



Maude Adams and the Plays before the Public Eye

called them theaters. He organized the business into trusts, syndicates and combinations. He sought to undermine his competitors and crush the weaklings. With immense capital at his command he set out to corner the market. For a time he seemed to succeed. Actors and public alike were at his mercy, and he gave them only what he pleased. Gradually he grew avaricious. He cheapened his material and sent out his press agents to proclaim virtues it did not possess. The drama as a "business" still grew and prospered.

Then the deluge! The end of last season found the public patience exhausted. Similar "business" methods practiced in Wall street and elsewhere had trimmed fat purses and sent abroad an impulse of economy. Without warning, playgoers rebelled against the trash that had come to be known as drama, and the exhibitions of egotism that had been dignified by the name of acting.

The situation could not be mended on short notice. Plans already made had to be carried out. Then came the Iroquois theater fire, with its awful casualties, to add timidity to the almost universal diffidence of playgoers.

The result is that the dramatic season of 1903-4 has been the most disastrous to the theatrical profession and the most disappointing to the lovers of dramatic art that has been encountered in more than a decade.

Edith Wynne Matthison.

By an English critic, who takes the drama most seriously, Edith Wynne Matthison is held to be the finest Shakespearean actress on the boards. Yet her popular reputation in her native land is not as great as it is in America. She made her first appearance six years ago when she was a little more than 20, in the chorus of a comic opera at the Savoy in London. She comes of an old theatrical family, known on both sides of the Atlantic, but it was not intended that she should go on the stage.

Miss Matthison did not remain in comic opera, for it was not long after her first appearance that she became associated with Mr. Greet, appearing in his pastoral performances of Shakespeare and in the old English comedies. Her Viola gives but small indication of her power, for temperamentally, she is a tragic actress and she is successful in comedy only because of her finished art. In her Viola there is a lack of contrast of spontaneity, of genuine gaiety, one realizes that she is acting. In the emotional scenes she is superb, although there is too little opportunity for her to use her glorious voice. She made a venture in a new play that was highly successful, scoring a great hit as Princess Angela in "The Royal Family," a part associated with Annie Russell in this country. Her greatest success has been as Everyman, in the old morality play of that name, first in London and afterward in this country.—Everybody's Magazine.

Player and Critic.

In calling the critics to account for their harsh judgment on "Camille," Mr. Henry Miller admits that their unfavorable verdict has touched his pocket more than his self-esteem, and he counts it a serious offense that they have had no word of praise for the expense he incurred in producing the play. This point of view of the critic's functions seems to imply that to his other duties he should add those of a theatrical advance agent. In forming his judgment he is to be looked to to balance the quality of the acting against the expense of production, cost of new properties and novelty of stage "business," and act as a benevolent intermediary in doing what he can to assure a favorable hearing by the public. It is highly original view.

The main trouble with Mr. Miller's venture appears to have been that it was very nature made it an extra-hazardous dramatic risk. A new Camille must necessarily undergo as rigorous an ordeal as a new Hamlet. What a Bernhard has done following the traditions of the Paris stage and an international theater-going public approved can be offered with the radical changes Miss Anglin gave the role only with grave danger of failure. Her lady-like and abnormally healthy drawing-room Marguerite fell short of realizing the conventional Dumas heroine of the stage world whose accomplishments did not include ability to write more than her own name. The burlesque treatment of the play complained of seems, indeed, to have been more on the player's side than the critics.—New York World.

Telepathic Effect.

Mr. Tree, the English actor, says that once when he was acting Hamlet he found himself during the scene on the ramparts where he awaits the approach of the ghost, gasping for breath and drenched with perspiration. "What a cool I am!" he said at which the crowd back to the audience, my face is hidden, the scene is in darkness. Why should I waste so much mental force? Why not stand at rest, with detached mind, awaiting my cue with a cool smile?" But a trial to this end convinced him of its folly. He had difficulty to get back into the character of Hamlet, and moreover he discovered that the scene did not grip the audience with the same intensity. "Here," says a critic, "does the actor preach the gospel of psychical science. What was the effect of this terror on the ramparts but a telepathic effect from the stage to the audience? It was, in other words, a brain-wave from the actor to the men and women filling the silent house." A second story supports the same mystical thesis. When Mr. Tree was playing Marc Antony he was so lost in the part that his grief for the murdered Caesar affected the actors gathered round the tier and from them flowed into the house. But toward the end of the piece, at a time when he was worn out, he checked his fervor and spoke with quieter pulse and with intense self-consciousness. "What was the result," he exclaimed. "The crowd on the stage was unmoved also. I could feel the loss of sympathy between my fellow actors, my audience and myself."

