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SCENE FROM "AS THE SUN WENT DOWN" AT THE OGDEN THEATER TOMORROW NIGHT. POPULAR PRICES. SEAT SALE NOW ON.

"AS THE SUN WENT DOWN" WILL APPEAR

What will truly mark one of the climaxes of interest in the local dramatic season will be the announcement of the appearance of Arthur C. Alston's powerful play, "As the Sun Went Down," by George D. Baker, which will be presented at the Ogden theater. This is really an event which the theatergoers will appreciate, as they are familiar with the reputation of both the attraction and Manager Alston, who has never given us anything but the best in the market.

Although this is the first tour of the play, its reputation has preceded it and it bids fair to eclipse the enormous business and the success attained by his latest attraction, "At the Old Cross Roads."

Mr. Alston has been wonderfully careful with the selection of his company and has headed the same with Estha Williams, who is well known here. Prominent in her support will be such well known people as Edwin Walter, W. A. Whitecar, Arthur W. Bentley, George A. Cleveland, Arthur E. Chatterton, Victory Bateman, William D. Taylor, Flora Byam, Margaret Millar and several others of equal note.

A special baggage car is required for the transportation of the company's scenery and properties. Out of town patrons are requested to make their reservations by phone or letter as quickly as possible, as the indications are that there will be a very large advance sale as soon as the seats are put on sale.



THE FAMOUS DUTCH KIDDIES IN THE WILDFIRE MUSICAL COMEDY, "THE RED MILL" AT THE OGDEN THEATER NEXT SATURDAY MATINEE AND NIGHT.

Ida Fuller Tells of Serpentine Dance

Ida Fuller, who comes to the Orpheum today, tells in an interesting way of how she came to develop the original serpentine dance and bring it to its present perfection in her offering "La Sorciere." She says:

"In 1892 I improved upon the serpentine costume which was originally an umbrella-shaped dress reaching only from the waist. I made a costume with much greater fullness, extending from the neck to the floor. This I found impossible to manipulate gracefully with the hands, and I then conceived the idea of fastening wands 24 inches in length in each side of the costume. Holding these wands in my hands I found I could produce movements much larger and more varied in effect. This method was very soon adopted by all serpentine dancers and remains in use to the present day.

"In 1895, not satisfied with the effect of what I considered a small costume, I made one twelve feet in length wands five feet long with which I was able to produce astonishing movements, and by raising my wands high above my head and whirling around very fast, the costume took the shape of a huge lily. I then named this the "Lily Dance."

"In the same year while rehearsing in Paris, I brought to the theater several pieces of silk material to try under the electric lights, and quite accidentally discovered that an orange tissue waved in a very strong white

light, produced the effect of fire. I made a costume of this material and originated a dance which I christened the "Fire Dance."

"Sometime later, while dancing on a stage in open air, millions of electric light insects were attracted to me by the lights which gave the effect of fire flying from my costume. I then conceived the idea of releasing quantities of orange-colored confetti in a current of air produced by a blower placed beneath the stage and I had a very realistic spark effect. The following year I visited Columbia university of New York City, and asked the professor to show me two chemicals which when placed near each other produced the effect of smoke. These I had confined in bottles and with a small bellows, air was conveyed from one chemical to the other, producing a fine smoke effect, very harmless and which I have used up to the present time in my fire dance.

"Not satisfied with the effect of simply a burning costume, I wished to find a way of producing a fire effect which could be used for spectacular purposes, where a fire scene was required, and not until 1900 did I succeed in perfecting this idea. It was very simple and consisted of streamers of the same orange silk used in my fire costume, which I attached to a wire screen. They were carried up and kept in motion and illuminated by electric lights. I secured patents

for this fire effect in America, Germany, England, and my first royalty received for this invention was paid me by Sir Henry Irving, who used the fire effect in the production of Dante. Then my troubles to protect my patent began. In 1903, I brought suit for infringement against the proprietors of the Academy of Music in New York City, where a fire scene was introduced in the play "Ninety and Nine." A temporary injunction was granted, and the suit was carried on for more than four years, when it was decided in my favor and I was awarded substantial damages.

