

SALT LAKERS IN GOTHAM.

(Special Correspondence.)
NEW YORK, Nov. 18.—Salt Lake people interested in music and the drama have had a feast of fat things from which to pick during the last few days, and those whose parents allowed have made the most of it.

First there was the opening of the new front of the Four Hundred, The New Theater, opened by Southern and Marlboro, and the other members of the company, on one was started in Shakespeare's "Antony and Cleopatra." No doubt you have all heard by this time of the wonders of the theater and the company, also that Mr. Southern had to take second place to Miss Marlowe in the renditions. The Metropolitan opening with "Carmen" was another wonderful event, but more but the sheet could get seats for the opening night. At the rival home, the Manhattan, Hammerstein, is doing wonderful business with Mary Garden and Tetrazini as his stars. A day of diversion, the two great companies ran over to Philadelphia and entered into a battle royal, both giving "Aida" on the same night. Then two Boston entered the lists with a new million dollar opera house opened by Nordica with Henry Russell, whose visit Salt Lake remembers, as a managing director. It is a royal clash of arms all up and down the line, and the wonder of it all is that New York's vast audience never seems to show any signs of shrinking under the demands.

Thomas A. Bond of Ephraim, Utah, is preparing a paper on the subject of the "Assessment of Corporate Franchises" for Prof. Seligman of the department of economics of Columbia University. It will be read at the house of the professor, on Nov. 23, before an assembly of the professors of Columbia. Mr. Bond will take this subject for his master's dissertation.

Friday evening, Nov. 5, at the Teachers' college, the Education Club of Columbia University met, and a fine program was given, there being representatives of foreign nations and different states of the Union present. Mr. L. John Nuttall, Jr., of Provo, represented Utah, and in a strong speech told about the land and people of the great west, educationally and economically, and of the wonderful prospects for the future in that western land; at the finish he was highly complimented by Dean Russell, Dr. McMurray and Prof. Strayer and others.

Supt. Horace Cummings, who is here in the interest of his "Nature Study" book, being published by the American Book company, reports that everything connected with the book is going on most favorably, and that he will leave for home in a couple of weeks.

The Messrs. Joseph and Albert Sewer, who are for a few days looking after business as usual, have been entertaining the friends of the American Book company, reports that everything connected with the book is going on most favorably, and that he will leave for home in a couple of weeks.

It is now decided that artist Clyde Squires will move his family from Wilmington, Del., to New York early next week, having decided to take an apartment above One Hundred and Forty-fifth street and Broadway. Miss Nora Ellason, their sister, will live with them. This is the best of news to the Utah people here, Mr. and Mrs. Squires and Miss Ellason are general favorites and their intention of living in Delaware for the winter was a great disappointment to every one.

Several ladies of Ogden, headed by Mrs. Kohn went out to South Orange Friday to visit Mrs. Grace Duffey, formerly Miss Fitzgerald of Ogden. Mrs. Duffey is a popular hostess with all western people and her charming family make it a delightful place to visit. South Orange is among the loveliest places around New York.

Mr. Mark Brown of Ogden, now a medical student at Columbia, was a visitor to chapel services last Sunday, meeting many friends from home and getting acquainted with the New York branch. Mr. Brown will eat his Thanksgiving dinner with friends in Boston and will witness the Harvard-Yale football game while on his vacation.

An automobile party of young people visited West Point one day last week. Miss Claudia Holt, one of the number, a very pleasant time was enjoyed by the crowd.

Miss Leslie Woodruff, who is living at 549 West One Hundred and Twelfth street is a student of Prof. Hefley on the piano and a vocal student of Prof. Laursen.

Mr. James Wallis, formerly of the Rexburg Idaho Standard, is now a

resident of this city where he expects to devote the winter vacation, leaving his business as a typewriter operator, and also attending school at the New York Commercial college. Mr. Wallis was one of the speakers today at chapel services.

Today Miss Marie Hufschulte of Logan, who came here to attend Teachers' college, was taken ill with typhoid, was at church looking the picture of health, thanks to the excellent care she had at Roosevelt hospital as one of Dr. Will Ward's patients.

Miss Pearl Wedder is now a student of Prof. Van York and is making excellent progress; she is a member of Miss Hufschulte's household at West One Hundred and Twelfth street.

