

AMUSEMENTS

Another characteristic will be appropriate but not ostentatious and extravagant mounting, the play being "the thing," rather than the dressing.

There will not be, in the ordinary sense, a stock company for the repertory theatre. With the rapid changes of programme rehearsals will constantly be in progress, and the physical resources of players will not be equal to a distribution of parts among a fixed number. Mr. Frohman, by virtue of his control of a series of theatres, has a list of players available for short runs on the repertory plan, and there will be recruits from the profession when actors or actresses are specially adapted for certain parts.

Among the actresses subject to call will be Miss Irene Vanbrugh, Miss Lena Ashwell, Miss Hilda Trevelyan, Miss Edith Olive and Miss Lillah McCarthy, and among the men will be Mr. Gerald du Maurier, Mr. Sidney Valentine, Mr. Edmund Gwenn, Mr. Charles Bryant and Mr. Dennis Eadie. The latter are likely to be supplemented, especially as at least a dozen plays, which were produced at the Court or at other theatres are to be revived, and prominent players will like to repeat impressions which brought them into notice. There will be as much variety in the methods of acting as in the dramas, and as the majority of the pieces will be comedies there is likely to be light as well as artistic and thoughtful entertainment.

A theatre conducted on these lines will not appeal to the universal public, but to people of superior taste. Drama with ideas dealing with questions of the day may not always be clean and wholesome, and many of the playgoers attracted may not be so superior in intellect and taste as they think they are. Some of them may be faddists puffed up with self-conceit and thankful that they are not entertained like groundlings with conventional melodrama. Elizabethan costume pieces, inane farce and musical comedy, with its topical songs and coarse buffoonery. Affections may be developed in weak minds by persistent patronage of a superior order of intellectual entertainment; but, on the other hand, it will be a great gain for the English stage if there be one theatre in the metropolis which helps to promote originality, breadth of style and earnestness of purpose in playwrights and tends to elevate the taste of playgoers and to send them home after thoughtful entertainment in place of thoughtless laughter. Mr. Henry Arthur Jones has been pleading before the Old Players' Club for serious drama in place of "legs and tomfoolery" offered at thousands of theatres, and sighing for a reformation of public taste, by which a larger number of playgoers can be prevailed upon to take an interest in problems of life and character rather than the antics of musical comedy and the farcical perversions of words in vulgar farce. The repertory theatre will bring authors and the better class of playgoers into communication and raise the standards of public entertainment.

LUCIEN GUITRY

Continued from sixth page.

would have hypnotized the sun. "Coquelin, in fact, once recited the famous "Ode to the Sun" one evening, when I was fortunate enough to be one of his guests, and the contrast with the declamation of M. Guity on the first night of "Chanteclair" was enormous. "Coquelin was the more accomplished artist, but M. Guity is perhaps the more spontaneous actor. This is in itself a limitation, and justifies the reproach often made against him, that, whatever may be the part that he has undertaken, he is always, first and foremost, "Guity." M. Guity was born at Paris in 1860. He made his debut at the Gymnase. He went to St. Petersburg, where he played at the Theatre Michel from 1880 to 1890. He returned to Paris and acted at the Odéon, where he made his reputation. He had splendid success in "L'Assommoir" at the Porte Saint-Martin in 1900. He was stage manager for a short time at the Theatre Francaise. He became manager and leading actor at the Renaissance. He has since acted with Mme. Sarah Bernhardt, and he made a notable hit in M. Octave Mirbeau's socialist drama, "Les Mauvais Bergers." Among the numerous brilliant masters of the stage, M. Guity is a little mentioned name. In M. Maurice Donnay's "Amants," M. Anatole France's "Cranquibille," M. Henri Batallier's "Pomme Nue," M. Paul Bourget's "L'Emigré," M. Alfred Capus's "L'oiseau Blesse," M. Henry Bernstein's "Samson," "Rafale" and "Voltaire" and M. Jules Lemaitre's "La Massière."

MAKING RAILROADS SAFE.

New Precautions Against Accident in Carrying Explosives.

The time is fast approaching when the public will demand a safer operation of American railroads, according to Colonel James S. Taylor, who addressed the Chicago Traffic Club recently.