"In the meantime, infringers were keeping me busy in Germany, and I won five suits for infringement in that country. The last one was against no less a personage than the emperor of Germany. His majesty owns the Royal Opera house of Berlin and while I was dancing in that theater with the Monte Carlo Opera company, the stage manager studied the effect and when I went away he produced it in several theatres. I started proceedings against the German emperor, won my suit and eventually succeeded in selling them the right to produce my fire effect in all the Royal Opera houses of Germany.

"The use of the blowers underneath the stage, used in my fire dance gave me the idea of dancing with a veil of 30 feet square, which, when put in motion by the air current, and illuminated with colored lights, produced a very beautiful cloud-like effect. This I named my "Veil Dance" and later, with the aid of stereopticons, I projected clouds, rain, etc., upon the veil, which suggested "The Spirit of the Storm," my favorite dance."

The dressy colored blouse is enjoying a revival this season.

What Is a Good Match?

By BEATRICE FAIRFAX

When a girl marries a man with money, every one says, "What a good match she is making!" They are thinking solely of his money, not of his character.

In reality, when a girl marries a man who possesses the sterling qualities of honesty, common sense and kindness, she is making the best kind of a match—provided, of course, that she loves him.

It is never a good match unless there is love on both sides. It is much more interesting to marry a man who is traveling toward success than one who has already arrived.

The one who is achieving his aim is more vitally alive than the one who has won it. To marry a man, and to help him win success is the greatest work a woman can do.

You may be poor at the outset, but you will have the greatest interest and excitement of seeing success come your way. Your husband will be a live man, who is making something of his life.

You must have more than money if you want to live happily. You must love your husband and you must respect him. You must be interested in him.

He is interesting when he courted you; he should be ten times more so after you have married him. If you do not feel a thrill of excitement at the sound of his foot at the door and the touch of his hand, you have not made a good match. You have simply married, and you are living along in a dull, humdrum

existence. It is love and interest that makes a good match.

Sometimes a princess makes a good match; sometimes a peasant—much more often the latter, for peasants marry for love, not for money.

A man who brings interest into a woman's life, and who treats her well, is a good match.

When you fall in love you must ask yourself: "Is this mere physical attraction, or is it real interest?" Mere attraction wears out, but interest lasts, there can be no real love without it.

When Love Dies Out.

Love should be much greater after marriage than before. How many married people you see who are merely jogging along in the most commonplace way.

They would miss each other, if anything happened, but from habit more than because their love is great. They have allowed their love to grow commonplace or else they never really loved. Material interests keep them together; that is all.

In perfect love there is companionship and congeniality. I have seen a wife of twenty years' standing, blush as prettily as a girl at her husband's compliments.

Money is important, for it brings many good things in its train.

But it is not the thing to think about when you are marrying. The first thing to think about is the man's goodness.

Of course, every man puts his best foot forward when he is courting a girl, and he is kind and kind to her. But notice if he is kind to others. Does he speak respectfully to older people? Is he kind to little children? Is he sober and industrious? Do other men like him?

Fight shy of the man whom other men don't like; there's something wrong about him.

If you love, honor and respect a man and he can support you comfortably, you are making a good match.

The Real Love Match.

If he has the wealth of Croesus, and you do not love him, you are not making as good a match as the girl who marries a man earning \$15 a week and who loves him.

Marry a man you love, and who loves you—a man who will take care of you and treat you as a wife should be treated, and you will be making a good match in the highest sense of the word.

THE WATCH TOWERS OF THE DRUCKAJI.

After leaving Somo (Thibet) we traveled in a northwesterly direction through interesting country till we reached the headquarters of the Druckaji tribe. The house of the chief was guarded by watch towers characteristic of this region. These towers are works of art from the builders' point of view. Built ages ago (none of the present inhabitants, in fact, know their history) of loose stones, without any kind of mortar, they still stand firm and strong as when they were first erected. The ground plans of these towers vary considerably, many being hexagonal, with concave sides. In some of the villages have seen twenty or more of these towers clustered close together and giving the place the appearance of a busy manufacturing town were it not for the lack of smoke. It is rather difficult to discover the real value of these towers, but they were doubtless used formerly as look-outs and places of refuge. They are entered by a door some distance from the ground, and the different floors are connected by wooden ladders which can be drawn up behind the defenders.

