

AN ACTORS' MATINEE.

GENERALLY THE SPECTATORS TEAR THEIR HOST TO PIECES.

Actors Are the Hardest Sort of Critics of Members of Their Own Profession—The Hay-Roos and Those Who Will Be Suite at the Edges of the Stage.

The audience came clinging to the arm of the victim, who was given a yellow silk wrist band and he was glorified in a high hat and patent leather shoes. Thus armed he felt quite safe of conquering the world, which meant that they expected to "star" right away.

Nine out of ten persons in every community, however, entirely of plough boys like contractors, and right here lies the standard weakness of the actors' matinee. Your father who begins criticizing the performance so soon as the curtain is lifted for the first act. In every movement of the star, in every word spoken by the star, he sees how much better he could have done the part if he had had the chance. As it is not half satisfying to have half of the house whispering when one sees the minst of his lifetime right in the first act, the "first act" audience is usually the last to go.

"There are three reasons for giving a professional matinee," said an old manager. "First, for the self-pridefulness of the actor, who wants his audience to know what he is up to. He is doing well, out of courtesy to the profession and third, to get a little advertising.

The second is the most common. The managers of every profession who have a long run gets every request from actors who say they have been much to see him.

"The first thing a manager does for his determinations is a professional matinee is to ask the different importance of attractions playing in town how many seats they can use. Usually every person in every company seems to be of three sorts. Their extra seats are generally occupied by some strait admirer of theirs who will tell them that every criticism they offer upon the performance is true. This person is called "the systematic critic."

These are two examples about society people who always insist upon such and such a seat. But imagine what the seats are given to him, will come and cause a terrible headache unless they are in a certain exact spot in the house. I've even known a manager to send back a dozen seats because he couldn't get them far enough out of the rear box. There's a limit of trouble the actors will put outside their door all day long, who want anything from one to twenty seats apiece, and you don't get a single one of them into the thing except you don't care.

After all of their trouble to get seats to please them, many of the actors who have engaged seats do not come. If they are mostly envious of the acts who give the curtain they permit the tickets to a leading hotel hostess, if they hold no actual gestures, they give them to a hotelman. Consequently the well dressed leading man doesn't always find the person in his elbow exactly the sort of company he would choose.

The most popular form of the professional matinee is the "first act" audience, aged only who is a favorite of a aesthete. The more distant the relative the more important she is. If she is an eighth cousin she expects the great doors to swing open when she is within a block of the theater, and eight relatives sent out to meet her. She is fat and unattractively looking, and she always has a temper.

The old time actor, who has been shamed in the legitimate as long as he could, comes in now less than half of the fat and comfortable looking. His pride is his sympathetic smile. He likes his things well for different reasons. He doesn't know the dress of the dressier matinee. The more distant the relative the more important she is.

He loves the appearance of the professional matinee, and he is glad to be able to swing open the great doors to meet his friends who ministered to his dear wife's comfort during their recent tour stay in Salt Lake City.

"And, do you know, he really thinks he can act."

"Yes, I suppose that he thought he was going to accomplish something. God! Did you notice that entrance?"

"Horrific! Consumption is all wrong. Now, if I—" And if I."

But they break right through—leaving immediately convinced that the other does not know anything about it.

But there are exceptions. They are usually the most prominent people. Sometimes the hand of the star is greater than the heart between the acts, and he feels the thrill of triumph with the words: "It's a ringer, old man. You are a ringer."

The manager had on his right side the

PIONEER MONUMENT.

Supt. Ward of Maricopa Shire,
Arizona.PAYSON PRIMARY INSTRUCTION.
Are the Books Published Today—The
Passing Years Add Lustre to
Hour of Flowers.LAND FROM THE FIRST PRESIDENCY
Salt Lake City, July 12, 1895.

Notes have been given last month to the monument to be erected in Salt Lake City in memory of Brigham Young and the pioneers. Will be started, and until further notice, be acknowledged through the columns of the Deseret News. It is expected that agencies for the collection of funds for this worthy purpose will be established in each ward in all the Shires, and that said funds, with the list of names of the contributors, will be forwarded as frequently as convenient.

John C. W. Evans, secretary of the Payson School Board, addressed the First Presidency, July 12, 1895, as follows:

WILFRED WOODBURY,
George Q. Cannon,
President of the Church of Jesus Christ of Latter-day Saints.

ACKNOWLEDGEMENT.

The Brigham Young Memorial Association acknowledges receipt of the following contributions to assist in the building of the Pioneer monument:

From Nephew Ward, Maricopa Shire:

John Sargent, Organist—\$10.

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Malvina Johnson—\$10.

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W. H. Johnson—\$10.

John C. W. Evans—\$10.

John C. W. Evans—