Colonel Taylor is connected with the railway bureau for the safe transportation of explosives, which the American Railway Association organized several years ago. After explaining the necessity for such a bureau, which was created only after the destruction of life and property by explosive and inflammable materials had grown almost incredibly large, Colonel Taylor assured the railroad men that public sentiment had been rapidly crystallizing for several years along the line of safer operation of railroads.

"The time has come," he is quoted by the Chicago Record-Herald as saying, "when railroad men have got to know their business better. When I look around me and see the changes in methods that have occurred during the last thirty years I am amazed at the transformation which is being wrought. The changes have been many and radical, and the railway operating service is coming more and more to be governed after the manner of the military service."

"The operation of a railroad is a continual warfare and a struggle in which the railway men are trained to act quickly and with judgment, and minute cannot be taken for granted. The railway operating service is coming more and more to be governed after the manner of the military service."

Another thrilling incident is related of the capture of a Loucheux Indian, who is now serving a life sentence in a Canadian prison for the murder of a Canadian soldier. A mounted policeman followed the wretch to a point near the pole that many exiles have reached, and got his man. The policeman reached a canoe with the wretch, and the wretch was carried to the coast of the Gulf of Mexico and put on board a British vessel.

For twelve hundred miles the little party pushed its way along that silent coast, pushing the pole that many exiles have reached, and got his man. The policeman reached a canoe with the wretch, and the wretch was carried to the coast of the Gulf of Mexico and put on board a British vessel.

COLLEGE WAYS.

The Freshman—I'm going down to the lake to have a couple of teeth drawn. The Sophomore—Oh, you coward! You don't dare play football with us and have us knocked out!—Yonkers Statesman.

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 To-day, 1 to 11—Vaudeville and Moving Pictures.—Week Feb. 28—Walker Whiteside in The Mating Pot.

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 60 SAVAGE MAORI FIGHTERS
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 A BALET OF JEWELS INSIDE THE EARTH
ONLY ONE SHOW LIKE THIS UNDER THE SUN!
 Written and Produced by R. H. Burnside, Invented and Scenic Effects by Arthur Voegtlin; Lyrics and Music by Manuel Klein.
TO-MORROW FIRST TIME!
STRONGFORT
 READ THE REVIEW, OUT-TO-PEPPER AND BRILLIANT ARTICLES BY SAM WELLS, TOKEN WORM, LEADER RICHARDSON AND COLGATE BAKER.

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 GRAND OPERA SEASON 1909-10.
TO-NIGHT
 GRAND CONCERT
 30c. To \$1.50
SAISON & DELIAH (1st act in concert form, with Mlle. D'Alvarez, MM. Lucas, Dufrance, Crabbe, Villard and Chorge, also Mlle. Inez, Dolley, Violante and RIGOLETTO Quartet, with Mlle. Miranda, Genta, M. Harrold, Polce, Entire Manhatta Orchestra, etc.)
TO-MORROW (Mon.) at 8:30
TO-NIGHT
 2:30—**ELEKTRA**, Mmes. Mazzini, etc.
 7:30—**TALES OF HOFFMANN**, Mmes. Mazzini, etc.
LOUISE, Mmes. Mazzini, etc.
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EDEN MUSEE
 New Today in Central Hall.
ROOSEVELT IN THE JUNGLE
 THIS AFTERNOON AND EVENING
ROYAL BLUE HUNGARIAN BAND
 Commencing To-morrow Afternoon
MR. GEO. HOLDEN, Magician.
MEINDELSSOHN HALL, FEB. 22 (THURSDAY)
ADELE MARGULIES TRIO
 Seats \$1.00, at Leopold Liechtenberg Violin Box Office.

5TH AV.
 Daily Mat. 2:30-5:30
 Two Concerts
TO-NIGHT
 Carnegie Hall, Thurs. Feb. 24, at 8:15.
KIRKBY-LUNN
 50c to \$1.50. Management of London Charlton.
SEMBRICH
 Frank La Forge at Piano (Baldwin).
FLONZALE V
 50c to \$1.50. Management of London Charlton.

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 Extra Matinee Washington's Birthday.
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CYRIL SCOTT
 AS THE LOTTERY MAN
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DALY'S
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MISS MAXINE ELLIOTT
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