In some of them old suits of armor are still to be seen, made of lacquered leather cut in scales and fastened together with thin strips of hide. A curious frame of poles is erected on the tops of these towers on which heads of maize are dried. In the autumn it is a beautiful sight to see them covered with the yellow and red cobs drying in the sun, and transforming the frame into a huge golden scene. From "Among the Unknown Tribes" in the May Wide World Magazine.

"THE RED MILL" TO BE SEEN IN OGDEN AT DOUBLE PERFORMANCE

Victor Herbert's latest composition is "The Red Mill," which will be heard at the Ogden theater for two performances on Saturday, May 7. Mr. Herbert was born in Dublin, Ireland, February 1, 1859, and, as the grandson of the distinguished poet, painter, dramatist, musician and novelist, Samuel Lover, he comes by his musical and artistic talents naturally. When a child he was taken to Germany and became student of music. His first prominent position was as first cellist of the court orchestra, Stuttgart, at the age of 27. His exceptional ability was not long pent in the provincial German capital, however, and he was soon winning laurels in this country. After a number of years devoted to composition, during which he established his reputation as the foremost light opera composer in America, he was engaged to conduct the Pittsburgh orchestra. Later his selection to conduct two sets of philharmonic concerts in New York during the past two seasons was an eloquent tribute to the wealth of his reading.

Mr. Herbert's comic opera compositions comprise an extensive list of popular successes, among them "The Prima Donna," in which Fritz Scheff has starred for two seasons; "The Tattooed Man," Frank Daniels's offering; "The Singing Girl," "The Fortune Teller," "The Idol's Eye," "The Wizard of Oz," "The Nile," "Cyrano de Bergerac," "The Serenade,"

"Babes in Toyland," "Little Nemo," and "It Happened in Nordland." Mr. Herbert is the chief actuator for a new copyright law for the protection of composers against the phonograph and talking machine companies which appropriate music without paying for it. It was he who first called phonograph records "canned music."

Virginia Forbes, one of the show girls in "The Red Mill," advises all women who wish to be graceful to take lessons in fancy or close dancing. Miss Forbes points out that it is dancing, practiced by women in musical shows, that makes them so graceful when not on the stage.

"All women would benefit more by indulging in some lofty kicking and fancy stepping than in playing bridge whilst all afternoon," said Miss Forbes. "Systematic dancing in moderation is one of the best of exercises. Indeed, some physicians declare that next to horseback riding it is the most beneficial of all. As soon as the women of the present day, who now devote so much of their time to whist, or to reading trashy fiction, learn the value of dancing, I believe dancing clubs will be established to take the place of euchre parties."

Miss Forbes is one of the prettiest girls in the big beauty chorus which will be brought to this city when the musical comedy is seen here on Saturday, May 7, matinee and night, at the Ogden theater.

JAPANESE MARRIAGE BROKERS.

Match-Making a la Japonaise.

Mr. Orio Tamura, as we will call our young gentleman, is about 20 years old. He is an up-to-date Japanese, and has cut off all thoughts of matrimony until this comparatively late date—for Japan—in order to finish his university studies. Now, however, he has finished his training, and has intimated to his father, a dutiful son should, that he would like to marry. That is all he is required to do, at present; it is the business of his parents to take the next steps.

Orio's father, presumably, has some quiet talks with his wife on the subject, and then betakes himself to a professional match-maker, or go-between. These marriage brokers are a class apart—discreet men of the world, with a good deal of insight into human nature. For the sake of his own reputation and future the go-between usually does his best to please all parties.

Sometimes, in the East as in the West, love laughs at restraints, and somebody or other conveys a hint to the marriage broker that a meeting between Mr. A—and Miss Z—might not be unacceptable to both, in which case his task is easy. Usually, however, he takes time to look around him, and he in turn—how indispensable the ladies are in these matters—consults his wife. At last, after carefully considering the official and social position of the persons and families interested, he suggests that a certain Miss Chrysanthemum would make a most desirable bride for the learned son of the honorable house of Tamura.