A Human Hamlet.

Mr. Forbes Robertson's Hamlet is a beautiful performance in which all the traditions are swept aside. There is a modernity about it, or rather it is neither old nor new, but intensely human.

and therefore it belongs to all ages. Mr. Robertson makes Hamlet a man and not the personification of an abstract ideal, and his struggle for happiness in the face of a terrible tragedy. He is a youthful Hamlet, with the light and shade of youth, so young that it is difficult to believe that Mr. Robertson is 29. Plainly his madness is feigned, and the English player's conception is so admirably portrayed that it carries conviction with it. He is good to look upon, with his thin, intellectual face, his scholarly beard, and his wondrous grace. His arms are as eloquent as those of Bernhardt. He reads brilliantly, illuminatingly, although to those who remember Booth, the Robertsonian soliloquy seems lacking in repose. Yet it is consistent. On the other hand, I can remember no one who has ever read the speech to the players so finely.—Everybody's Magazine.

PLAYERS AND PLAYGOERS.

"The cake-walk is fading away," says the London Era. "but another dangerous epidemic is threatened to London by Philip Yorke, who has introduced at the Tivoli the new craze that has ousted the cakewalk in Paris, namely, the dance of the wild 'Kickapoo.' The action and music of this new dance are so infectious that it will not be surprising if the more staid inhabitants of this great metropolis follow the example of the residents of the gay city, where Paris society has become quite an adept in the 'Kickapoo' already. The 'dance,' if it may be so called, is not without a reminiscence of the more ancient 'Hoop' dance. It begins, however, with a vigorous gliding motion, in which one foot is kept continually waving in the air then the action is quickened, and the movement ends with a curious step that society will become quite eager to learn."

Lewis Morrison, husband of Florence Roberts, has booked passage for Europe and expects to stay abroad for a whole year.

William Gillette has announced his intention of appearing in "Hamlet" next season, and although his managers are inclined to have him appear in a new "thriller," he persists in his determination and is studying the part of the melancholy Dane.

Sarah Bernhardt possesses wit as well as common sense. A well-known French palmist was considering going to England to practice her art, and was in doubt as to whether she would be as successful on the other side of the channel as she had been at home. Among other people, she consulted Mme. Bernhardt on the subject. "Would I succeed if I went to London?" the palmist asked. "You had better look at your hand and find out," was the reply.

The American tour of Mme. Rejane will begin under the management of Liebler & Co. in the Lyric Theater, New York, next November. The French actress will appear in "La Montansier," which she and Coquelin recently produced in Paris.

JAPAN'S FAT AND LEAN.

Methods Adopted to Throw Off or to Gain Flesh.

Should the lean American want to become fat, as the lean Japanese does, he is likely to find it difficult in such a city as New York. One of the chief features of the Japanese method of putting on flesh is to sleep outdoors with as little clothing as possible. The advocates of this doctrine believe that the less covering the body has the more it will seek to protect itself by the growth of fat.

In Japan there is a saying that any fat man can become lean, and any lean man fat, if he really wants such a change of figure.

Besides sleeping as lightly garmented as possible, the Japanese searcher for flesh sleeps a great deal. Ten, twelve and even fourteen hours are none too much for him. In his waking hours he is to be kept amused. Anxieties and thoughts of a serious nature are to be banished by the lively use of repartee and banter. For example, when he sits down to breakfast, he should never take up the morning paper to digest along with his meal. Instead, his wife should relate the latest joke she has heard, and keep him laughing as long as possible. If he is to buy some yards of this or that fabric, she should explain how she has been able to run the house under her allowance.

When the lean explorer for fatness takes exercise, he should practice a discreet moderation. He should not exert himself too strenuously. Should he go walking, he should not run across streets and down stairs as some men do. If the crossing is too congested, he should bid his time and try a more unruffled fording place.

