

Dramatic



Sordid vice and dramatic wickedness continue to be fruitful and profitable themes for both playwrights and actors, notwithstanding that the gospel of problem play purification is expounded more or less forcibly by the critics of all Christendom. The presentation of scandalous suggestion and compromising situation has become an art—a soulless, mercenary art to which the profession, or much of it, bows, and to which the public contributes support. Were this not true it would languish and die, and soon be a thing of memory.

These observations are the result of the visit of Lily Langtry and the infernal nastiness with which "Mrs. Deering's Divorce" and "The Degenerates" abound. True, they are so constructed that they do not directly offend the aural and moral senses in the pronouncement of vulgar, coarse or inelegant language, but they bristle with pictures and insinuations that rasp and assault the proprieties in the indecorous portrayal of the intrigues and passions of dual lives. The remedy? That is an entirely different question. While the reformers are arraying themselves against the glided immorality of the stage, and shrieking themselves hoarse in foolish and illogical fashion—doing everything, in fact, but strike at the root of the evil, the authors who write, the syndicates that handle, and the stars who simultaneously read their noxious lines for pay, and their way to fame, are waxing as rich as the holders of Silver King mining stock, while their detractors are generally as poor as the proverbial church mouse.

Meanwhile it is a healthy indication locally to note the difference in the reception of Paul G. More in "The Mummy and the Humming Bird" and the "Jersey Lily" in her society scandals of the half world, particularly in the impressions made. The first is pleasantly remembered and the latter have left a taste in the public mouth that must require several toothsome theatrical menus to remove. Of course "Way Down East" is doing its best in that direction with its plain and simple story of honest country life. Then "David Harum" will be here on Monday and Tuesday as a pleasant lotion of the same kind.

Incidental to the coming of "David Harum" it is interesting to note that in looking over the list of successes of the last half dozen years one cannot help noticing the fact that the rural comedies, "The Old Homestead," "Shore Acres" and "Way Down East." To their number an addition has been made in "David Harum." Like the others it deals with rural types and country scenes, but there all similarity with its predecessors ends. The dramatization of Westcott's story is not what the public has got to know as a "bushy drammer." Joshua Whitcomb, fed from the stage here from the country, the city, left a victim to the wiles of the shapely. Nathaniel Berry made sacrifices in order that his brother's farm might be saved, and Squire Bartlett of "Way Down East" as a puritanical that he had but little real charity for the girl who had been deceived. "David Harum" possesses none of the traits which mark the average stage hero from the country. He is a shrewd, cunning old chap, who believes in the golden rule as expounded by himself. "Do unto the other fellow as he would like to do unto you, only do him first." He could navigate around this city's bustling streets without any danger of being hit by the cars, and the confidence man who made his acquaintance would undoubtedly regret it.

One of the good things in the book was the horse trade between Harum and the sanctimonious Deacon Perkins, and this is made use of in the opening act of the play. Mr. Turner, it is said, gives an interesting portrayal of Harum, rounding it out with the story of the visit to the circus, told in a drawing, halting manner by the old fellow who sees not the things about him, but sees of forty years previously.

Shall Salt Lake City theaters have curtains of steel, asbestos or some other supposedly fire-proof material? The managers don't know and are waiting to place their orders—waiting because of the uncertainty as to what the city council will provide for in the ordinance it now has under consideration. The managers of the Salt Lake Theater, the Salt Lake and Grand, have both obtained figures as to the cost of all kinds of certain drapes that are supposed to be unburnable, but they feel that it would be folly for them, for instance, to order steel curtains and then have the city council pass an ordinance requiring the use of asbestos, which, by many, are regarded quite as good if not better than the steel. Meanwhile every possible precaution is being taken to guard against the repetition of such a horror as made a charnel house of the Iron Quota at Chicago. Each night now sees Manager Pyper of the Salt Lake Theater making regular visits to the galleries and stage, giving direction to the employees and making a personal inspection of every nook and corner. Messrs. Jones and Hammer are vigilant in the manner at the Grand and nervous patrons would do well to remember that all danger has been reduced to the lowest possible minimum.