Last week Mr. Taylor Woodley, arrived from Chicago, where he has been employed for over a year with Frank Lloyd Wright Architect company. He has a flattering offer from a New York firm and has decided to remain here for a year and possibly longer. Mr. Woodley was a visitor at church services today.

Mr. Wladimir Midegely arrived in the city some days since, and at once engaged himself with the month and with his wife, Mrs. Midegely, who is a brilliant artist, he has no trouble to find work; he is one of the best sign writers in the business, and has done some excellent work in landscape painting. Mr. Midegely is making a name for himself among the artists of New York and has already gained a reputation in his line.

At 164 Waverly Place, Mr. Hal Burrows is located for the winter and is busy at work in the art school on West Fifty-seventh street.

At the Ackerman studios, Mr. C. Salisbury is now employed. Formerly Mr. Salisbury was with the Valentine studio, but made the change to the Ackerman as a step in advance in his profession.

Mr. J. H. Bailey, a cousin of Artist Jack Sears, is in the city, visiting his relatives and doing some sightseeing for a few weeks.

From a private letter it is learned that Mr. and Mrs. S. C. Constant and children, who have been in Los Angeles, will arrive in the city the coming week.

At the Herald Square hotel, Mr. Will Patrick of the Dicker-Patrick firm of Salt Lake is in the city on business connected with his firm; his brother, Mr. Robert Patrick, and Bishop Asahel Woodruff of Z. C. M. I. were at the same hotel. Mr. Woodruff left last Wednesday and was guest at dinner of Mr. and Mrs. Sears the evening before.

President and Mrs. Booth of the Turkish mission have been spending a few days in New York on their way home from the Orient with a party of Turkish friends. President and Mrs. Booth were guests of the mission while here and left a week ago for Utah.

At the Pratt Institute, Brooklyn, Mr. J. F. Russell of Lehi, who is a student at that institute taking a normal art manual course, expects to finish early in the year and return home to teach in one of the Church schools. Mr. and Mrs. Russell and their interesting family are very popular with the Brooklyn branch and all will regret seeing them leave.

Mrs. Emma Ramsey Morris and her friend, Miss Iva Houtz, called for Germany Thursday last, they will make Berlin headquarters for a while and then visit Paris. Mrs. Morris sang at church service in the afternoon and at Mutual Tuesday evening.

Mr. Fred Meyers, who has been in the city several weeks visiting friends and attending to business, left for home two days ago. JANET.

THEIR HARD LUCK.

One of Phil May's sketches portrays a thin, long-necked man in the prisoner's dock talking to a very mild and sympathetic looking judge. Mr. May's story of the sketch is that the prisoner had been dragged before the judge every few months for a number of years.

"Your face is familiar here," the latter now said.
"It is, your honor, worse luck," returned the prisoner.
"Are you married yet?"
"Not yet, sir."
"Not yet, eh? How long is it now that you have been engaged?"
"Seven years, your honor."
"So long as that? Why in the world haven't you got married in all that time?"
"Because, your honor," the prisoner explained, "Anna and I haven't managed to be both out of jail at the same time."

SELF DECEPTION.

We are like sheep windows, wherein we are constantly arranging, hiding or exhibiting those supposed qualities which others attribute to us, and all in order to deceive ourselves—Friedrich Nietzsche.



COPY OF OIL PAINTING OF EX-GOVERNOR CUTLER NOW OWNED BY THE STATE.

Gov. Spry's office in the City and County building is now adorned with two handsome oil paintings of his two predecessors in office. One is the picture of Heber M. Wells, first governor of the state, and the other an oil portrait of ex-Gov. John H. Caine, with Gov. Spry succeeded. Both are the work of the artist J. W. Clawson. The legislature made an appropriation authorizing Gov. Spry to have a painting of the outgoing governor, Mr. Cutler, executed, and Gov. Spry courteously notified Mr. Cutler that he was at liberty to choose his own artist. The work was given Mr. Clawson and has just been accepted. The picture hangs on the east wall of the reception room

of the governor's office immediately opposite that of ex-Gov. Wells, which is hung on the west wall. The artist has also retouched the latter to decided advantage. The two paintings are the object of much attention on the part of visitors who pay the artist many compliments.

The Cost of Play Producing In New York and in London

New York, Nov. 15.—Dramatic success in England means more than it does in New York. It costs less; it brings in more; it lasts longer; and is always upon a more assured basis. Those things have been known to managers, but only since Charles Frohman has been producing the same play simultaneously in New York and London have explicit figures become available for illustration.

