ATTRACTIONS THIS WEEK.

GRAND THEATER—"Slaves of Passion," first half of week; "For His Brother's Honor," last half.

* * *

UTAHNA THEATER—"A Domestic Blizzard," and the balcony scene from "Romeo and Juliet," all week.

* * *

Monday, Tuesday and Wednesday the Bittner company will present "Slaves of Passion" at the Grand theater. "Slaves of Passion" deals with the loves of two very jealous young people who become separated. Owing to a force of circumstances the hero is convicted of killing the heroine's brother. He escapes and succeeds in fastening the crime where it belongs. For the last half of the week "For His Brother's Honor" will be the play. Tom Hewins, a young married man, is drafted and his brother Jim volunteers to go in his place. Later the villain tells Tom that Jim has deserted; Tom goes to take his brother's place and save his honor. Both are reported dead. Tom's wife is about to marry the villain when Tom returns. Jim also returns with the rank of Captain.

* * *

All week, commencing Monday, the Utahna Stock company will present "A Domestic Blizzard," preceded by the balcony scene from "Romeo and Juliet." Miss Victory Bateman will appear as Juliet, and George H. Melford as Romeo. The scene will be presented with special scenery and electrical effects and costumes. "A Domestic Blizzard" is said to be one of the best farce comedies, full of humorous situations, caused by a little pug dog and a four months' old baby. Christopher Blizzard is to give his niece, Mortimer Mumphord's wife, a bride of three months, a pug puppy, and he receives a telegram saying that he must come for dog at once. Maria and James, servants in Mortimer's house, are married, but were engaged for position as single people, and about the time the telegram came regarding the dog Maria received a telegram saying, "Come to town at once; your baby is worse." Then come the mixup and complications.

* * *

This week a numbered coupon will be given with each ticket purchased, and Friday, July 21, there will be a drawing from the stage at Utahna theater and a live baby will be given away to the person holding the lucky number.

* * *

H. S. Northrup, Robert McWade, Clifford Leigh, Norah Lamison, Lucille York, Florence Robinson, Meredith Edmond and Ida May Bradley have been engaged to support Florence Roberts in "Ann La Mont," a new play by Paul Armstrong, author of "The Heir to the Hoorah." Miss Roberts will begin her seventh annual tour at Salt Lake City at conference time, under the direction of John Cort, and Mr. Armstrong will come West to personally conduct the rehearsals.

* * *

Ezra Kendall will resume his performances in "Weatherbeaten Benson" in Asbury Park on July 19. From the New Jersey resort Kendall will go directly to San Francisco, beginning an engagement there on July 31. Mr. Kendall will continue to appear in "Weatherbeaten Benson" for the present. He has a new play, by Sidney Rosenfelt, which will be produced before the coming season is very old. It is called "The Barnstormer" and, as the title suggests, deals with the hardships of a poor actor in rural surroundings.

* * *

Will M. Cressy, who has written a good many sketches, and whose reputation, as an author is pretty well established, was amused one day recently by receiving the following letter:

"Mr. Cressy, dear sir, we have been informed that you are a 'sketch write.' We would like to know your lowest terms on a first-class sketch for two characters, foolish Dutchman and plain part. Would like to hear from you at the earliest possible moment."

The correspondent evidently reasoned that as a man who makes plays is a playwright, so a man who makes sketches must be a "skeich write."

* * *

Harrison Grey Fiske, who sailed for Europe last week, made public on the eve of his departure his theatrical plans for the coming season. He announced that the Manhattan theater will open early in September with the new comedy by Miss Edith Ellis Baker, "Mary and John." A capable company, the leading members of which have been engaged, will interpret the play and the cast will be completed on Mr. Fiske's return. After this engagement, Mme. Bertha Kalich will make her debut under Mr. Fiske's direction in Maeterlinck's drama, "Monna Vanna."

The Manhattan company, headed by Mrs. Fiske, in October will begin a road tour, presenting "Leah Kleschna" in the cities where the McLellan play has not been seen. The company will then return to the Manhattan for the remainder of the season.

The first production will be a new play by Rupert Hughes, entitled "What Will People Say?" It is said to be a comedy of New York life of the present day, affording an excellent character part for Mrs. Fiske and capital roles for her associates, including Messrs. John Mason, George Arliss, William R. Mack and Frederic de Belleville.

This engagement will be followed by the revival of a well-known comedy, in which Mrs. Fiske has never appeared, and then Langdon Mitchell's new comedy will be produced and a new one-act play by John Luther Long. A production of Ibsen's "Romersholm," with Mrs. Fiske as Rebecca West, is in prospect, as well as a very elaborate revival of "Tess of the D'Urbervilles."

