



NEXT Thursday evening a company of players representing the State University summer school, under the direction of Prof. Maud May Babcock, will present "The Amazons" at the Salt Lake Theater. For a number of years past there has been an increasing demand for high school teachers who are competent to direct a dramatic club, and as no course in this line of work is now offered in the west, those in charge of the University summer school, decided to choose a cast from among the students, and present a play with rehearsals open to all. The idea met with the unqualified approval of the 600 students who are now enrolled at the University; the players are chosen by competitive "tryouts," and all of the rehearsals have been popular and well attended.

The play selected was Pinero's merry comedy "The Amazons," one which, for brilliancy, rollicking fun, and unusual situations, has few equals.

The cast includes a number of High school teachers, and is, on the whole, more mature and experienced than the ordinary company of college players. Those who succeeded in winning places are Elizabeth Peterson of Logan, who played lead in "She Stoops to Conquer," with the Agricultural College Dramatic club two years ago; D. W. Cummings and H. L. Marshall who have been prominent with the University Dramatic club; Margaret Evans, Erma Blitner, Nan Clawson, Francis C. Rasmussen, Clifford Ashby, Charles Woodbury, Samuel Taylor, Ralph Hartley, and Rulon Griffiths.

As the whole summer school is enthusiastic over the performance, and as the play will undoubtedly draw well from all over the city, a large audience is confidently expected.

The papers of Seattle, where Manager John Cort lives and where Mr. Houghton, the architect, is preparing the plans for the Auerbachs' Colonial Theater of this city, are having considerable to say about the influence the new house will have on theatrical conditions in Salt Lake. The consensus of opinion is that the Salt Lake Theater will not be affected, except in so far as it may be by the loss of the cheaper grades of attractions, which will go to the Colonial. Judging by the Seattle papers, the main loss will fall on Pelton and Smutzer of Denver, who control the Grand Theater here, and who have been sending us the popular class of attractions known as the Stair and Haylin list. This list now goes under Manager Cort's control, and with that and the cheaper grade of Klaw & Erlanger amusements, the Colonial will be enabled to remain open a fair share of the whole year. The latest re-



MISS ELIZABETH PETERSON AND MR. H. L. MARSHALL

in "The Amazons," at the Salt Lake Theater on Next Thursday.

port is that the house will be ready for occupancy about October 15.

At the Grand theater yesterday, Manager Cox stated that he had heard nothing whatever of the changes in the Stair and Haylin attractions. If it is true, as alleged in Seattle, that this list will be transferred to Manager Cort, it will cut considerable figures with the Grand, as the Stair and Haylin list have furnished a large part of their amusements in past seasons. Pelton and Smutzer, however, still have a six years' lease on the Grand, and Manager Cox says that they propose to keep it open, whether or not the Stair and Haylin attractions are included. They have a long line of their own companies, which they can put on the western circuit if necessary.

A line from Henry Miller states that the fame of the New York company, presenting "The Servant in the House," had preceded him to San Francisco, and he has decided to take the entire production through from New York to San Francisco, and Los Angeles without a stop. "The Great Divide" will continue on the coast, so that Mr. Miller will have two organizations

playing in the west at the same time. The datings of "The Servant in the House," unfortunately, are such that it must push directly to Chicago after the California tour, so that Salt Lake will not likely have an opportunity to witness it.

The offering at the Orpheum next week will be "Prince Karl," a comedy written by A. C. Gunter, and made famous by Richard Mansfield.

In point of acting and business this is probably the heaviest piece the popular stock company has put on this season, and each member of the company is cast in a desirable part. Miss Edith Evelyn will be seen at her best in the same part that she played with Richard Mansfield. Mr. Earle Williams will portray the character of Prince Karl, and all the other favorites have equally congenial parts.

Prince Karl is an officer in the German army who falls in love with a young American girl. He thinks the girl is poor and knowing the rules of the German army prohibit an officer marrying a poor girl, he decides to forget her. Subsequently he meets an elderly American widow of ripened years; he concludes to marry her in

spite of her advanced age, then the fun begins.

It develops that she is the mother-in-law of the American girl he really loves. The girl appears upon the scene on the eve of his wedding; she also is a widow. Of course they recognize each other, the old love is renewed, and the prince decides to break his engagement with the older lady. He pretends insanity, is taken to an asylum, escapes and is supposedly drowned. He joins the party disguised as a courier, makes vigorous love to the girl and more complications arise, which are of course eventually smoothed out.

As the summer season nears its close, the popularity of the Orpheum's aggregation of players increases; if there are any of our theater goers who have not seen them, they should seize the opportunity this week.

THEATER GOSSIP

Maud Adams is spending her summer vacation in the Catskills.

Winston Churchill's latest novel, "Mr. Crew's Career," will be dramatized this summer and in the fall will be produced.