"Way Down East" has been with us several times now and there is no telling how often it will be seen here in the future. Its magnetic power is marvellous. It attracts all classes and draws heavily from a part of the population that is not much given to theatricals. There are many reasons for its popularity: its pathetic theme, its genial humor, its charming pictures of country life, its quaint characters and striking realism. But its most potent element is the strong woman interest that permeates every scene. The engagement terminates in Salt Lake tonight and goes on its way with an almost absolute certainty of a return next year. The audience this afternoon crowded the house from the orchestra to the top gallery.

Altogether, Jones and Hammer are congratulating themselves on having secured so much of the Salt Lake audience for the presentation of their patterns for the champion of the season and for the

outlook for next. They say that prospects were never so bright before for getting large and notable attractions. It is stated that in addition to Hackett, Fiske, Weber & Fields, the Morosco Stock company and Blanche Bates that they have other surprises coming.

Next week the Grand will start off with "Two Married Women," which will have the boards until Wednesday night, when it will make way for "The Game Keeper," the bill that will run up to and including Saturday night. The latter has been playing at one dollar

in which Maxine Elliott is starring this season, have eaten ice cream at every performance of the play since the middle of last September. They are now very tired of ice cream and are calling for caramels and chocolate.

The difference between English taste contrasted with American liking for theatrical entertainment is again shown in J. M. Barrie's newest satire, "Little Mary," which Charles Frohman recently brought out in New York. This piece enjoyed a run of wonderful proportions in London, where Barrie,



ADA DWYER RUSSELL,
Well Known Salt Lake Actress in "Merely Mary Ann."

This picture shows Mrs. Russell in the character of Mrs. Leadbetter, in "Merely Mary Ann," the play in which the gifted actress Eleanor Robson (daughter of Madge Carr Cooke) is now starring in New York. So emphatic has been the success of the play and the star, that a London production has been arranged for, beginning in September. Mrs. Russell, who invariably receives second mention by the critics, is the only member of the American cast to be engaged for the London engagement. The dramatic editor of the "News," who recently saw "Merely Mary Ann" in New York, writes that Miss Robson in the role of the "Slavey" is as daintily artistic as Zangwill himself could ever have dreamed of making her, and that Mrs. Russell's creation of the jandily was a London character sketch worthy of Dickens.

prices over the country and comes to Salt Lake with strong recommendations as to superiority.

For the first time in a good many years, Weber and Fields, the most popular creators and exponents of burlesque in the United States, have left Broadway. Whether they found it necessary, because of the widely advertised slump in the theatrical business of the metropolis, or whether it is merely a device on their part to see the country—to break away from the monotony of the great White Lane—does not matter. What is more important is the fact that they have gone to the coast with a company of his people and on the way back will give one performance in Salt Lake. This performance will take place Feb. 23, at the Grand Theater—100 people on that stage!

And me for a girl? If you thinking powers are well whetted, what will be the demand for seats. The departure of the Weberfields from New York was an event of no little importance. At the Music Hall during the last two performances, the stars of the cast made speeches about it, running them in as "adieu" to the regular business. Peter F. Duffy, who is some "punchy" on impromptu stuff, ran in a half dozen extra verses on the subject during his song. "Lillian Russell asked, when she came on in trousers—yes, Lillian wears them still—and frock coat. 'Would anyone take me for a girl?' Then Lillian herself. 'They might in Paris but I hope they don't in Frisco.' Then Lillian Fields improvised a transcendental dance, Joe Weber told sleeping cat stories and Louis Mann got his German dialect tied up in a hard knot trying to tell how to go to the Pacific coast from New York. Everybody seemed to be thinking of the event, and no wonder. It is the first time in many years that some of them have journeyed beyond the vicinity of the flatiron building—that is, for business purposes. The 'Punch' is quite as long as any on record. It could not be any longer, in fact, in this country. The entire company left New York on a special train of seven cars, and were whirled through to San Francisco without a stop.

THEATRE GOSSIP.

Howard Kyle, an ever popular actor in Salt Lake, will present "Rosemary" at the Theater on Monday and Tuesday, Feb. 13 and 14.

"A Chinese Honeycomb," with its bright lines and sparkling lyrics, will open the week of Washington's birthday at the Salt Lake Theater.

"One New Minute," Dolores Thompson and George W. Ryan's postmodern comedy is working its way towards Salt Lake and will be an attraction at the Theater early in March.