* * *

Said Frank Mordaunt to the Dramatic News the other day: "In a day or two I leave New York for good and go to the Elks' home at Roanoke, Va., where I will meet James Moran Ward, the Irish comedian, and several other choice spirits who are fitting themselves for better engagements than they ever played here. Good-bye; one by one we are disappearing, and very soon all of us who were properly trained in the stock will have gone; and then I wonder how you are going to make actors and actresses. It can't be done in academies and drawing-rooms, no matter what the teachers tell their pupils, but what's the odds? I am out of it and now for some desolate shade where I can weep my sad bosom empty or write my reminiscences at leisure as I think of my triumphs when I played with Forrest, Booth, Charlotte Cushman and all the other great ones who have gone before."

* * *

A German inventor named Mausshardt has devised an elaborate plan by which a theater can be emptied in thirty seconds in case of fire or panic. The principle of the invention is the removal of the parquet, with the boxes attached to it, and the partition walls into the street by means of rollers underneath the floor, running over a track extending outside the theater. The people in the balconies can leave the theater through "window doors," which lead to suspended galleries, that will also be lowered to the street.

* * *

George M. Cohan, is responsible for this story of one of his experiences:

Philadelphia, the "city of brotherly love," may also truthfully be called the "city of benefits." Every occupation in the Quaker City has an organization and these organizations find their greatest revenue in arranging with the various theaters for benefits on a percentage basis. Some weeks as many as six benefits, one for each night, are arranged for by the theaters. With probably ten leading theaters in all the field for these benefits, which invariably result in a profit for the theater and the beneficiary, sometimes as many as ten profit performances are on for the same night.

A couple of seasons ago this condition of affairs was the cause of a peculiar mishap to Mr. Cohan, who at the time was playing an engagement in New York.

The members of the city Fire department of Philadelphia were to have a special matinee benefit and extended an "invitation" to Mr. Cohan to appear as a headliner on the bill. Cohan accepted and spent an hour or two composing one of his characteristic songs for the occasion. Leaving New York on the noon train, he reached the theater just in time for his "turn." There was not a moment to spare, even to make up. Rushing on the stage, he sang his song, every line of which extolled the virtues, the bravery, the heroism of the firemen. Not a verse received applause, and when the song was finished Cohan made his exit amid a deathlike silence. Chagrined and discouraged, he approached a stage hand. His query was anticipated, for he was greeted with the remark:

"Say, young fellow, I guess you're in the wrong theater. This is the plumbers' benefit. The firemen's benefit is at the Chestnut Street theater, two blocks below."

* * *

The actors returning to the Rialto in New York are collecting choice egg stories. John E. Henshaw of the "Shogun" company is sponsor for the following:

"I met one of the real old-time tragedians," said the comedian, "who looked like he might have stepped from the pages of a comic weekly. He was telling of what a hard time he was having, and reiterated the statement that Shakespeare spells failure.

"'Why, sir,' said he, 'in one town I noticed a little fellow on several occasions carrying a huge basket of eggs. I saw him so often and always with such large quantities of eggs that I finally asked him why he had so many eggs and what he was going to do with them. "I am collecting them for Easter," he said. 'And what show,' I asked him, 'plays here on Easter?'"

* * *

A London dramatic writer says in one of the leading journals: "The audience at the St. James's theater, on the first night of 'The Man of the Moment,' was the very worst in point of breeding that it has ever been my lot to sit among. People are crying out against the manners at the opera—they have no idea of those of many first-nighters at the dramatic playhouses. The more fashionable the occasion, the worse the conduct. In the stalls only, of course—not in the less 'distinguished' parts of the house. People arrive late by dozens. They do not wait at the sides but force their way in in absolute oblivion of the discomfort they are causing and the interruption they are making. And the talking! It drowns the dialogue upon the stage."

* * *

The report from London that Miss Eleanor Robson, one of the cleverest of actresses in a certain line of eccentric parts, is to be seen next season as an officer of the Salvation Ary, in a play to be written by George Bernard Shaw, excites some misgivings. No doubt the cynical, sardonic and altogether reckless humor of Mr. Shaw would find an easy target for its arrows in the army system, and make many palpable hits, but there is good reason to fear that it would not be restrained by any considerations of delicacy or good taste. It is not likely that he has ever been interested very deeply in the proceedings of the Salvationists, who are apt to appear most ridiculous in the eyes of those who know least about them.—San Francisco Chronicle.

* * *

Louis Casavant, the well-known operatic singer, has been engaged for the role of King Owl in "Woodland." This Pixley-Luders forest fantasy will begin its season in New York City early in August.

