



AL eyes are now on the two ambitious home events scheduled for next week, the dramatic and operatic recital by Emma Lucy Gates (her only appearance prior to her return to Berlin), set for Wednesday, and the initial production of "The Girl and the Governor," the Salt Lake Opera company's new venture.

Next Saturday afternoon will see the first presentation of the long-talked-of work which Julian Edwards wrote for Jefferson De Angelis. A number of interpolations will be made, notably the sextet from "Lucia," which the whole company will sing for a finale to the second act. It has been a long cherished desire of Professor McClellan to render the sextet with his singers, and "The Girl and the Governor" furnishes a good opportunity for carrying out his wish.

Another cause of interest is the fact that John D. Spencer is said to have the greatest part he ever played—full of fun, frolic and wit. The cast has already been published, and includes nearly all the company's old favorites as well as some new members.

The engagement of the company at the theatre is for five nights and three matinees, after which the opera will be taken to Provo, Logan and Ogden. The trip to Boise could not be attempted on account of other engagements of members of the company, though the organization would greatly like to have accepted the invitation to open the new opera house.

If there is one class of plays more than another that appeals to every rank of playgoers, it is unquestionably those comedy dramas dealing with the lives of those ruralites who in the years that are gone made New Hampshire, Connecticut, Massachusetts and the other Yankee New England states famous.

Out of the chaos of such plays, good, bad and indifferent, has come one that with a run of 100 weeks nights to its credit in New York and 133 nights in Chicago, tells a most powerful and compelling story. It is "The Dairy Farm," which goes on at the Grand for the coming week. There will be two popular matinees during the week, as usual, on Wednesday and Saturday afternoons.

The picture presented is that of village life in New York state between the years 1854 and 1855. The play has a strong love story running through it, and calls for a wealth of new scenery; all week the scenic artists and stage mechanics at the Grand have been busy with the plans for the new settings.

Mr. William Jossey, the leading man, will be seen as Nathan Newkirk, and Miss Virginia Keating as Rosalind in "The Thief," which will run until John Drew's new piece is ready on Sept. 14. "Jack Straw" will be the title of Mr. Drew's play.

In "The Fighting Hope" Blanche Bates will wear a modern costume. This will be the first time, since she became a star under David Belasco's management, that she will not don habiliment of another period.

Henry Woodruff is to play Orlando to Henrietta Crossman's Rosalind in "As You Like It," at the Academy of Music, New York, next week. Mr. Woodruff appeared with Miss Crossman in that comedy several years ago.

Next week the Orpheum opens with the following program: Helen Bertram, Fred Singer, Walter Montgomery & Co., Fredericka Raymond Trio, La Vigne-Cimaron Trio, Lewis and Green, the Kinodrome and Orpheum.

Miss Helen Bertram is making a special vaudeville tour in the theaters of the Orpheum circuit; she is a noted prima donna who once appeared here as Maud Marlin in "Robin Hood." It is said of her Miss Bertram, created more original roles in important musical comedies than any other American singer of recent years. One of the best known parts in which she has been identified was "The Girl and the Governor," which she played in the original Henry W. Savage Co.

One of the most ambitious musical comedies ever offered on the Orpheum stage is what Mr. Fred Singer, violinist, will offer. He comes direct from sensational triumphs in Europe. His act is one full of pathos and music; it deals with the story of a young girl, and is about Amari the famous violin maker of Cremona. His imitations are said to be wonderful.

"The Under Dog" is the title of a sketch that Walter Montgomery, George Clancy & Co. will produce.

Classical grand opera is what the Fredericka Raymond Trio, who appear in the "Knights of Old" presents, this time consists of Miss Raymond, prima donna; Paul Fisher, tenor, and Enrico Ormonette, baritone.

Entirely different and yet something without which no vaudeville program is complete is "Imagination," a travesty in which Lavigne-Cimaron company will be seen. This popular trio are old Orpheum favorites and they present a variety of entertainment.

"Engaging a Cook," a sketch by Oscar Lewis is presented by Lewis & Green. It is a lively turn in which music and comedy are happily intermingled.

The Orpheum orchestra this week will play "The Three Twins," the latest New York success, a composition of Otto Haerbach, a Utah boy.

A complete change of program took place at the New Lyric this afternoon and for a week there will be found at that popular playhouse a list of new attractions. The Cameraphone program is one of wide variety.

The Colonial quartet sings two very clever songs which are mingled with enough comedy and melody and Abner indulges in Irish banter with a joke in every line, following this with a song called "Nothing Ever Troubles Me." Baby Hunting is a novelty that will tickle the kids as well as the old folks while the "Quarrelsome Servants" give one round of uproarious fun. The camraphone is growing in popularity. During the three summer months, for instance, more than 70,000 paid admissions have been recorded at the New Lyric. This is a big record for the summer and during the autumn Manager Clark expects to break all attendance records.



