

"SHAKESPEARE EVERY DAY," the motto of the Henry Jewett Players at the Boston Opera House, evidently assumes that the greatest of the world's dramatic poets is not too bright or good for human nature's daily food; and that this is no rash assumption one would fain believe, as in fact one is encouraged to believe by the report that the production, since the beginning of the year, of the five plays, "As You Like It," "The Merchant of Venice," "The Merry Wives of Windsor," "Julius Cæsar," and "Romeo and Juliet," has met with "the hearty approval of the press and the enthusiastic support of the public." Here would seem to be gratifying proof, if proof were needed, that the great mass of wholesome, hearty, unaffected, workaday people really prefer good drama to worthless if they are but

allowed a choice. For the purposes of adequate and not too costly presentation of a rather long list of Shakespeare plays, a good stock company like the above-named, striving to attain and maintain "balance, smoothness, coördination, and careful detail," is likely in the long run to produce better results, both on the stage and in the box-office, than can be expected of a single star indifferently supported. Like Mr. Granville Barker in his praiseworthy endeavors to provide the New York public with something better than the theatres have hitherto been offering, the Jewett Players, if their prospectus speaks truly, are striving to confer upon Boston a benefit of no mean sort. With the innumerable moving-picture houses and other cheap resorts as rivals in the amusement field, the management still hopes to win the increasing favor of the great public. Here is the beatific vision that inspires the movement: "The ideal toward which the management is constantly looking is the establishment of a permanent repertory theatre in Boston, a theatre for all the people who love the drama, and not merely for habitual playgoers. . . . To provide the best in drama, presented by the best players obtainable, in the most beautiful playhouse in America, and at the most reasonable of 'popular' prices: this is the means whereby the management hopes to bring about that long-cherished dream of a theatre that shall be to Boston much the sort of institutional influence that the Comédie Française is to Paris."

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