



MANY well wishers of the Orpheum will regret to learn of Mr. Beck's decision to throw the house open Sunday nights. While this will prove a disappointment to those who had hoped that the Orpheum would remain among the list of the amusement places discontenancing Sunday amusement, it is only what might be expected in view of the difference of the authorities to the desecration of the Sabbath generally. Mr. Beck has wired his local representatives to arrange for the opening, which takes place on the night of the 25th, the stock season closing Saturday, the 24th, a week from this evening.

The decision to open the weeks on Sunday nights, instead of Monday, the local people say, will mean that the traveling acts will arrive here Saturday, one day in advance, instead of aiming to reach here just in time for the curtain to go up or not, at all. Mr. Beck also wanted Sunday afternoon performances, but this the local people resisted and he finally receded from this position.

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and every detail has been carefully arranged.

Frank Currier, says the Mirror, has returned from London, where he was with "Way Down East," which enjoyed a "run" of eight days in that metropolis; he tells an amusing incident that will appeal to lovers of baseball. Several Americans, among them a few actors, got up a baseball game with an English nine, and an Englishman presumed to be an expert, was selected as umpire.

The game was progressing well when a startlingly brilliant and close play was made by members of the American nine that was of great advantage to their side.

The umpire saw the play, but rendered no immediate decision as to its effect, though its merit no doubt was apparent to him.

"How about that?" cried the American players, gathering around him for a decision.

"Why," said the umpire, "that was most extraordinary."

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Olga Nethersole has been given a verdict against the Cleveland Leader for \$2,500. Miss Nethersole contended that in a leader criticism on attack was made on her private character that was not justified.

Nanette Comstock, who is to star next season in a new play, entitled "The Girl in the Red Dress," returned on July 3 on the Battle from a trip of seven weeks abroad. She will begin rehearsals in August, after a stay at Singsonnet, and the first performance will be given out of town in September. Later it will be seen in a Broadway theater.

Ethel Barrymore, who is now in Paris, will begin her season in America in September. Mr. Frohman says: "Miss Barrymore has an enormous amount of work before her for her coming season in London. She will begin in the part of Lady Frederick in the play of that name. During her New York engagement, which begins toward the end of November, she will not only play Lady Frederick every evening, but make a number of special productions, new plays and comedy revivals during the afternoons. Miss Barrymore will also give a number of special one-act plays, and her coming to Paris is in connection with these plays."

Margaret Hillington, Daniel Frohman expects some day to be recognized as a Shakespearean actress. "I'm going to play Juliet, too," she told Walter Anthony in San Francisco. "You know Mme. Modjeska said she wouldn't play Juliet until she was eighty. When I want to play Juliet while I'm still young; then by the time I'm an old woman I'll know how. The trouble with Shakespeare is that he exposes the players' own presence or technique, or if you look in the slightest measure a part of the character—and a new interpretation. But Shakespeare finds you out. If you haven't a good voice or stage presence or technique, or if you lack in the slightest measure the smallest requirements of an actor, Shakespeare reveals the discrepancy. That's why players don't like Shakespeare."

Augustus Thomas is at work on a new play dealing with the development of character through the force of suggestion and is also making a novel of "The Witching Hour."

Robert Edson was married on July 8 to Grace Proctor of Brookline, Mass. The honeymoon will be spent in England and at Mr. Edson's camp near Brookline.

Florence Roberts will begin her fourth starring tour under the management of John Cort, at Peoria, in October. Miss Roberts will be seen in a new emotional play constructed along the line of "The Struggle Everlasting."

William H. Thompson is playing in vaudeville in San Francisco. Let us hope he will travel this way.

Henry Miller expects to stage an immense revival of "The Only Way" during his coming engagement at the Van Ness theater, San Francisco.

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has "store teeth and commercial hair." At any rate, she will be seen in it next Easter in London at the Hicks Theater. London placed the "hall mark" on the vaudeville sketch from which James Forbes built up the present version of "The Chorus Lady," and so Miss Stahl and her managers are treading on pretty safe ground.

Hattie Williams is also in Paris, but on quite a different errand. That buxom young lady is trying to absorb some of the gay Paris atmosphere for use in the third act of "Fluffy Ruffles" the scene of which is laid in France. Hattie is dressing the part—short pleated skirt and big hat—and is doing everything else to get herself into trim for the opening of the Frohman production at the Criterion theater, New York, on August 28.

Truly Shattuck who is in London and has appeared recently at both the Coliseum and the Empire, has been engaged for the Christmas pantomime at Drury Lane. Nature was very kind to Truly and she does not hide her undoubted physical charms under a bushel basket, so to speak. In fact her appearance in lights has set the Londoners talking and although I do not know just what part she will fill in "Dick Whittington" which is the name of the pantomime, I am tolerably certain that the management will not put her in skirts.

