DESERET EVENING NEWS SATURDAY APRIL 4 1908

Thompson can still pack the Academy of Music with "The Old Homestead." and I believe Warfield could do the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost the same down there with "A Grand Army Man." Now I am best in a frock cost that a fift of variety, and whenever an author sets out to write a play for me to seems to feel that ha nust make me hot one thing, but a fittle bit of every-thing. He gives me a part that is a composite of everything five ever phay-ed. Out on the toad, as I said, they liked "The Basterner" and the company gave a good performance. But the mo-ment we got within 100 miles of New York the company began to tremble with terror. The chill of a New York first night is

with terror. The chill of a New York first night is felt miles away. There is some excuse for this, for there is nearly always ar uncanny feeling of loneliness between the audience and the actors on an open-ing night in New York. As a result a performance that has been keyed up all along is now keyed down. I never feel afraid—not even of iconoclastic gentlemen in front—but usually the members of my company are scared to death. This makes it very hard for an actor to get his comedy over the footdeath. This makes it very hard for an actor to get his comedy over the foot-lights. There is more psychology in fun than in tears, for the secret of humor is to write up and play up to a funny situation. A great deal, too, depends upon the courage of a come-dian. I always go on the stage like a fighter going into the ring.

. . . Managers are like men who go to see so many prize fights that after a while they think they know how to fight themselves. Convinced in time that he knows all about "art." the manager goes to the theater and referees a re-hearsal. He tells the actor how to

act. That's the worst phuse of the situation today. If the manager would only stick to business and keep in hands off "art," it would be better for all concerned. Finance and art are ma twin sisters. But if the theater mu-be put on a commercial basis, let ele-er business men do it. . . But no of can put real art on a commercial bas A theater must have more than fina-cial backing. cial backing.

A theater must have more than fina-cial backing. I don't imagine the new Nation Theater will have much artistic bac-ing, and I certainly can't see its " thonal" side. If a man is coming ou-from England to manage our sta-anostic from Rudy to manage our that we only need Chinese ushers make it a truly American theater. Y can spend millions in building a bac-tiful theater, but you must put son thing in it befere it can gain artis-recognition. Now, Tiffany put up bautiful new building, but he did put im cans in it. He filled it with d monds and pearls. In Pane there it world goes there to admire and to w diamonds and pearls of art, and all work of the master hand, or they mi theater should go there and see work of the master hand, or they mi thome and learn a thing or two, I da know what they are going to do, but what hear is true Fill bet I could up a tent just outside their thea and with a company of real Americ





Among the members of last year's cast are Miss Hazel Barnes and R. W chorus of girls and the usual com-ient of funny men is billed for this v, which comes to the Theater needay and Thursday with a spe-Thursday muting. Among the members of last year's case are Miss Hazel Baraes and R. W. Young, Jr., Miss Loi Hoberts, daughter of Hon. B. H. Roberts, la leading lady, while the others participating are Miss Charlotte Stewart, Miss Georgia Young, Mr. D. W. Cummings, Mr. W. B. Toll-man, Mr. Frank E. Holman and Mr. Dest H. Howills al Thursday matinee Benj, H. Howells,

The big attraction following "Dream live" will be Francis Wilson's produc-tion of "When Knights Were Bold." Veryone familiar with New York suc-resees knows here big a feature Mr. Pyper has secured in Mr. Wilson, and secured in Mr. Wilson, and the popular comedian ought to have a royal welcome.

2:50

5 0 0

MAY BOLEY. At the Orpheum Next Week. compelling sort will take its place prompter's voice is heard and no one awe compelling sort will take its place at the Grand next week when Mr. Theodore Lorch and Miss Cecil Fay, supported by a large company of play-ers, will present Charles E. Blaney's latest military drama, entitled "A Child of the Regiment." The play will be one of the biggest scenic productions of the season, as special productions have been prepared for every scene; new electric effects will add to the realism of different acts. has the slightest clew to what the next will this great drama have an end? Will the curtain fall at last? Will it rise again upon some other stage? Reason says perhaps, and Hope still whispers yes,—From Ingersoll's trib-ute in Reprod ute to Barrett.

chectric effects will add to the realistic of different acts. Mr. Lorch will be seen in the char-acter of Private Tom Hadley, a role that will give him a fine opportunity for the exercise of his ability, while Miss Cecil Fay will be seen as "Wild Nell," the adopted child of the regi-ment

"The Jolly Musketeers," the known two-act comic opera, is the of-fering at the Lyric for the coming week, commencing Monday evening and with matinees Wednesday and Saturday afternoons. In many large cities it was voted the best thing in the Zinn repertoire, which is saying a great deal for "The Jolly Musketers."

