doesn't account for the tumble in Mr. Hammerstein's receipts.

* * *

Reference to Thompson, the elephant man, reminds me that one of the vaudeville magnates of the southwest, who was in town the other day, gave a rather unique reason for declining to book Thompson and his wonderful animals in that section of the country: "The man gives a splendid performance—splendid," said this manager, "and we would gladly book him if we didn't know that he was married to a white woman in Europe. Let that fact get into our newspapers, and the theaters in which Thompson should appear would be practically deserted exceptby by colored people. We can't afford to fight racial prejudice and so we are compelled to pass up a wholly entertaining act."

* * *

The Liebler & Co. offices in the Knickerbocker theater building are filled with activity at this particular time. Some of the attractions under the immediate eye of managing director Taylor are already under way, but several others are still to be launched. Eleanor Robson has started upon her tour to the Pacific coast in "Merely Mary Ann," and she will not return to New York until January, when she is to appear at Daly's theater in a new play. William Faversham, who is to open his season in Cincinnati Oct. 2 in Edwin Milton Royle's western drama "The Squaw Man," will visit Chicago and immediately afterward is to come to the Herald Square theater for a run. Ezra Kendall in "Weather-beaten Benson" goes to California for an early tour. Arnold Daly may remain through most of the season at the Garrick theater with his series of plays by George Bernard Shaw. Mrs. Madge Carr Cook, with nearly the same cast that supported her last year in "Mrs. Wiggs of the Cabbage Patch" has departed for San Francisco direct and will play her way back to the Atlantic seaboard. Kyrle Bellew's season in "Raffles, the Amateur Cracksman," is scheduled for opening at the Colonial theater, Boston, the first week in October. Mr. Bellew will play through the south this year for the first time in many seasons. "The Prodigal Son," with its all-star cast, is already in possession of the New Amsterdam theater. Miss Ellis Jeffreys, who made a great success here last spring, is to come back during the early season with a brand new play written specially for her. Will T. Hodge, in his own new comedy, "Eighteen Miles from Home," has made an excellent record on the road and an opening is being arranged for him in New York. "In the Bishop's Carriage," with Arthur Byron and Mabel Taliafero at the head of the cast, is to have its trial gallop "on the road" quite shortly.

Elsie Janis, who enjoyed a fine hit on the New York Roof Garden during the summer with her clever stage mimicry, will become a star under the Liebler management at New Year's time in a new piece by Clyde Fitch and Sydney Rosenfeld, with score by Victor Herbert. This will be the first musical entertainment to be fathered by Mr. Tyler and his associates, and it is to be presented upon a most pretentious scale.

* * *

It seems to be a settled thing that the Rogers Brothers will be tentatively handled by the Shuberts after this season, at the conclusion of which their contract with Klaw and Erlanger comes to an end. Mr. Erlanger has made no effort to secure an extension of his business association with the Rogers, with whom his relations have not been entirely pleasant for some time past. When Mr. Klaw and Mr. Erlanger found these two performers they were playing in a variety hall and were almost entirely unknown to a Broadway show and in due time were admitted to starhood, where a great deal of managerial care, attention and money was devoted to them, with the result that they became vastly successful. Both are now rich and they have the idea that there is nothing in the managerial end of stage undertakings which they cannot themselves supply. So they will be their own backers henceforth and the Shuberts will attend to the routine part of their business. From time to time other actors have followed a similar course under conviction of the same sort, but it is not recorded that many of them have found the action profitable.

* * *

When Sam Bernard's season at the Herald Square comes to a close presently he will have played in "The Rollicking Girl" for six solid months on Broadway, a most remarkable feat, considering the fact that half this time was in the the heated spell.

* * *

It is about settled that David Warfield will continue at the Bijou theater straight through the winter and spring. There is absolutely no abatement of interest in "The Music Master," which, by the way, is being burlesqued during the current week by Lew Fields, Geo. Lawrence and others at Mr. Fields' theater.