When the fat man wants to become lean according to Japanese principles, he should not entirely reverse the plan of getting fat. He should not wear as much as possible on top of his blankets. Even in rigorous weather, he should try to get up at six or seven o'clock, and thought it might suit the faith of a Christian Scientist to do so. Cold is believed to quicken the circulation, and thus carry off the waste more readily. But the fat man should sleep as little as possible. If he can cut his hours of sleep from ten to six or even five, he should make such a curtailment. When he exercises he should exert all the vigor he possesses. Should his wife desire to help him shrink, she should visit him with bills, or announce occasionally that she expects a visit from her mother. The fat man should not eat. The stomach should be kept at work also, but with a slowly diminishing amount of food each day. City foods should be abandoned by the fat man wanting to shrink, just as they should be eaten in abundance by the man who wants more avoidpops. It follows, therefore, that according to these methods, either in Japan or America, the lean man trying to get fat has a decided advantage over his fat rival who wants to get lean. If the methods they adopt prove successful, the lean man has certainly the easiest victory. He has been taking life calmly, enjoying his bed and board, and laughing at the jokes of his friends. The fat man, on the contrary, has been toiling away as he never toiled before, has fretted over new anxieties, has been routed out of bed when his slumber was deep and most blissful, and has hurried along the street as if running to a fire, when his destination might have been the tax office.

On the other hand, if such methods fail, the fat man has had all his hurry and worry and loss of sleep for nothing, while the lean man has been living in peace and comfort.—New York Tribune.

Successor to Volapuk. There is no denying the fact that esperanto is growing, and growing rapidly. A year or two ago there were probably not half a dozen persons in England who knew a word of the new language, but now the number of those who can speak and write esperanto is estimated at 5000. On the continent it grows even more rapidly and it is evident that it will at least outlast Volapuk or any other of the so-called international languages. At a recent meeting of the National India association, Sir George E. Wood, the chairman, held up esperanto as a new variety of terror, and prophesied that if it became popular it would mean that all the modern languages would speedily become as dead as Latin. Sir George did not conceal his dread that this might happen, and his speech will greatly encourage the Esperantists. Nobody was ever afraid of Volapuk, but esperanto is certainly a very great improvement on that ridiculous invention, and if it does come into anything like general use as an aid to commerce, Sir George's gloomy prediction may be realized at no distant day.—London Letter.

Salt Lake Theatre.....

GEO. D. PYPER, Manager.

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And Wednesday,
No Matinee.

MAY 23, 24 AND 25

CHARLES FROHMAN Presents

Maude Adams

As Lady Babbie in J. M. Barrie's Comedy.

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Seat Sale Next Wednesday.



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Always aching—hard to find relief—sometimes sharp, shooting pains, other times dull, steady ache—makes you weary and worn out. Little rest day or night. Kidneys cause it all. Kidneys keep the back bad when they get out of order. Backache is first symptom of kidney ills. Relieve the kidneys when they call for help or dangerous Dropsy, Diabetes, Rheumatism, Urinary disorders, Bright's disease come quickly, and then it's a struggle between disease and cure. Take Doan's Kidney Pills before it is too late.

Salt Lake City Proof

J. P. Ketchum, fireman on the R. G. & R., residence 372 1/2 So. Main St., says: "Starting with a tired out feeling just across the loins, the symptoms gradually developed until it became a regular thing to have backache. The constant shaking, jolting and jarring of the train aggravated the complaint, and with the passing of time it grew worse and I was compelled to look for something to bring relief. An advertisement about Doan's Kidney Pills attracted my attention just then and I went to the F. J. Hill Drug Co.'s store for a box. The treatment gradually lessened the aching until it disappeared. Should it return I honestly think I know now what will stop it. This should be of considerable value to those who suffer in Salt Lake City from backache."

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Monday morning we shall show the largest, most varied and thoroughly worthy lot of negligees, house gowns and kimonos it has ever been our good fortune to buy. There are more than 100 models of both foreign and domestic kinds, typifying the newest and most approved ideas of fashion makers. In fact, it would seem that every possible artistic arrangement of shimmering silks, laces, chiffons and other dainty fabrics has been employed in their making. Never before at one time were so many of these pretty "home wear" garments, so dear to every woman's heart, gathered together in our store.

