

THE MATIC

ALL eyes are now on the big carnival set for next week. The opening event is Thursday evening at the Salt Lake theatre, running three days with a Saturday matinee; the scene will then be shifted to the Odeon hall, where on Tuesday, Wednesday, Thursday, Friday and Saturday, the 22, 23, 24, 25 and 26, a grand "Terpsichorean Melange" will crown the week. By way of diversion, there will be a street floral parade, and in every ward in the city, the work of preparing the flowers for the marchers is now going on.

The participants in the various events include the leading musical and dramatic talent of the city, all of which will be engaged in giving representations in full costume and stage settings from "The Mikado," "Carmen," "Il Trovatore," and "The Bohemian Girl." Emma Lucy Gates will be heard in a ballad on the opening night. Those who will participate in the operas are as follows: Emma Ramsey Morris, Hazel Taylor, Hallie Foster Southernland, Nora Ellison, Edna Evans, Edith Grant, Geo. D. Pyper, John D. Spencer, M. J. Brines, Fred Graham, Hugh Douglass, Winslow Smith, Horace S. Engle, Thomas Ashworth, Moroni J. Thomas, and P. L. Lynwood.

The sale of seats for the big event will begin at the theatre Tuesday morning next.

The musical parts of the festival are under the direction of Prof. McClellan, who will score for a large and complete orchestra, the parts of "Carmen" and "Il Trovatore."

A bill of exceptional merit is promised at the Odeon next week. As headliners, come the famous team of Hilari and Rosalia Ceballos, who present "Phantastic Phantoms," a novel dancing and acrobatic act, first produced by Ned Wayburn at Hammerstein's roof garden in New York, where it was so successful that Martin Beck engaged it for a tour in vaudeville.

Alfred Kelcey & Co., old favorites, will be here again, this time in "A Tale of a Turkey," said to be a delightful little sketch with much human interest and an abundance of entertaining comedy.

Martinetie & Sylvester are two agile and strenuous comedians who provide a novelty in acrobatics. Before entering vaudeville, Joe Sylvester was one of the best known clowns in the country and Clark Martinette is a remarkable athlete.

A new and original act called "Out Loud Junction" will be the offering of Pentelle and Carr; it deals with the humorous side of railroading.

Two more old friends, John W. World and Mindel Kingston, pleasantly remembered in Salt Lake, will need no word of introduction. They are sure of an enthusiastic welcome.

By way of music, the Musical Craigs, Gilbert and Emma, make their first appearance on the Odeon stage and present a tuneful offering of harmony and melody.

The orchestra will be heard to good advantage in new numbers, while the Knodrome will round out and complete this altogether promising bill. It runs the entire week with matinees daily.

The Orpheum management has received advice of the organization of Martin Beck's road show for the coming season. Mr. Beck gives special attention to this organization and personally visits Europe every year to complete it. The novelties announced for the coming tour, which will open September 21, at the Colonial Theatre in New York, are Mlle Di Dio, Herr Merian, La la Selbini, a one-act drama entitled "Van Dyck," a single sketch in which Mr. Harrison Hunter will play the leading role, and several other striking features.

Theaters come and go, but there seems to be no end to the life of "Camille." The management of the Grand announce it for next week, with as much confidence that it will draw well as though it were the most striking of novelties; judging by the record of the play at the Grand they will not be disappointed.

It is always interesting to see new actors and actresses in the roles of Camille and Armand, and the friends Miss Keating and Mr. Jossey have made, will no doubt be out in force to view their work in these famous parts. Mr. Jossey has charge of the production, and it is announced that every one of the five acts in the play has been built entirely new by scenic artist McFarland. The usual matinees will be given all next week.

THEATER GOSSIP

Effie Shannon and Herbert Kelcey will appear at the head of one of the Ohman's companies playing "The Thief."

Denman Thompson is appearing in Boston after an absence of four years. Of course his play is "The Old Homestead," and of course it draws as well as ever. Thompson has not appeared on any stage since 1904, and Boston gave him an ovation. He is 75 years old.

Charles Frohman wishes to enter into the competition for a prize lately offered for whoever devises a new name for chorus girls. In place of broilers, scabbers or ponies, he suggests that they be called Peter Pans, because chorus girls refuse to grow up.

Robert Edeson's new play, "The Call of the North," was not a cheering success in New York last week. It is a dramatization by George Broadhurst of S. E. White's story, "Confessions of a Housewife." Robert appears as a Hudson Bay trader, and looks and acts simply grand, but the piece is described as commonplace and weak.

Nat C. Goodwin, who has been three months at Carlisle and touring Europe in an automobile, returns last week. He will at once begin rehearsals of "Cameo Kirby," by Messrs. Booth-Tarkenton and Harry Lonson. "It is a delightful story," said he, "I have read it carefully and am much pleased with it. It is a southern story set in the time of 1820, and I believe it will be well received." The play will be given at the Grand Opera House, Chicago, on Oct. 18.