Reuben's "Little Town in China" company, with two topicals, two Markas and the promise of everything that comes to the Grand Theater for the next week of the season, beginning Thursday evening, Feb. 11.

The "Boy Children in 'Her Own Way'."

despite his evident bitterness toward English society, is a prime favorite. It is an open secret that Manager Frohman counted upon this play as one of his biggest American successes to date this season. "Little Mary" has been seen in New York, and strangely enough, they have not taken to it at all on this side.

Katherine Chambers, a member of "The Virginian" company, was married at the Calvary church last Tuesday to Philip Keyser, who is described as a wealthy merchant in Salt Lake City, says the New York Dramatic News.

Florence Roberts has been alternating between "The Frisky Mrs. Johnson" and "Zaza" on the Pacific coast and occasionally gives a performance of "Sapho," all with good results.

Charles Chase, who translated Tolstoy's "Resurrection," is to make a play of "Parafila."

During Rebecca Warren's stay in New York last week she listened to the reading of a new comedy and says she will most likely accept it when certain alterations are made.

Josen, the master dramatist, recently celebrated his seventy-fifth birthday. The anniversary was extensively celebrated throughout Norway and elsewhere. Then is one of the great men of the world, as well as the idol of his own nation. Everything that men could do to express their love and admiration was done in his honor. Telegrams poured in from all quarters of the globe. Delegations called on him and student corps serenaded him.

Clara Morris has offered her services to the new stock company which Sydney Rosenfeld is to start in New York. She says in her offer: "If some heavy part or extra worthy old dame or elderly 'She lago' turns up that bothers you to cast, roll on me." Her offer was thankfully accepted.

It is said that Ada Rehan and Otis Skinner are thinking of forming a stock company to present Shakespeare in New York, so warm has been the encouragement given them in that city.

Wagenhals & Kemper have just purchased a new stage, a drama for the opening of the next season in New York City. They decline to give the title of the play and will not divulge the name of the author. It will be something of a novelty to see Miss Walsh in the role of a society woman, for during all of her career as a star she has acted continuously the strenuous roles in Naylor's dramas, with the exception of the last two seasons, which have been devoted to Tolstoy's "Resurrection," in which she has won a notable success.

Reid largely followed in the wake of the much-travelled star, who has been on the boards of the Salt Lake Theater since the opening of the season. Mrs. Reid, who was in the cast of Alexander the Great at Memphis, said at the court house, and at 4. in Sunday at the

Hotel Brewster, of valvular disease of the heart. She was the wife of Henry MacFadyen, who took part in the war, a Greek soldier. They had been married four years. Mr. and Mrs. MacFadyen started out with the company from New York City four months ago. Mrs. MacFadyen caught a severe cold and when the company arrived in San Diego she was feeling so badly that she went immediately to bed at the hotel and did not appear upon the stage. Funeral services were held at 9 o'clock Sunday evening. One of the members of the "Alexander the Great" company remained with the stricken husband and accompanied the remains to Los Angeles. The remains were cremated at Pasadena.

The following item appears in a London theatrical column, says the New York Evening Post. "The semi-mythical play 'Coriolanus' by Mr. Orson Welles, which was produced two or three years ago in Salt Lake City, Mr. Welles' future productions at His Majesty's. The story relates to the amours of a prophet of the Aztecs, and there are numerous opportunities for elaborate stage spectacle. Mr. Charles Frohman

is now arranging for a revival of 'Coriolanus' in New York. The success of Mr. Stephen Phillips' 'Ulysses' having proved to him that a large section of the playing public appreciates blank verse pieces." It is to be hoped that the writer is better informed as to Mr. Welles' intentions than he is as to Mr. Charles Frohman's convictions. The latter will be surprised a little by the information that "Ulysses" was a success, and positively amazed at the belief in the popularity of blank verse, especially as it is apt to be spoken nowadays.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

Leander Richardson's Letter

Special Correspondence.

NEW YORK, Feb. 3.—What is the country in general going to do for stage entertainment next season?