* * *

"Fantana" has but one more week to run at the Lyric theater. The piece is to give way to "Happyland," by Reginald DeKoven and Fred Ranken, with De Wolf Hopper in the principal role. The entertainment is reported to have made a first rate hit in Boston.

* * *

The other day when the curtain at the Hippodrome didn't go up on time Mr. Thompson sent around to learn the reason. "Lost the key," said the stage manager. "The key to the curtain?" queried the manager incredulously. "Nope," replied the man from behind the scenes, "the key to the switchboard." The immense curtain, as well as all the massive scenery at the Hippodrome is balanced upon the hydraulic principle and is moved by the mere touching of an electric button. Mr. Thompson remembered all this after his employe had told him he had lost the key.

LEANDER RICHARDSON.

Miss Olive Gray.

Miss Olive Gray has returned after a year's absence and will reopen her studio for pianoforte pupils. During her stay in Germany Miss Gray enjoyed a season's study with Godowsky, the famous pianist, and returns equipped with the advantages gained from this artist's instruction. She will enroll pupils on Monday at 445 south Main street. 'Phone 752-z.

S. L. OPERA COMPANY

To Logan.

Monday, September 25th, via Oregon Short Line. Special leaves Salt Lake at 3:30 p. m., returning, leaves Logan immediately after the opera. Tickets also good for return on the 26th. Round trip only $2.50. "The Jolly Musketeer" will be presented.

TINTIC & RETURN, $2

Via D. & R. G., Sunday, Sept. 24th

Mining and Baseball excursion. Salt Lake and Eureka Baseball teams will play at Eureka. Special train leaves Salt Lake 8:30 a. m. Returning, leaves Mammoth 7:10 p. m. Eureka, 7:30 p. m. Everybody invited.

BELLE PHOTO SUPPLY CO

Developing, Finishing. 2? E. Third So.

SALT LAKE THEATRE GEO. D. PYPER, MANAGER. CURTAIN 8:15.

Friday and Saturday SEPT. 29 AND 30 Matinee Saturday

ISIDORE WITMARK'S

COMEDY OPERA

The

CHAPERONS

COMEDIANS SCENERY COSTUMES CHORUS EVERYTHING

NEW

MUSIC SONGS FACES MECHANICAL AND ELECTRIC EFFECTS

24 MUSICAL NUMBERS 24

EVERY ONE A GEM.

"The Best Musical Comedy Ever Written."—N. Y. Herald.

See and Hear the Latest N. Y. Song Success

THE WHOLE DAMM FAMILY.

PRICES: NIGHTS 25c TO $1.50 MATINEES 25c TO $1.00

JOHN CORT ANNOUNCES

FLORENCE ROBERTS

WHO WILL CREATE THE TITLE ROLE IN PAUL ARMSTRONG'S NEW PROBLEM PLAY,

"ANN LAMONT"

Supported by Max Figman and a Notable Company.

Week Starting MONDAY NIGHT, OCT. 2.

New Grand Theatre

PELTON & SMUTZER, Mgrs. A. C. SMILEY, Asst. Mgr. Both 'Phones 3737.

COMMENCING TOMORROW

Matinee at 3 p. m.

For Four Nights and a Matinee Wednesday at 3 p. m.

AMERICA'S GREATEST PLAY

Arizona

BY AUGUSTUS THOMAS.

Same Great Company.

ONE YEAR EACH — New York, Chicago, London, Eng

Grand Original Production.

PRICES—25c, 50c, 75c.

LYRIC THEATRE W. B. EGAN, MANAGER.

TONIGHT TOMORROW NIGHT ALL NEXT WEEK MATINEE WEDNESDAY

The Brigadiers Extravaganza Co.

Presenting Edmond Hayes in

"THE WISE GUY."

The Biggest and Best Extravaganza Show of the Season. Special Engagement of BATTLING NELSON, Who Will Positively Appear at Every Performance.

Next Attraction: "KENTUCKY BELLES."