Once more Orio's father consults his wife and sundry other relations, and, having no fault to find with the go-between's suggestion, instructs the latter to proceed. The marriage broker's next step is to approach the parents of the young lady he has in view and arrange a normal appointment for mutual inspection—it is known as the "look-at-each-other meeting"—between the prospective bride and bridegroom at the house of the bride's father, and in the presence of that gentleman and the go-between himself. The meeting usually takes the form

of a conventional tea-party, at which the prospective bride does the honors. It is perhaps unnecessary to add that she does not wear her oldest clothes on this occasion. Here, for the first time in their lives, the young lady and Orio set eyes on one another. Etiquette forbids them to speak to each other, but nevertheless they are doubtless very busy "taking stock" of the other's appearance and manners.—From "The Wooing of Miss Chrysanthemum" in the May Wide World Magazine.

NO COURTSHIP IN JAPAN.

The practical nature of the Japanese is perhaps more clearly exemplified in the way they go about the important business of courtship and marriage than in any other of their customs. Every man who has ever been in love will be prepared to admit that the period of courtship, though eminently delightful, is very anxious and trying, both to heart and pocket. The Japanese has shown his practical nature by eliminating it altogether—at any rate, as we understand it. Western ideas and western civilization are fast becoming acclimated in the Land of the Rising Sun, and some of the marriage customs are gradually being brought more into line with European fashions, but the ceremonies still remain sufficiently striking and quaint.—From the May Wide World Magazine.

MUMMIFIED HEADS GETTING SCARCE.

Mummified heads of South American Indians belong to a tribe living on the slopes of the Andes, near Quito in Ecuador, once so easily purchased, are becoming extremely scarce. The head is shrunken by some secret process known only to the natives, being thus reduced from life size—nine or ten inches from tip of chin to top of head—to five inches. The curious thing is that the head can be reduced in this fashion without destroying the features. These heads—some of which are of great antiquity—are now almost impossible to procure. This sale is forbidden by law, as the large prices they fetched tempted unscrupulous Indians to produce "green" ones.—Wide World Magazine.

Farewell Program at The Orpheum THIS WEEK THE PICK OF THE SEASON'S BEST OFFERINGS



IDA FULLER IN "LA SORCIERE."

Commencing tonight, with a superb bill and running the week, the Orpheum will finish its first season of High Class Vaudeville in Ogden. The management is proud of its record and the host of friends it has made in looking to the Orpheum for good, clean amusement. This week's bill is no exception to the rule. We believe it to be one of the great bills of the year. It is topped by joint headliners.

Henson, the Arctic explorer, and Ida Fuller, the famous dancer.

Henson is one of the only two civilized men who ever stood at the top of the world. He was Peary's constant companion for twenty-three years, during which he experienced all the hardships of Arctic exploration. The talk Henson gives is a straightforward narrative of adventure, in which reference to the scientific significance of the strange data uncovered finds little place. Henson keeps his audience in good nature by humorous anecdotes of the natives, with whom he is better acquainted than Peary, whose position as leader of the party prohibited his associating on more than formal terms with the Eskimos. There is no lack of the educational when Henson lectures, however, as he brought back with him more than one hundred photographs, which he took on the last dash to the pole, and these are used to illustrate his talk. In addition to these pictures, several moving picture films never shown before are used.

Ida Fuller comes with her newest dance series, "La Sorciere," which consists of three numbers, "The But-terflies," "The Spirit of the Storm," and "The Sorceress of Vesuvius." Of this act the San Francisco Examiner said: "If one is possessed of an aesthetic soul, one may grasp the poetry allied to underlie these three dances. If one is unpractical and unpoetical, one will see merely a beautiful, shapely woman centering in filmy draperies that glow like living fire under the manipulation of many lights. The colorings are marvelously beautiful, and whether one's soul is touched or not, one's eyes cannot but be pleased by the display."

The Charles Ahearn troupe of cyclists are more than merely skilled riders, though they are all of this. At the same time they are comedians of excellent parts. Comedy of a true sort is their vocation, and they certainly know how to raise the laughs with their tumblers and jokes awhirl. Their finale, "A Mile in Thirteen Seconds," is said to be an excruciatingly funny performance.

Fred Ray's Players will present an interesting burlesque skit, called "The Noblest Roman of Them All." It is a satire on the Roman drama, and is extremely funny.

La Rose and La Gusta are European slack wire performers who do a startling act. Their production is handsomely staged, and the act is said to be much superior to the average wire performance.

Lydell and Butterworth come with an act in which they are billed as "The light brown girl and the funny dancer." They have been much commended by press and public.

New orchestral selections and new kinodrome pictures complete the bill.