At half past eight in London the curtain rises in the Duke of York's theater on "Arsene Lupin." As it falls on the last act it is then half past eight in New York and the curtain in the Lyceum theater rises on act first for a repetition of the same play.

A comparison of figures in the Frohman auditor's office shows that it costs Charles Frohman just half as much to produce "Arsene Lupin" in London as it did in New York. Yet the box office takings, charged for a smaller number of seats at the Duke of York's than at the Lyceum, are in the end greater, because it costs more to run a theater and a theatrical company in America than it does in London. The difference in the cost of labor, actors' salaries, theater rent, lumber, unmounted scenery, stiffs, furniture and properties—which are only some of the items that have to be taken into account—are all in favor of the English production. And in England there is the further advantage that an orchestra seat sells for \$2.50, as against only \$1 for a similar seat in a New York theater.

More than that, if a play succeeds in London—and over there success gets into the air before the end of the play, and one need not wait through the proverbial three days of "let us see," as in America—the manager is relieved of all financial responsibility. He can pack up the grip and go to his place in the country or to his household, on the Thames, with a memorandum simply put away in his inside pocket assuring him that "the libraries" have bought outright from \$20,000 to \$100,000 worth of tickets, charged ahead "three or four times" of which Keith & Prowse are the publishers, are the Tyson's of London.

In every cabogram that Charles Frohman receives from London telling him that a play of his productions has scored in London, or, as they may over there, is "a go," is contained the added statement, "Libraries \$4,000." For example, when F. Anstey's farce, "The Brass Bottle," was produced, a few months ago in New York, the London production, that very night Mr. Frohman received a cablegram reading: "A go, Libraries \$3,000."

By the time the curtain rings down on his opening performance in London a manager knows definitely, actually and unambiguously what his theatrical property is worth to the public at large. But that can never be known as definitely and as definitely in America. When "Cinderella" was done in the English provinces before it reached London in New York, word was cabled to America: Another "Merry Widow." When the same play was brought out in New York on a Monday night, Mr. Frohman could not say until the following Wednesday night, when the house sold out, that the play had succeeded. In other words, producing plays in England is a business in America it is a gamble.

Moreover, there is a permanency in a theatrical success in London that is never known in America. Every producing manager in America has some line in his life had the experience of going to his theater one night and discovering that the public had not reached the bottom drop out of the theatrical success in New York over night and without warning, but in London the waste of a season is known weeks in advance by the distribution of "the libraries" to his partner and by the gradual, not sudden, diminution in public attendance. One reason behind this is that London playgoers know fairly well the quality of play they are going to see when they attend a theater. Nearly every London playhouse is identified with a particular kind of amusement. The Duke of York's is generally a place to see a farce; the Comedy a likely place for a somewhat laugh, and comedy of "Pamphlet" or "Mrs. Dalloway" the Haymarket for admirable, what we should call all star company, acting plays or some similar comedy of ideas. The Gaiety the musical comedy, His Majesty's the vaudeville production, the Globe the drama of the type of "Mrs. X," and so on.

But the theaters of New York cannot be similarly identified, with the sole exception of the Empire, which is devoted exclusively to three or four well-

known Frohman stars. As a rule the New York playgoer must read pretty carefully as he runs to the theater if he is at all particular to know what he is going to see.

The night that the play of "Arsene Lupin" came out in London, Charles Frohman was cabled, "Libraries \$3,000." That assured "Arsene Lupin" a run of indefinite length in London, and, as it turned out, at a much greater profit than an even longer run could bring the New York production. Bit by bit these came from London to Mr. Frohman's New York office various receipts bills—included and paid for during this process of duplicating a New York play for London.

For example, the scenery for "Arsene Lupin"—exclusive of carpentry work—costs \$4,000 for the Lyceum theater production. But the exact duplicate of this scenery, painted, stretched, and inclusive of the necessary carpentry work—costs \$2,000 for the London production. Property to costume "Arsene Lupin" for the New York production cost \$8,000—an amount almost sufficient for amply costuming two "Arsene Lupin" companies for London.