Frank Campeau, the only man that has played the part of Trampas in



THE CEBALLOS.

In "Phantastic Phantoms" All Next Week at the Orpheum.

Kirke La Shelle's production of "The Virginian" will retire from the stage at the close of the season. Mr. Campeau has invented a process for irrigating the land, that promises to be far more profitable financially than the theatrical business. It is said that he got his idea from the automatic sprinkler now used in up-to-date buildings, and will produce a regular rain storm.

Miss Nance O'Neil, who long ago won the right to be reckoned among the leading actresses of this country, but who has not as yet won in New York the recognition which is accorded to her in other important cities, is to begin an engagement in the Majestic theatre, under the management of the Shuberts, in the early part of October. She will be seen in a modern play entitled "Agnes," said to be by a well-known American author. This plot turns upon the recovery of a lost thread of memory by means of an operation on the brain.

After three weeks in Denver, where he was compelled to give many extra performances of "The Music Master" and "A Grand Army Man," breaking all theatrical records known to that city, David Warfield, the Belasco star, is on his way back to the home of his childhood, San Francisco. Twenty years ago he began his stage career there as a program boy in one of the theaters. Does it not seem incredible that with Salt Lake's plethora of theaters, Warfield can not find one where he could be given an opening—owing to the trust complications in New York.

It's a unique experience for Blanche Bates, the Belasco star, to be able to count her supporting company on one hand, but that is exactly what she does in the case of her new play, "The Fighting Hope." And that is what she did when, laughing, she checked off her fellow players in "The Fighting Hope" as they congregated last Saturday morning at the Belasco Stuyvesant Theatre, New York, preparatory to taking the train for Chicago, where the premiere performance of the new play occurred Monday night.

"Are we all here?" she asked after the fashion of a school-marm. "The Girl of the Golden West" and as she called the names of Charles Richman, John W. Cope, Howell Hansel and Loretta Ellis, her company, they each answered "present."

Mr. Belasco and the author of "The Fighting Hope," Wm. J. Hurlbut, arrived at that moment in Mr. Belasco's automobile, and amid a great deal of laughter the entire cast took their seats in the touring machine. They were whirled to the depot in short order, and here another surprise awaited them. Instead of finding a car at their disposal the players were shown into a dressing room, which proved ample for their needs and comfort.

Big time Saltair tonight.

PAT AND THE MONKEY.

Pat was not well, though he had been a strong, vigorous and sturdy man. His life had been such that the community in which he lived received great benefit from his untiring efforts in behalf of the people, and he was justly the pride of his friends. But this public benefactor fell sick and thought he had appendicitis.

His faithful physician told him that he had not, but he would not be convinced. Then other physicians were called. These, too, told the patient that he was not suffering from appendicitis, but he insisted that he was. As a last resort a specialist was sent for. When he examined the sick man, he saw at once that his appendix was all right, but when he heard him talk he also saw that it was useless to combat his illusion; and so the specialist told him that his other doctors were all wrong, for he did have appendicitis and that an operation was necessary.

So Pat was put under the influence of ether and the new doctor used the knife, cutting off the appendix, and made an apparent wound, which he had really been operated upon for appendicitis. Pat had insisted that when the operation was performed the amputated organ, which as he fancied had caused his trouble, should be removed and that there it was, pointing to the pet. At first Pat was bewildered, then he said: "Doctor, is that it?" "Yes," said the doctor, "that's it." Then looking again at the monkey, Pat addressed it, saying: "Yez may be an angel and yez may be a devil—I don't know at all, at all; but this I do know, yer mother is a very sick man."—New York Sun.

Best floor, best music, best people, Saltair tonight.

Maude Adams Quietly at Work In a Peasant's Cot.

THE London correspondent of the New York Herald, cables that paper the following interesting account of how Maude Adams has been spending her summer vacation:

"About three months ago I gave you the first authentic account of Miss Maude Adams' mysterious disappearance from the stage after her triumph in 'The Little Minister,' and 'Romeo and Juliet.' Up to that time everybody wondered what had become of her, and continued to wonder until there appeared in the columns of the Herald the story of the life she had passed as an inmate of a convent in Tours among the simple and saintly lace makers in that province of France where the finest French lace is spoken, chanted and prayed."

It now becomes my pleasure to tell the world of the second chapter in the mystical life of that little lady. Last June Miss Adams left New York just as she would like to travel always, unrecognized, and arrived in Queenstown, on the good ship Mauretania, unheralded, unannounced, and pretty much unknown. From Queenstown, Miss Adams went direct to Dublin, Ireland, where, with a woman companion and maid, she settled herself in a little thatched roof cottage among the peasants.

To rest? Not a bit of it! But to begin some real work. Her season in 'The Twelfth Night,' being regarded by her as mere play; and there she is now living with her books, her friend and constant companion, her plans and her ambitions.

HER SIMPLE LIFE.