LEWIS AND GREEN.

Who Present "Engaging a Cook," All Next Week at the Orpheum.

omitted. The season will open on September 28.

J. M. Barrie's new comedy in four acts, "What Every Woman Knows," will be produced on Sept. 3, by Charles Frohman at the Duke of York's Theater, London.

Mrs. Pliske's new play for the impending season is a modern comedy, written by a young Harvard student named Sheldon, who lives in Chicago. It deals with a phase of social settlement life.

The Empire Theater will open for the season on Thursday, Sept. 3, with "The Thief," which will run until John Drew's new piece is ready on Sept. 14. "Jack Straw" will be the title of Mr. Drew's play.

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Gigantic Combination of English Music Halls

Special Correspondence.

LONDON, Aug. 19.—Within a few weeks, if present plans mature, there will be a gigantic amalgamation of English music halls under the captaincy of Oswald Hall and the Moss Empires. The importance of this combine can best be conveyed to the American reader by likening it to the agreements of late years in the vaudeville world of the United States. Inevitably it will have the same results. To the American vaudeville artist it is interesting and welcome because it will result in a concentration of the booking business and the consequent possibility of booking for long routes, even as long as two years sold in almost as few minutes. But should it also result—and it is almost sure to do so—in the death of competition among managers and the reduction of salaries to artists, it will not be the unimpaired blessing that the several managers interested would have us believe. Of late years the salaries of performers, and especially of "stars" able to dictate terms, have gone up amazingly in England, and it is presumed that the first business of the proposed combinations will be the letting of wind out of these inflations.

Incidentally, the high prices now paid in the United States to artists and the constant demand there for English artists of the better class by such managers as Percy Williams and E. F. Proctor, have had a whole lot to do with the fattening of the English artists' Saturday evening envelopes. Every London manager of importance has been busily engaged for several years in keeping such artists as George Robey, Little Tich, Marie Lloyd, and Willie Bard in England at any price with varying success and the "stars" have taken advantage of the state of affairs. The result is that they are drawing from \$500 to \$750 a week for one performance a day and have been appearing at three, and sometimes four, houses a night, a thing unknown and unpermitted in the United States where the basis of a contract between manager and artist is the exclusive services of the performer.

The new arrangements will throw something like 75 theaters in London and the provinces under the control of Hall and his associates. The Moss Empires, of which he is the managing director and the guiding genius, already holds sway over 25, including the Hippodrome and the big Coliseum in London. The augmented string of houses will be managed from a new headquarters in London, and it is possible that some of them will be weeded out entirely in cities where competition has been most ruinous.

If I were writing for an English public, I would receive scores of protesting letters if I were to assert that the enormous success of the Palace

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"Peer Gynt" was never acted in English until Richard Mansfield produced it in Chicago, Oct. 30, 1906. The original cost of producing it was in the vicinity of \$12,000, but Louis James bought the scenery at a bargain from the Mansfield estate.

"The Call of the North," in which Mr. Edeson begins his season at the Hudson Theater, is George Broadhurst's dramatization of Stewart White's novel, "Conjuror's House." It is said that Mr. Broadhurst has used some of the original story and much of his own material.

William Vaughn Moody's new play has been submitted for production to Henry Miller, who produced the same author's "Great Divide."

The new piece is entitled "The Jugernaut." Of its theme there is no more news than there is of a meeting of directors of Standard Oil.

William Faversham, in his new play, "The World and His Wife," will offer a character interpretation wholly different from any role he has tried. His play is Charles Frederick Nieldinger's version of Jose Echegaray's very humorous dramatic tale "El Gran Galateo." There have been several ambitious attempts to dramatize this classic of the Spanish Shakespeare.

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Theater of Varieties in London marked a real triumph for American vaudeville. Yet such is nevertheless the fact, for the most successful of London vaudeville houses is based on American lines and runs with American ideas. Under the management of Alfred Butt, it has served up to a waiting English public the class of entertainment with which the best American vaudeville houses in the larger American cities have been identified, adapted, of course, to English needs and tastes. No one will deny the ability of Mr. Butt, but the fact remains that his inspiration is to be found on your side of the water.

The Palace has declared a dividend of 20 per cent, but that fact is not as remarkable as the circumstance that the annual report shows a weekly profit of almost \$5,000. It means that almost every seat in the big theater, which has a seating capacity of almost 1,200, has been occupied at least once in the past six months. For the past six months, of course, its big business can be traced to the presence in the bill of Maude Adams, the American dancer, but the policy of the house has always been to present a strong bill regardless of cost, and such American performers as Marie Dressler, R. G. Knudsen and Anna Held have alternated with English and French favorites like Albert Chevalier, Gus Elen, Lottie Collins, Yvette Guilbert, Arthur Roberts, Ada Reeve and Ruth Vincent.