This week Isadora Duncan, who, of course, is an American, is giving a series of her dances. Lately, not only London but the whole Continent has gone mad over bare back, bare chest, bare feet and bare arm dancers that copy in varying degrees the art to which Miss Duncan introduced us eight years ago. Of late years the San Francisco woman has been teaching dancing to children in Berlin and more lately in Paris. She has been coaxed to London by Charles Frohman and the extraordinary voice of her imitator, Incidentally it is a notable fact that the three dancers who have created real sensations of late years should all be Americans. I refer, of course, to Miss Duncan, Maud Allan and Ruth St. Denis.

Charles Frohman expects to sail for New York on July 18. He has so many plans that he cannot remember them all. One of the most interesting, I believe, is his coming production of "The Dollar Princess," a musical play written by two Germans. The adaptation for America is being made by George Grossmith, Jr., a young man who has had considerable experience in writing the books of various musical comedies, and who will be seen in New York this fall in "Fluffy Ruffles." In speaking of the play Charles Frohman says: "The Dollar Princess" has much humor that arises from the situations. Its story is rare for America, because it is about American money. The chief character is that of an American millionaire in business in New York, and his daughter, although enormously wealthy, works for the firm. Only penurious aristocrats are employed as clerks, and so on. This American story, all about America, is written by two Germans, whose idea of Americans is quaint. In Hamburg, the only thing American about it—cast, production, scenes—was a roll-top desk. I venture to say that Americans will go wild over the music—that there will be three numbers that will carry the town. There is an opportunity for a young actress again to make a great success, and the difficulty will be that this will not be the leading part. It will be terrible to cast it."

Margaret Anglin, who is now appearing in Australia, will come to London soon after Christmas and will probably be seen in the English production of "The Great Divide," in which play she and Henry Miller made so big a hit in the United States. Another American production, which is scheduled for London next spring is "The Servant in the House," Miss Wynne Matthews will appear in the lead as she did in the New York production.

Yvette Guilbert, who has just completed a "farewell" vaudeville engagement in London, writes me that she has temporarily given up the idea of becoming a London manageress herself, but that during the fall she will appear here under the direction of Joseph Brooks, of the firm of Klaw & Erlanger. "It has not yet been settled at which theater," she continues, "but the play will be an English version of 'Marriage à la Mode,' by Bisson, which was recently produced with great success at the Theatre du Vaudeville in Paris."

The letter, which bears astonishing witness to the present perfection of the French comedienne's English, ends up with the assurance that "this is news." Brooks is now in Karlsruhe, and when he returns to London will make the necessary arrangements for the French woman's first appearance not only in drama but in English.

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The Rehearsal
Being Glimpses of the Artist Life in Vaudeville.

This amusing skit appeared in the New York Morning Telegraph. It is signed "Helen Green," and she gives time and place of the action as "9:40 on a Monday morning on the stage of a vaudeville theater. The dialogue is appropriate to New York Salt Lake or wherever else that vaudeville is known."

THE Acrobat—Be a little careful there with our apparatus, Deaf! Jus' remember that "L" ain't picked up in the streets. It can't be there.

A Stage Hand (languidly)—Gotto. Mrs. Acrobat—These fellows are simply doin' that from spite, Pete. The last time we played here they was turble impident an' ef it begins now, I'm goin' to the front of the house an' make a yell. Performers got some rights left.

Mabel Morphine (of the Musical Morphines)—How long since "William Tell" has been done here?

The Musical Director—The Zill-phones closed with it last week. Mike Morphine (bitterly)—D'you get that, Mabel? Them people stole some more of our stuff. We been playin' it in brass all season, an' I s'pose they just about fingered on beatin' us to it in this house.

Gertie Flutter—Say, where's the electrician? Oh, are you him? Now listen. The lights kin make our mar my act so you'll have to try 'em, please. Gimme the flood first, till I figger if I'll do Salome in the exact center.

The Acrobat—What's the space between the proscenium arch, eh?

The Stage Manager—Thirty feet.

The Electrician (calling from the deep shadows of the gallery)—Any better?

Gertie Flutter—Over this way more! Gee, I can't chase it all over. Wayn't you—there! Now gimme the spot. It's green fur Salome an' red fur my Spanish dance.

The Acrobat—Don't you keer fur a nice feller?