Government wishes the theater to be at once useful and moral, and an en-tertaining establishment. You are, therefore, to refrain from bringing for-ward such pleces as are only remark-able for their obscenity, or the indecent wit they contain; such in which the wretched authors wish to substitute libbertinism for dramatic genius. Se-lect, as much as possible, the ancient and modern, productions which are played at the French theater and in the Theater Louvois. Hold in high con-tempt all the rhapsodies of the inferior theaters of the capital. With respect to the opera and ballets, you are to reject all such as in any manner can wound delicacy and good manners.—From a decree addressed by Napoleon. repertoire, which is saying a great deal for "The Jolly Musketeers." There are 30 persons in the cast-mostly girls-headed by Mortimer and West, and including the dainty, dunc-ing maids who constitute the sweet sixteen girl chorus. "The Jolly Musketeers" brims over with mirth and music, and its people

mostly girls—headed by Morthmer and West, and including the dainty, danc-ing maids who constitute the sweet sixteen girl chorus. "The Jolly Musketeers" brims over with mirth and music, and its people are handsomely gowned soldiers, dukes, lords and all the familiar persons of story books. **THEATER GOSSIP** "Way Down East" is to open in London on Aprll 18, at the Aldwych theater, with the original cast and production. Joreph R. Grismer sall-dist for the opening. Another old New York landmark, sa-cred to the memory of a hundred fam-ous actors and a thousand less distin-guished chorus girls, is soon to be de-storyed. Reference is made to the Bar-rington, a hotel standing on Broadway, between Forty-third and Forty-fourth streets, and generously patronized by theatrical folk. The Barfington ends its career on May 1. After considerable or revolutionary glory once fought a battle, and more recent history records that in the im-mediate vicinity contexts quite as ex-citing, if not so significant, have been waged nightly. for the opening.

The German version of J. M. Bar-rie's "Little Minister" was produced at the Imperial Burg theater in Vi-enna last Monday night. It met with an excellent reception, and apparent-ly was a great success.

The coming theatrical week, says the New York Post, will not be rich in novelties, Mr. E. H. Sothern will di-vide it between his "Lord Dundreaux" and "If I Were King," which just now and if if were king, which just how seem to be the two most popular pieces in his repertory. On Monday week he will make his promised production of Paul Kester's "Don Quixote," which is in four acts and is said to contain all the principal incidents and as much as magicable of the actual dialogue of

waged nightly.

Government wishes the theater to be

Another old New York landmark, sa-

SALT THEATRE Geo. D. Pyper Manager. HENRY B. HARRIS AND JOHN CORT present The Distinguished American Actress FLORENCE ROBERTS MONDAY MATINEE AND NIGHT, APRIL 6 By Henry Miller and J. Hartley Manners, TUESDAY MATINEE AND NICHT, APRIL 7 AN BY GERALDINE BONNER AND ELMER B. HARRIS. PRICES: Matinee, 25c, 50c, 75c \$1.00. Night, 25c, 50c, 75c, \$1.00, \$1.50. Seats now on sale Wed. and Thurs. Nights, April 8 & 9 SPECIAL MATINEE THURSDAY AT 2:15. JOE WEBBER'S New York Poduction of the Musical Gayety DREAM (From Weber's Theatre, New York) With

LITTLE CHIP AND MARY MARBLE

Book and Lyrics by Edgar Smith. Music by Victor Herbert. America's Most Fascinating Beauty Chorus. PRICES-Evening, 25c to \$1.50. Matinee, 25c to \$1.00. Sale Monda

Salt Lake Theater, Monday Afternoon and Night.

tic club runs Friday evening and Saturday afternoon and evening, leaving only two afternoons in the week that] are unoccupied.

Miss Roberts in both plays forms an attraction that country patrons of the house will find a rare enjoyment in witnessing. As most people know, "Zira" is an adaptation of Wilkle Collins' play "The New Magdalen." only that the spene is shifted to South Africa during the Boar war. Miss Robert's excellent company, which appeared here not many weeks ago, is still with her, and with the conference traffic to draw on, she ought to do good business.

"Dream City." which fills the middle of the week at the Theater, is one of Joe Weber's New York productions, the music being written by Vietor Herbert. The opera ran all tast season in Web-er's theater, New York, and is said to have been one of the most laughable comedy works and one of the biggest pieces from the standpoint of mount-ing that the season brought forth. A "Dream City," which fills the middle of the week at the Theater, is one of Joe Weber's New York productions, the music being written by Vietor Herbert. The opera ran all last season in Web-er's theater, New York, and is said to have been one of the most laughable comedy works and one of the biggest pieces from the standpoint of mount-ing that the season brought forth. A

ing thoroughly instructed the club members, she has given them the ben-efit of several out-of-town perform-ances, where the rough edges have been rubbed off, prior to city presents-tions. In all the out-of-town points, especially in Logan, the verdict has been quite enthusiastic. The play itself is said to be a liter-ary as well as a dramatic gem. It is Shaw in his best element, plainly satiri-cal in regard to human pretence and

Since in his best element, plainly satiri-cal in regard to human pretence and aeffection. Human institutions, particu-larly marriage, are special objects of banter. But there is an underlying sen-timent in it all, and Shaw, through it all, lets us understand that while life is to a great extent a sham in his eyes yet there is enough seriousness in it to make it worth while.

THE U. OF U. DRAMATIC CLUB.