That Charles Frohman entered the theatrical field in London, and, as he wanted it, introduced American salaries, there used to be almost as much difference between the salaries of English and American actors as between the cost of the coast they wore. A 175 position in America could be easily filled by bringing over a \$5 London actor. There is a leading English actor in America now whose salary over here is \$250 a week, but who, before coming to America was contented in the same position in London for years at \$15 a week.

Before a production of the size of "Arsene Lupin" is thrown open to the public in London, it has cost anywhere from one-third to half as much to produce as the cost of bringing out the same play in New York. In actual figures, it cost Charles Frohman between \$15,000 and \$20,000 to produce "Arsene Lupin" in America, as against the sum of less than \$2,000 that it cost him to produce the same play in London. Starting with that handicap, it costs relatively that much less to keep a play going in London than it does in New York. There is the greatest advantage of all on the side of the London venture—at least in the case of "Arsene Lupin" and generally in the case of all London plays—that it is acted in a theater whose prices public quote and tradition have so arranged that they scale to a greater money capacity than is possible with any New York theater of the same seating capacity.

It is, therefore, to be wondered at that the most intimate ambition of every American manager is to secure a success in London?

WOMEN PRISONERS IN JAPAN.

Open Air Life Day and Night—System of Reformation and Work.

It is difficult to associate the light-hearted, childlike Japanese women with the dark, forbidding and depressing side of life suggested by prison. But even in the Land of the Rising Sun crime and the punishment of it have to be reckoned with, and the custom of receiving women criminals is a sad one in Japan has now.

Pengany has made rapid advances during recent years because the Japanese have the capacity of assimilating the best methods of other countries in every respect, they seriously consider that the prevention of crime is even more important than its cure, writes Elizabeth Sloan Chester in The Christian, and the drift of their legislation is toward nipping crime in the bud. They have grasped the fundamental principle of crime is due to bad social conditions, and their idea is to lessen temptations to crime by improving the social and economic conditions.

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proving the social and economic state of the people and by prisonatory methods.

With regard to their treatment of women and girls sentenced to prison for such crimes as theft, drunkenness, etc., it is very common and serious crime in Japan. When the first wooden houses were built in a few minutes and five spreads quickly from house to house, the Japanese methods are rapidly being employed all over the country. When I visited Ichikawa, one of the chief prisons for women in Japan, I was very much struck by the humane and charitable system that has been organized of recent years. The first impression of the prison contrasts markedly with one's idea of a prison in this country.

There are no massive buildings and close windows with iron bars, no bare stone floors, no long corridors and tiny cells where the prisoners spend long hours in solitary confinement. The building surrounds a large courtyard, and are built of wooden planks or standard cage fashion, so that the prisoners are living an open-air life day and night. The floors are covered with corn-colored matting, and the woodwork is polished till every grain is visible. The prisoners wear pink crepe kimono, which contrast with their ivory faces and gleaming hair.

We were taken to one large room where three rows of pink-laid figures were squatting Japanese fashion on pink cushions on the floor. They greeted us with shy smiles and soft murmurs of "Olayo," the Japanese "Good day," while they simultaneously bowed their blue-black heads to the ground. Politeness is one of the chief virtues in Japan, and in the prison special lessons are given in manners and deportment, and classes are even held to teach the art of serving which is an important ceremony with the Japanese. The idea is that whatever raises the self-respect of the prisoner, whatever improves her behavior and manners, adds her reformation. The teaching is very comprehensive. Lessons are given in penmanship, dressmaking and sewing, and we saw some exquisite embroidered made in the prison. Artistic garments out kimono fashion.

The prisoners work in sheds all day, and the cells are practically sleeping apartments, and it has been found that working in association under official control makes for reform and improvement of mental and physical health. Prison in Japan is an educational agency and the women work and are paid wages for what they do. Prizes and decorative awards are also given as an incentive to good work and conduct.

The Japanese of today could teach us a great deal in the matter of penology. They allow their prisoners more liberty, they show a more sympathetic interest in their welfare than we do. Everything is done to teach them industry and morality.

We visited the bathroom, which contained about 20 small wooden tubs measuring 2 feet by 4 feet. These are not for washing purposes, but are a much appreciated luxury. A Japanese washes before entering a bath, and everybody has heard of the custom of the country which makes bathing a regular household ceremony partaken of in order of precedence. Every prisoner has to wash three times a day and has bath three times a week in Japan. When the prisoners have served their sentences, arrangements are made by the state for providing them with remunerative work on discharge.

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