In little trips about the country, in occasional visits up to Trinity College, Dublin's glorious and glorified university, where they are now giving a summer course of lectures on English literature, and especially in chance talks with the peasantry, Miss Adams is drinking in the finest thing Dublin has to offer any traveler; its well of English unadorned, for by common consent, nowhere else on earth is there spoken such excellent English as Dublin English, in accent, choice of idioms, intonation and enunciation. The best authorities agree that Dublin is the capital of the English speaking world when it comes to the most beautiful handling of language.

It is one reason why Miss Maude Adams went to Dublin, but only one. The other reason happened just three days after she got settled. It took the form of a note to Mr. Barrie, who was in London, asking him to come over to Dublin, and to which Mr. Barrie replied that he only regretted the distance was not twice as far so as to prove his willingness.

WHEN TAFT WAS A POET.

Very few persons know that Secy. Taft has ever written poetry. Most people have an idea that a poet is a lean, long-haired creature who looks as if he had lost his best friend. The genial Republican nominee appears too well fed to be a rider of the steed Pegasus. But—

Once, before the world had heard about Mr. Taft, he made a visit to the home of a favorite aunt in Iowa, who knew not of his courtship of the muse. When he had told his beloved relative "how all the folks were" and answered her 101 questions and dined with especial attention to the fatted calf, he promptly took from his pocket a couple of clippings from the newspaper which had printed his "soul songs." He admits the verses were clever.

The aunt of the future great statesman read them calmly.

"Will," she asked simply, "do they print those things for nothing if you send them in?"—Philadelphia Press.

IMPROVING A LULL.

The father of Chauncey M. Depew was a frugal farmer and a pious man. He never liked to waste any time at a prayer meeting. One night when all the experiences had been told and interest flagged, and the prayers grew

And so they met in the little cottage among the peasants just outside historic Dublin. Fancy the delight in that meeting the first in five years, between the author and the creator of Lady Babbie, Phoebe Throssel and Peter Pan; between the man with the golden pen and the actress who has bristled life into the account of that pen has produced.

But it was not all for mutual admiration, that meeting. Miss Maude Adams would not be a party to it if some sort of work or progress did not enter.

WANTS JOAN OF ARC PLAY.

For several days Mr. Barrie lived in Dublin. He heard all about the plans and ambitions of Miss Adams. She wants a play built upon the career of Joan of Arc.

Two qualifications make Mr. J. M. Barrie the one man of all men to do this work for Miss Adams. Mr. Barrie is a great writer, but, better still, Mr. Barrie is the object of Miss Maude Adams' utmost confidence. The perfect harmony of ideas and of feeling that exists between the two almost crowns the effort with success at the start.

The extraordinary thing about Mr. Barrie's undertaking is that Miss Adams and he are going to all this pains for but a single performance of "Joan of Arc," and that in the magnificent million dollar stadium of Harvard University.

On or about June 29, Miss Adams will appear at Harvard University by special invitation of the German department of the university, and which Mr. Charles Frohman has accepted in her name. Miss Adams will play the "Joan of Arc" role that has always touched her fancy and had for her a mystical charm. She is something of a mystic herself, so it is small wonder that the mystical minded Joan should appeal so strongly to her.

TO BE DONE IN ENGLISH.

Mr. Barrie's groundwork will be the story of Joan of Arc as it is told in German, and the German department of Harvard has asked Mr. Frohman that the play be done in English before the students, since the whole affair is an effort to stimulate interest in the German dramatic literature, and this is where Mr. Barrie comes in.

The event at Harvard, I am told, will be a magnificent spectacle and the first elaborate pageant ever done at an American university.

Who could better design and execute such a spectacle than the author of the immortal and spectacular "Peter Pan?" And so it is all settled. It will be the first time that Mr. Barrie has undertaken any literary task not of his own devising, but his fee is a high one.

Nobody will guess it, so I tell it—"Thank you" from Miss Maude Adams.

Orpheum THEATRE

Both Phones 550.
Advanced Vaudeville.
New Bill Begins Tomorrow.
Hilarion and Rosalia Ceballos and their
PHANTASTIC PHANTOMS
A Girlish Novelty in Black and White, staged by Ned Wayburn.
ALFRED KELCEY & CO.
Playing "A Tale of a Turkey."
MARTINETTE & SYLVESTER
"The Boys with the Chairs."
PENTELLE & CARR.
In "Out Loud Junction," the humorous side of railroading.
WORLD AND KINGSTON
It isn't what they do—it's the way they do it.
THE MUSICAL CRAIGS
First Appearance Here.
KINODROME
ORPHEUM ORCHESTRA.
PRICES—Evening, 25c, 50c, 75c. Box seat, \$1.00. Matinee, 10c, 25c, 50c. Box seat, 75c.

Salt Lake & Ogden Ry. LAOCOON ROUTE.

(Time table effective Sept. 8, 1908).
Trains leave Salt Lake for Ogden and in intermediate points.
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