The report that Julia Marlowe and John Drew were to appear in the next year in Shakespearean production, is denied.

George Fawcett, the well-known American actor, may appear in the London production of "Pudd'nhead Wilson."

William Vaughn Moody, author of "The Great Divide," was given the degree of doctor of letters by Yale University on commencement day.

It is reported that Julia Marlowe has been very ill for several weeks suffering from nervous trouble. She is spending the summer abroad.

Margaret Andin made her Australian debut in Sydney, New South Wales, on June 27, in "The Awakening of Helen Ritchie." She scored a triumph.

Charles Richman is conducting a stock brokerage office at Deal Bench, N. J., for the summer. He is proving a commercial success, but he does not intend giving up the stage.

Annie Russell will probably appear in New York next season in "The Stronger Sex," by Paul Arthur. Wageneals and Kemper have obtained the rights to the piece, and are planning for an early production. Miss Russell's London appearance in "Paid in Full" will be postponed.

It is said to be altogether likely that upon the return of Martin Beck from Europe this month, "The King-Maker," Young and Whitney's opera, may be taken east for a hearing, with an engagement at the Chicago Opera house in Chicago preceding its New York premier.

Henry Arthur Jones will again soon be westward bound on the Atlantic. The date of his sailing will be Aug. 10, the port of his arrival will be New York, and in his pocket or his portmanteau will be the manuscript of a play with which he hopes to duplicate the popularity of "The Hypocrites."

Word was received in Boston last week that Mary S. Barrett, the widow of Lawrence Barrett, the tragedian, had died at St. Leonard-on-the-Sea, England, on June 10. Her name was Meyer before marriage. For several years she had lived abroad, where one of her daughters was the wife of Joseph Anderson, brother of Mary Anderson.

Tommaso Salvini's eightieth birthday will occur on Jan. 1 next—New Year's day—and unless something untoward should happen, it will be celebrated with the same ceremony and enthusiasm that marked the cel-

bration of the late Adelaide Ristori's like birthday in Italy some years ago. It has already been planned in Rome to have a great jubilee on this occasion.

"The Right of Way," Klaw & Erlanger's production of the dramatization of Sir Gilbert Parker's famous novel, will open its season in Brooklyn on Labor day. May Buckley, who played the role of the heroine last year, took advantage of her holidays to get married in Denver last week. Guy Standing and Theodore Roberts, the co-stars of the play, will return to New York the first week in August to begin rehearsals.

Instead of retiring, as he threatened, James O'Neill will make a new production in the fall. The piece which he has selected is called "Abbe Bonaparte" and is concerned with an uncle of Napoleon's, who was made a bishop. The play was originally brought out

by Wilson Barrett about 10 years ago, but its career was cut short by legal entanglements. Mr. O'Neill, of course, will stand ready to hand out "Monte Cristo," as usual, if the public clamor for it in preference to "Abbe Bonaparte."

Klaw & Erlanger have entered into contracts with Langdon Mitchell for the production of his distinctly American play next fall. The scenes are laid in New York City and the Hudson valley in the pre-Revolutionary period. The story is a romance of the days when the metropolis was a village and a nation was in the making. The charm of the life and the picturesque quality of the period have never been staged adequately. Mr. Mitchell has succeeded in telling an appealing story in a dramatic fashion. Mr. Mitchell is the son of Dr. S. Wier Mitchell of Philadelphia. He is the author of "Becky Sharp" and "The New York Idea."

Dramatic Gossip From London.

Special Correspondence.

LONDON, July 1.—One has no need to look farther than the London music halls for conclusive evidence that the American invasion is in full swing. So many American performers are filling the bills at the various houses that there is a danger of a native revolt against the all-conquering and native aliens. At the Empire Stuart Barnes is "telling tall tales," at the Hippodrome, Speedy, the high diver, the Curzon Sisters, and Tom Hearn the latest juggler that ever was, are on the program, while Joseph Hart's sketch, "The Futurity Winner" tops the bill. Walter Kelly, the "Virginia Judge" is playing a return engagement at the Palace and, after all, is an American by adoption, is drawing "smart" society with her Salome dance. Edward Clarke and his six singing and dancing American "Widows" are in the middle of a run at the Oxford, while Helen Trix, who, I believe, hails from California, is performing with the aid of her piano at the Tivoli. At the Lyceum the Musical Johnstons are stirring British blood with George Cohan's "Popularity" and "The American Patrol."

The Curzon Sisters have run up against the old body, the London County Council, which has declared that the performance of the two pretty American girls is too dangerous to be done without a net. Of course the dancing act is not so thrilling with the safety web beneath, but orders are orders and the net has been put up in the Hippodrome.