During the coming engagement of Martin Harvey at the Adelphi, there

Hazing of Cadets; Old Ways and New.

Reform Crusade Ended Brutality But Left the Idea.

UNTIL Col. Hugh L. Scott, superintendent of the United States Military academy, expelled eight cadets for hazing, it had been generally believed that the childish, and sometimes brutal, customs of the olden days were abolished 10 years ago. That is not altogether true. Hazing was almost, if not quite, annihilated by Brig.-Gen. Albert L. Mills, who was head of the academy from 1898 to 1906. It has had a new growth since the appearance of Col. Scott, who is now determined to uproot by harsh measures what milder treatment has failed to obliterate.

The term of Gen. Mills was the nearest approach to a real lapse of hazing in the academy's history. Legends of West Point tell of its flourishing in various forms, through nearly a century. Certain it is that few efforts to stop it have been made in the memory of the army officers now living. It had become so firmly established before Mills' day, in fact, that a large majority of the graduates of the academy, who are now in the army, had stopped. To Mills activity against the practice is traceable a part of his unpopularity among his fellow officers, although the rapid promotion accorded to him by President Roosevelt was naturally responsible for most of the jealousy aroused toward him.

When Scott assumed office he found the hazing spirit dormant, but not dead. The writer heard army officers, at that time, gravely express their satisfaction that the custom of "teaching places their manners" might be revived. It was prophesied that Scott would not pursue the Mills crusade. Of this feeling the civilian public knew nothing. It had been indignant over the disclosure of the hazing history, and pleased at the news of prompt action by Mills; thereafter occasional newspaper articles had described the gradual decline of the abuses, and by 1906 it was generally outside of army circles thought hazing was a memory.

UNWORTHY TRADITIONS.

In the corps of cadets, all the while, lurked the traditions of their predecessors. Though not allowed to please themselves after the barbarous methods of bygone days, they were kept posted as to what they were missing, and even in the years when Mills had his firmest grip there was never a time when the prevailing sentiment of the academy was not pervaded with contempt for the plebe, as the student of the first year is called. In a thousand petty ways, not officially classed as hazing, he was made to feel his inferiority, and it required unflinching discipline to prevent actual recurrence of physical insults.

The substitutes for hazing in this intemperate, perhaps, as unpleasant to the plebes as the recent exercises of counting red ants and wearing them in one's hair. An officer who served his four years at West Point under Mills this officer, by the way, is in the minority that cordially agrees with the former superintendent's policies, thus denouncing the other day what took the place of hazing in the period of its abolition.

"In my plebe year, though no set fights or any of the previously accepted means of suppression were possible, we were put through hard paces under the guise of cadet discipline. Every regulation was brought into play as an aid to the upper classman's tyranny. If they told us to 'brace,' for instance, they did so until we were almost fainting with fatigue, but they made us 'brace' to the limit, whereas they themselves 'slouched' to their hearts' content. 'Bracing' must explain, meaning throwing your shoulders back and holding your arms rigid. 'Slouching' is the extreme reverse.

"If we refused to 'brace' to a point of tears, an every order, additional punishment was provided. The word was passed that a certain plebe was refractory. After that every cadet officer made life as hard as possible for him. He was reported for every slight infraction of rules for the same thing that would not be noticed in an upper classman. As every such report meant more or less demerit, he was constantly in the line of demerits, which meant walking miles on a narrow path in recreation hours. Enough demerits meant suspension or expulsion. There have been many cases driven from the academy, I assure you, by this apparently lawful system of persecution."

PLEBES UNPROTECTED.

"What happened to the plebe who

being no parts in his opening plays for Miss N. de Silva, his talented and dainty wife, she will be seen, during the second week, in a one-act play, "The House of Piers," which is from the joint pen of Kate Jordan and Julie Opp, the latter of whom is, of course, the wife of William Faversham. The English-born but American-bred actor and his wife, with their two children, are living the country life far from the theater and the Rialto in an obscure corner of Surrey, where Miss Opp put the finishing touches to her dramatic effort.

Maude Adams is staying quietly with friends in Berkshire. The American actress is very anxious to remain unobserved, as her health is not of the best, and there is no doubt that she would be lionized were her presence generally known. The holiday season has brought an exchange of "Peter Pan's" between England and the United States, for Pauline Chase, who is identified with the Barrie character ever here, is spending a few weeks on your side of the water. I have often wondered what Miss Chase's thoughts must be in her native country, for she left it an obscure chorus girl with only a brief spell of notoriety as a "Paloma girl" in "The Liberty Bells" to look back upon and she has worked her way over here into a position of a darling of the gods, the delites including J. M. Barrie, whose especial protegee she is, and Charles Frohman, who appears to have no end of confidence in her ability—or her drawing powers—what is it?