Upper Row, Right to Le(i-D. W. Cummings, Wm. Taliman, Frank E. Bedman, R. W. Yoang, Jr., Renj, F. Howells, Elected Row--Georgia Young, Hazel Sarnes, Director Mand May Bab.

coch, Chariotte Stewart, Loa Roberts, H. L. Marshall.

now giving a big revival of it at popu-lar prices in the Academy of Music, New York. . . .

Letters from ex-Gov. H. M. Wells to Salt Lake friends tell of a pleasant re-nuion he and his wife had in Chicago with Mr. and Mrs. Harold Russell last week. It happened that the two com-panies with which both are playing were billed at different houses in Chi-cago the same week, and Mr, and Mrs. Wells had the pleasure one night of witnessing Mrs. Russell in the Eleanor Robson company playing Marforie, and witnessing - Mrs. Russell in the Eleanor Robson company playing Marjorie, and the next night of seeing Mr. Rusell en-act the role of Phelian in the number one "Man of the Hour" com-pany. After the theater the entire party assembled and had a most en-joyable time. Mr. Wells says that Ha-old Russell's delineation of Phelan was simply a poem, and he had no previous idea that "Hal" had such a fund of ability as a character comedian.

ability as a character comedian.

Flo irwin, May Roley, Agnes Mahr, Kara, Mr. and Mrs. Franklin Colby, Earl & Wilson, the kinodrome and or-chestra, make up a notable week for the Ompheum's next list. Flo irwin, supported by Jaques Kru-ger, presents George Adbis famous sketch, "Mrs, Peckham's Carouse." This is the stotch in which May Irwin scored her geatest success on the vandeville stage. Miss irwin has a role in Mrs. Peckham, an elderly lady who lives to regulate other person's morals, which egulate other person's monals, which s well suited to her refined and gearch-ng comedy methods. The theme re-volves around the temperance ques-

volves around the temperance ques-tion. Next comes May Boley, who achieved such a success here last season with her headliner act known as "May Bo-ley and the Dolly Girls." This time she comes in a new sketch which is an elaboration of her saleslady monologue specialty and includes an elaborate costume equipment. Agnes Mahr, assisted by Floradora, presents the American Tommy Atkins, something decidedly new and entirely out of the ordinary vaudoville turn. Then comes Kara, who is billed as the originator of modern jugging. We have jugglers and jugging, but it is claimed for this act that it is the model from which all the other modern jug-ging acts have been patterned. Something entirely novel and unique is promised by Mr. and Mrs. Franklin, colby, who present their own electrical, musical, comedy black art act. Earl & Wilson give a comedy sketch entitled. "Fodder-Bill." They have a turn that has made good all along the circuit.

White's orchestra has three new se-tections and the kinedrome will present some fascinating films.

Melodrama of the thrilling, sensational

The oldest working actor upon the London stage is said to be Mr. Fred-erick Wright. He is \$2 years old and is still playing nightly in support of Mar-tin Harvey. He very nearly sailed in the fated ship London, withh G. V. Brooke, with whom he had accepted an engagement. But before the vessel sailed he had a more promising offer and declined to sail. To this change of near be prohubly owes his life. of plan he probably owes his life.

A

rings and corsets

In the drama of human life all are actors, and no one knows his part. In this great play the scenes are shifted by unknown forces, and the commencement, plot and end are still unknown—are still unguessed. One by one the players leave the stage and others take their places. There is no pause—the play goes on. 350 ly successful in the attempt, and Mr. P. R. Benson, judging from printed English reports, has not altogether falled in it. Mr. Sothern's effort will be awaited with interest and curlosity.

the principal incidents and as much as practicable of the actual dialogue of the book. It is not surprising that Mr. Sothern, who has established some claim to the tille of "tragical come-dian," should be desirous of trying his fortune in the part of the knight of the woful countenance, an eminently pic-turesque and humorous figure. It is not easy to convey the atmosphere of the story from the book to the foot-lights, but Sir Henry Irving was part-ly successful in the attempt, and Mr.

"The Witching Houe" is a great play and Augustus Thomas is our greatest playwright. He is an author of the soil. George Broadhurst writes good farces, but New York doesn't seem to like the play he wrote for me. You never can tell about New York. It isn't blase, and it wants to be court-eous, but sometimes it doesn't know how. On the road they liked "The Easterner" immensely, But New York doesn't like a rural play—at least, not above Fourteenth street. Denman CTING is a joke today, and the stage nothing but a big bushness enterprise, says Nat Goodwin in a recent interview. I understand that Otis Skinner has put himself on record as saying that the old-time actor wouldn't be tolerated today. That's a strange statement for anyone to make. For years Mr. Skinner has been knocking at New York's

gate, and now that he has got through at jast he becomes impudent. He had evidently forgotten a few actors who would be "tolerated" today if they were Orpheum still on earth. Take Garrick and Kean I guess they were a couple of "stiffs!" And to come along with a few more. THEATRE has be forgotten Booth, Barrett, John McCullough, Charles Thorn, Charles



AGNES MAHR Assisted by Flora Dora. KARA Originator of Modern Juggling

MR. AND MRS. F. COLBY In An Electrical Musical Act. EARL & WILSON In the Comedy "Fadder-Bill." KINODROME Motion Picture

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