Julian Rose, the Hebrew impersonator, who has been filling music hall engagements in England for some months past, has been engaged for the next Christmas pantomime at the Lyceum. Up to a week or so ago Rose was "yarn-spinning" at the Pavilion and earlier in the year he was seen at the Coliseum. Just where he will come in "Little Red Riding Hood," which is to be the coming pantomime at the Lyceum, it is difficult to say, but almost anything is possible to the writers of this popular and essentially British form of entertainment.

Rose had an unpleasant experience last week in Manchester. On the opening night of his engagement he was "booed" by some boys in the gallery so persistently that he was compelled to retire and the audience missed the adventures of "Levinisky at the Wedding." The rest of the week, however, Rose made one of the greatest hits in the history of the Manchester house and was immediately signed for a return engagement. Rose appeared consoled when I told him that Albert Chevalier, undoubtedly one of the most popular of English music hall performers, had a like experience in the same theater some years ago.

The production in Paris of "Peter

Pan," with Pauline Chase in the title role, J. M. Barrie on hand to superintend the production, and Charles Frohman behind the scenes to see that things were all right and incidentally to keep his eye on the "house," turned out well. Although the cash receipts were not glittering, Frohman, who ought to know, says he is perfectly satisfied that what later he will take the company to Paris for a regular run. It was a joy to some of the Americans who turned up for the occasion to drop into Maxims' and find therein Nat Goodwin, Nat Alvine, and the gay city better than London for a holiday, perhaps because of the London habit of closing everything tight at half an hour after midnight.

B. F. Keith must be resting easy these days. At last, after traveling round all these years with the unproductive Princess theater hanging like a millstone about his neck, he has disposed of the lease to an English syndicate. The sign of the American vaudeville manager, setting forth the extent of his managerial activities in the United States, has hung for many months in front of the disused playhouse, reminding every American passer-by of home. The new management will have nothing to do with "continuous vaudeville," which is unknown in England, but will make a bold bid for popular support with out-and-out melodrama with the best seat in the house going for about \$125. Joseph Lyons, the famous caterer whose versatility and capacity for work seem without limit, is at the head of the syndicate which is financing and managing the venture.

William Greet, besides securing the English rights of Clyde Fitch's "Girls," has also taken "The Other House," in which Richard Golden appeared in New York. The play has been re-named "Poor Devil" for use here, but it is probable that before production time comes around it will have yet another christening. Greet has engaged Golden

to play the part he filled in the United States and that actor has already arrived in London. He holds forth slightly in the American bar of the city, where all the Yankees gather, in the choicest of new-mown slang. He is a circus in himself and a known evengager for the theaters saying that they would rather sit and listen to Golden.

Cheap prices have proved a failure in West End London. Oscar Ashby and Lily Brantley, who opened three weeks ago at the Aldwych with reduced summer prices, closed the doors of the Kingsway playhouse last Saturday night. They started with a Saturday play, "The Two Pins," which pleased Charles Frohman so much that he jumped at the American rights but which bored the English public so much that they neglected that extremely important adjunct of the theater—the box office. At the end of two weeks of their old stand-by, "Theaming of the Shrew," but even that seemed hoodwinked by the reduction in prices. Frohman has no plans for filling the boards of the Aldwych, and unless something turns up in the meantime it will remain idle until Seymour Hicks and Elinor Terlas come there after the first of the year in a new comedy. The American manager, however, has hopes that another manager will take the house off his hands for the fall.

Although Lena Ashwell has been let out in the cold in the formation of the West End Managers' association, presumably because of her sex, she gave many of the members of that body cards and spades and then beat them at running a playhouse. She has just closed her first season at the little Kingsway theater which she took over nine months ago, and her management has been remarkable not alone for her own personal triumph but for two really clever plays—"Irene Vycherley" and "Diana of Dobson's." Furthermore these plays were not only discovered by Miss Ashwell, but she discovered the authors as well, for they were unknown before the leading English theatrical actress introduced them to London playgoers. Furthermore her management of the theater in front of the footlights as well as behind them has been marked by an intelligence and enterprise that many of the other London managers would be well advised in imitating.

CURTIS BROWN.

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1 white lingerie	\$35.00 for	\$16.75
1 white with pink border and lace trimming	\$35.00 for	\$13.95
1 white with blue border and lace trimming	\$35.00 for	\$13.95
1 white handkerchief, linen, hand embroidered in white	\$82.50 for	\$25.00
1 white handkerchief, linen, hand embroidered in blue	\$95.00 for	\$25.00
1 white pique embroidered	\$27.50 for	\$11.50
1 white pique embroidered	\$35.00 for	\$13.95
1 white pique embroidered in blue	\$50.00 for	\$19.75
23-inch all silk Japanese fabric, comes in white and dark grounds with dots and stripes in neat effects, value 75c—Round-up		39c
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