CURTIS BROWN.

to be combated by strenuous measures. He said:

"Hazing seems to be a general passion in all humans, and that animals, too, are not immune from it. I have seen it in the cavalry horses. If a new horse comes into the enclosure, the old horses bite and kick him, just to let him know they are more important members of the community. I remember seeing an old horse, tugging at his long halter, give a kick to each passing member of a new installment of animals as they entered the enclosure. He was obviously scenting their newness after off."

"The cadets used to do some pretty tough hazing. To stop it, we had to begin with extreme measures. Exhorting every effort to detect the guilty, we gave them quick and stern punishment. Undoubtedly a sentiment against the old practice has been established. But, as I have said, you can't eliminate the hazing idea from the youthful mind. The second classman or third classman may consider himself more learned and may not doubt he is) than the plebe, but we've gotten rid of the brutality, and the hazing through immemorially practiced in the academy."

The retiring superintendent, naturally, was over-confident. He didn't know about all the small vindictivenesses outside the realm of brutality and beyond the pale of regulations, that had been in progress even under his hard grip, and it has taken several years since his going for the academy authorities to realize that the hazing spirit was being nursed along covertly all the while.

Yet the condition of the plebe of reform days, when the hazing seems to be a really backward trend, was serene compared to that of former times. Once, many years ago, an unpopular plebe's ears were cut. Tradition through immemorially passed to what extent he was injured, but he left the academy. Such affairs as this, of course, were not repeated; yet there have been several instances of the victim having to cut short his cadet career because of physical harm traceable to hazing.

"Giving the silence" was a common punishment until the reform superintendent stopped it. A plebe who himself disliked was thus boycotted in the mess hall. Nobody spoke to him, month after month. If he was phlegmatic enough to stand the treatment, he sometimes lived down his unpopularity, but more often, with the aid of discrimination against him in the matter of demerits, he was forced out of the academy.

Athletic exercises, continued until the performer was utterly exhausted, were inflicted. A group of upper classmen would enter a plebe's room, take their seats around the wall, and bid him to "brace." I asked a question. Should he forget to begin with an answer or would administer a rebuke such as "Continue yourself to conversation with your shoulder." Another opportunity for verbal insults was offered each afternoon when the plebe was required to take a bath. Approaching the plebe's officer, he had to say: "If you please, sir, I am going to take a bath." Having done this when he turned away, he was required to salute and deliver himself thus: "I wish to report my departure most respectfully."

"There were innumerable such unofficial rules for the plebe in the days of 'no hazing.' There was, of course, corporal punishment. A new man, passing an old one on the parade ground or anywhere else out of earshot of an officer, was plagued with such questions as 'How many days will it be before you are allowed to go home?' If the answer, exact to the day, was not given instantly, there was a scornful reprimand and an order to 'brace.'

"Even in the days when the dances for the cadets—'hops,' they are called at West Point. Though theoretically these entertainments were for all the corps, no plebe dared enter the ballroom. He learned to know that as he was introduced to any of the girls. If he took a young woman of his own acquaintance, the politeness of the upper classman rose to the occasion, and the girl was not permitted to know that it was the end of her plebe year. If the answer, exact to the day, was not given instantly, there was a scornful reprimand and an order to 'brace.'

"When I first entered the academy, it was understood that no plebe might sit on the iron benches outside the summer camp. In this respect his lot was bettered under Gen. Mills, and the permission to sit there with his friends was one of the relaxations he got under the reform superintendent's reforms. The upper classman could not help themselves in a matter of that sort, where disobedience would have been necessarily in the open.

"As soon as the first year at West Point came to an end, the commandment, the upper classmen made a habit of ostentatiously shaking hands with the plebes, recognizing them as human beings. Then the plebes became the tormentors of the next class. It must be said that a great majority of the oppressed did not object to their bondage, but looked forward to the day when they could lord it over somebody else. As the Mills period advanced, however, the proportion of those who frowned upon hazing increased, and by the time he left the academy a real feeling against it was developed, at least among a considerable minority. While not one cadet would have expressed objections ten years before, it was easy at that time to find men who were glad the old custom was disappearing."

"But hazing in the strictest sense of the word was never entirely abolished," continued the officer, "though it seemed in a fair way to disappear. To kill it, you see, is going to take many years. That is shown by the fact that it could survive those eight years of Mills and his continuous opposition."

That the difficulty of the task was appreciated by Mills was shown in a statement he made just before leaving the academy. Even then he was not sure all the evil had been uprooted, and was still looking upon it as a force

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to be combated by strenuous measures. He said:

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