This is a question that is beginning to loom up with considerable magnitude at the present time, and unless the wholly unexpected happens the size and importance of it will keep on increasing at an exceedingly rapid rate. Last winter at this time New York was manufacturing a great deal of material for this season's entertainment of the other cities. "The Prince of Pilsen," "The Wizard of Oz," "The Silver Slipper," "The Darling of the Gods," "Pretty Peggy," "The Earl of Pawtucket" and quite numerous other plays were earning in New York a degree of fame sufficiently wide to insure profitable careers elsewhere. This season thus far hasn't been productive of many great hits in the metropolis or anywhere else, so that it begins to look as though managers and the public alike would have to rely mainly upon the next autumn crop of entertainments to fill the bill for the succeeding winter. Said Charles Frohman the other day, in making a mental survey of the situation: "Managers have been unusually unlucky this year in securing good material in the way of plays. I think if we had been as fortunate as heretofore in this respect the season wouldn't have turned out the cause of any special hardship to the gentlemen in my line of business. Somehow or other the supply of meritorious plays seems to run out once in a while, as in the present instance. All we can do is to keep on producing to the best of our judgment and ability and hope for a fair average in the way of results."

Last week there were five or six new plays offered in New York while this week there are none at all—going to show how little effort is made in the first instance to avoid the splitting up of public interest through conflict and in the second to provide fresh stage matter when there is an opportunity to concentrate upon it the undivided attention of the entire community. It is a feast or a famine, even in this enormous city with great numbers of playhouses. Next week we shall have competition once again, with Wilton Lackaye in "The Pit," at the Lyric, Viola Allen in "Twelfth Night" at the Knickerbocker and one or two other attractions at other theaters. "The Pit" comes in with exceedingly strong endorsements from the west and manager William A. Brady has centered interest in it here by plastering the city with bills calling for the services of 500 men of good appearance to take part in the wheat pit scene.

Sydney Rosenfeld's Century theater scheme has been pushed ahead with an energy both characteristic of his and bordering upon recklessness. On Sunday Mr. Rosenfeld made his formal announcement, naming a company including more than 40 persons, quite a number of whom are meritorious actors and actresses. If these players are paid as well by their new manager as they have been by others, the Century theater will have a salary list of extremely high proportions. Several of the productions are announced to follow on another in rapid succession, including "Much Ado About Nothing," "Ours" and "Othello," sandwiched in with original plays by American authors, the general understanding being that the work will be put on for an extended run. Just how so costly a company, with the added expense of frequent and elaborate productions, can be supported on a salary list of this kind is a matter of some doubt. But if Mr. Rosenfeld's backers continue in the spirit of liberality that has characterized their first plunge to the rescue of our stage—by which they have made a fortune out of drowning—the mere matter of losing money will cut no figure. ART is the real thing.

Mrs. Madge Carr Cooke, who is the mother of Eleanor Robson, and who has been playing the title role in "Mrs. Wiggs of the Cabbage Patch," had a Saturday off when her supporting company was going into Philadelphia, and took advantage of the opportunity to run over to New York and see her daughter's wholly charming portrayal of Mr. Zangwill's heroine in "Merely Mary Ann" at the Garden Theater. Mrs. Cooke is in the habit of running her own tour, and this was her first chance to witness the entertainment. After Mrs. Cooke had left town, Miss Robson, beaming with wholly justifiable pleasure, exclaimed: "Mother has always been my severest critic and she has made me supremely happy by praising my work in this instance."

Mrs. Cooke's own engagement in Philadelphia by the Lyric is for three weeks only, and is successful upon an unexpectedly large scale. At present it is not intended to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

It is said that the Lyric is planning to bring "Mrs. Wiggs" to New York until next fall, when it will be presented for a run.

is now arranging for a revival of 'Coriolanus' in New York. The success of Mr. Stephen Phillips' 'Ulysses' having proved to him that a large section of the playing public appreciates blank verse pieces." It is to be hoped that the writer is better informed as to Mr. Welles' intentions than he is as to Mr. Charles Frohman's convictions. The latter will be surprised a little by the information that "Ulysses" was a success, and positively amazed at the belief in the popularity of blank verse, especially as it is apt to be spoken nowadays.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.

The perfect feasibility of fireproof scenery was demonstrated in London the other day in one of the great music halls devoted largely to elaborate spectacles. The place was visited by the London county council, who are making all the stage scenery and furnishings to the severest of tests by gas flames and electric arcs without being able to ignite them. There is no reason in the world why every stage should not be just as fireproof, and the day is not far distant when a fire in a theater will be regarded as a proof of barbarity.