Besides the beauty of the garments there is the beauty of the small price at which we shall sell them. Not a single one is marked two-thirds its worth and many little over half. They vary from about \$4.50 to \$50.00 each.

Nothing should keep you from Walker's Store on Monday—there is too much of interest and profit to miss. See windows, entire front annex, where some of them are on display.

Walker Brothers Dry Goods Co.

ATTRACTION THIS WEEK.

Salt Lake Theater—Press club players in "Hamlet," Monday and Tuesday nights.

SALT LAKE'S own actress, Maude Adams, comes next to the Salt Lake Theater. With the playing of her engagement and that of Southern the season will close. But with these two engagements it will close brilliantly. Miss Adams will appear on May 23, 24 and 25, in "The Little Minister," the play in which she made her first appearance as a star, and in which she won her greatest success. It was hoped that her latest play, "The Pretty Sister of Jose," would also be presented, but on this tour only the old favorite is being given. The reputation she made in "The Little Minister" has rarely been equaled on the stage. And it has been revived because it was thought the people of this section, not having seen her since she became a star, would prefer to see her in her most famous character. For two seasons "The Little Minister" ran in New York, but it is four years since Miss Adams last appeared in it, before this season.

The Elleford company having taken advantage of a clause in its contract to shorten its engagement, the Grand Theater will be dark until June. While the Elleford business was excellent, as a rule, it was not as good as had been hoped, and consequently the manager decided not to remain the full time originally named.

Early in June will come the closing engagement at the Grand Theater of a brilliant one, that of Mrs. Leale Carter. For years Mrs. Carter knew not what fame was, and many said she would not meet the god Success. Two persons accepted no discouragement—Mrs. Carter and David Belasco. Now she is one of the most successful women on the stage.

On Decoration day the Salt Palace theater will be opened by the Anthon-Wilson-Clarke company of vaudeville artists with "Ask the Furniture Man," to be followed by a bright comedy sketch, "What Happened to Brown." The engagement of the company is for four weeks. Miss Ella Wilson, the leading lady, was for two seasons with "Shenandoah," in which she made a hit. Miss Wilson, when in Paris, secured a remarkably beautiful Worth gown, which is greatly admired. It is called the "Gown of Gold." Thomas H. Clarke, the leading man, is an actor of considerable merit, while Robert Anthon, the comedian, is said to be excellent in his line.

Messrs. Wilson and Butcher, the managers of the Salt Palace theater, have booked for appearance during the season several first-class vaudeville acts, and it is promised that they will produce nothing but good, clean comedy, that will make this popular resort more in favor than ever.

After playing a successful season of thirty weeks at Boise, the Misses Edith and Ruby Lindsay recently returned to their home in this city. Soon after their arrival Ruby was offered an engagement at Walla Walla, Wash., and she left on Thursday for that city. Edith will remain here for a while, but will return to Boise later on, to again appear at Riverside park, where she was a great favorite last summer.

SEASON IN NEW YORK WAS ONE OF FAILURES

The time approaches when the theatrical world may write in one glad sigh of relief. The end of the playing season is near, says Louis V. de Poe in the New York World.

As to the season there is room for scarcely more than a single comment. The rocky road to dramatic Dublin is strewn with disappointments and disasters. The year has proved that there are other things than war in Gen. Sherman's famous category.

At present all but a half dozen of New York's thirty producing theaters are open. Three or four revivals and the usual crop of benefit performances are still to come.

But in a fortnight the runs of most of the current plays will end except at the few scattered theaters which are harboring summer shows.

Then hot for the roof gardens, variettes, crowded elevators and pink drinks! The glad, perspiring nights among the chimney pots are almost due.

Up to the early weeks of the now closing season your almost-tour theatrical manager was born optimistic. Experience in the past had led him to believe that the big, good-natured, pleasure-loving public had a liberal purse and tastes that were easy to please.

For a time the sun of prosperity shone brightly and he made hay industriously. He forgot that the drama exists because its roots are firmly planted in the rich soil of pure art. He thought he saw in it a saleable commercial commodity to be manufactured by contract and peddled by the yard or in job lots. He employed an army of hired hands, armed them with pens, scissors, paste pots and paint brushes and set them at work.

He built gorgeous new stores and