Mrs. Acrobat—Pete, you stick right here by me. Where was you goin'? The Acrobat (nervously)—Nowhere. Mrs. Acrobat—Lear! You had four drinks already, 'cause I smell you. If you get up on that platform stewed again today you jest at a new number. I'll not put up with it. No woman's nerves could bear stands when she's liable to be joggled off the steps any minute. You'd ought to have some feedin'.

The Leader (to the call boy)—Run across the street and tell Bill to make me one of those. Put a paper over it an' set it here on the piano.

The Call Boy—Bill ain't on. It's the fat guy who allus asks fur the money, 'cause you won't get him passed in. (The leader reluctantly produces 15 cents.)

Viola Holler (recently of musical comedy)—It don't sound to me that this piano's concert pitch. I could have had a lovely grand sent up by a friend of mine. I'm not used to uprights, and it affects my voice. I get annoyed over such matters. I'll have to go and smoke a cigarette now to calm myself.

Mr. Holler (who accompanies Viola upon the piano)—My wife's awful temperamental. Have a cigar?

The Musical Director (after rapidly observing the band)—Thanks, but I don't smoke.

Mrs. Acrobat—We'll have to ask you to play our music very forte, please. All our stuff's quick and snappy, an' the time before our turn was simply backed to pieces by the orchestra doing 'all they could to hurt it.

The Acrobat—Why don't you lemme do this, an' con him? The idea is that the drum's got to keep me at each fall, see? An' when she makes the big swing, play a galop.

Viola Holler (now feeling better)—I must be rehearsed at once, for I have an engagement for lunch with some society friends.

A Stage Hand—Pip that hen. That there map of here's ware a feller to death if he come on it sudden.

Another—I wouldn't want it to wait fur me when I come in late. The husband's a fine Barnaby. Kerries the music an' sends the prop bookies of roses every show. Ain't got no spirit.

Gertie Flutter (addressing colored girl)—Looky here, is it so that you went an' told Miss Holler you'd dress her, too?

The Maid—Ah kin do the bofe of you.

Gertie Flutter—I never split no maids with no one, an' won't now! Moreover, I don't pay six bucks a week an' then come in an' find the gell hookin' another party!

Viola Holler—I saw her first and shall not give her up!

Gertie Flutter—Let your husband fasten your clothes. It's all he knows!

The Stage Manager—This is goin' to be a frolicsome week.

The Acrobat—Say, someone went an' stuck our mat in a wet place an' now it's an awful thing. Can't them guys do nothin' correct?

Mrs. Acrobat—They must think we're some team just blowed in off the jungle cirkl.

The Stage Manager—What's this? That belongs to the property-room. Your's is back there.

The Acrobat—Oh, I guess I made a mistake.

Mrs. Acrobat—They'd wet our mat if they'd thought of it. I know 'em.

Viola Holler—Mr. Holler's been on front, and they've got me third in the lobby. If that Flutter woman is in the above me I don't sing one note, contract or not. You just tell Mr. Snitch the manager, so.

The Stage Manager—I can't help it. Settle it with him.

Gertie Flutter—I was toppin' billy when she was carryin' a spear in Reilly & Woods' big show.

A Stage Hand—Sometimes I wish I'd died before ever comin' into this business.

The Musical Director—Your drink another, quick! A man sure never am around here. Who's next? Throw me your music and begin!

ship, that he would be able to make a short stay in the city and visit his parents, President and Mrs. McQuarrie. It is uncertain how long he may stay but it is hoped a few days may be granted him, so that his family and friends may have the pleasure of a visit.

Today President J. S. Dalley preached his farewell sermon to the Brooklyn branch. President Dalley has labored for two years here, and during a very retiring disposition, he made hosts of friends outside the branch as well as in it. As a speaker he ranks among the first of the young men yet appointed to this part of the mission field; his sermons are clear, logical and to the point, in every particular. President Dalley has ably qualified himself for his ministry in the Brooklyn branch, and one and all feel a regret to see him leave. The best wishes go with him wherever he chooses to cast his lot. Mr. Dalley has acted in the capacity of counsel, Philadelphia, Independence and Denver on his way home.

At the summer school in Columbia university are two Salt Lake girls, Mary Mayne and Miss Clara Elliker, both Salt Lake high school teachers who are taking a course in Columbia. Miss Mayne is higher mathematics and mechanical drawing, and Miss Elliker is in Mathematics. Both young ladies are living at Whittier Hall, the girls' dormitory on One Hundred and Amsterdam avenue, and will be here until the 15th of August. JAZZ.

A CONTENTED WOMAN.
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SIX BEST SELLING BOOKS.
Record for June.

According to reports from the leading book sellers of the country, the six books which have sold best in the order of demand during the month are:

1. Mr. Crew's Career, Churchill \$1.50