* * *

"Two Irishmen, filled with the joy of living, supplemented by countless straight whiskies, were standing in front of the uncompleted Knickerbocker hotel the other day," said Macklyn Arbuckle of the "County Chairman" company, "when the following dialogue took place:

"'Tis a foine building, Mike,' said one. 'Oi think Oi'll buy it.'

"'Begorrah, if I were as drunk as ye air, I'd sell it to you,' retorted the other."

* * *

Of course, the greatest mascot that a stage artist can have is the favor of the public, but as this apparently is not to be relied upon, they have fallen back on others. Thus Sarah Bernhardt places faith in a necklace of gold nuggets, a gift from a number of miners when she paid a visit to California some time ago; while Mme. Rejane looks upon a quaint snake brooch, dug from the ruins of Pompeii, as her particular perfection in this way. M. Coquelin has a horseshoe scarfpin which he picked up at Chantilly, and Maude Adams possesses a ring she associates with much of the good fortune which has fallen to her share, and takes care never to be without it.

* * *

The German Emperor has not attended a Wagner opera in years. The Crown Prince seems to have a different taste; he chose for the gala performance on the occasion of his wedding the first act of "Lohengrin" and the last act of "Die Meistersinger."

* * *

Walter Damrosch tells of an occasion in Kansas City, when he was conductor with the Maurice Grau opera company, when he was taken for a vaudeville performer. The night before he had conducted "Lohengrin." This particular evening, having nothing especial to do until the company's train left town, he strolled into a restaurant. A stranger was seated at a table there. "The man got up," said Mr. Damrosch, "and offered me his hand. 'It was great, simply great,' he said. I thanked him. 'You're the man who does the heavy part, aren't you?' he continued. 'Well, you might put it that way, I replied, thinking he was referring to the Wagner. 'I never in my life did see such trapeze work,' the stranger went on. Still I thought he had seen the 'Lohengrin' performance the night before, and by 'trapeze work' meant the movements of my arms while conducting. I asked him, however, just what he referred to. 'Why,' he said, 'aren't you that man that wears the green suit over at the O. vaudeville theater and does the 'stunts on the trapeze?' I assured him I had never been on a trapeze of any sort, and then there was nothing the restaurant had in bottled form that he didn't want to buy for me."

* * *

One of the new features of "The Boys' Chef," which is about to return to the road, will be a ditty entitled "The Song of the Pollywog." This song will be rendered by a chorus dressed to resemble frogs. The lyric begins:

In the cool of a pool on an embryonic stool,
A pollywog met a frog;
It's the rule in a pool that a pollywog's a fool,
And this one was agog.

In her eyes was surprise as she took in the size
Of the frog with an impudent stare.
Says she: "Why such size?" And the bullfrog replies:
"Well, my dear, it is chiefly hot air."

* * *

Charles Dillingham will have twelve theatrical attractions next season. One of the first of these to go on tour will be Frank Daniels in "Sergeant Brue." This company will open in Cleveland September 4.

* * *

Harrison Grey Fiske, the manager-husband of Mrs. Fiske, has acquired to his acting staff Mme. Bertha Kalich, the Jewish actress. Mme. Kalich will make her debut under Mr. Fiske's management in "Monna Vanna" during the autumn. Following "Monna Vanna" she will present "Magda," "Phaedra," "The Taming of the Shrew," "The Kreutzer Sonata," and others she has produced in her native language.

* * *

Charles Klein, the author of "The Music Master," "The Red Feather" and "El Capitan," is the most sought-after author in England at the present time.

* * *

That some women will not remove their hats in theaters until compelled so to do is a self-evident fact. An instructive lesson was taught in a popular playhouse a few nights ago. A man and his wife occupied a box in the second tier, immediately behind a couple in one of the first tiers. He sat behind madame, his wife behind monsieur. Madame's millinery reached to the moon and was all lingerie and a yard wide. After craning his neck till it looked like the skin-tight cervical vertebrae of a grallatorial giant, he said to his wife in a voice that carried six feet:

"Are you able to see the stage?"

"Oh, yes; I can see quite well. And you?"

"See? Not at all! I am hopelessly shut out. Is the curtain up? Is the play going on?" Monsieur turned quickly, fiercely, combatively, eyed the speaker, made a mental estimate of his abilities, then whispered savagely to madame, and off came the skyscraper.

The story recalls the first time in New York in recent years when efforts were made to persuade women to remove their hats in playhouses. It occurred in Daly's theater one night that a man in an orchestra chair was shut out by a magnificent Gainsborough. His frequent hems and haws were unnoticed. Finally, a brilliant plan forced itself into his mind. Picking up his silk hat from the floor he placed it upon his head and straightened up. Immediately there came from the rear of the house—"Take off that hat!" "Off with that hat!" The wearer of the Gainsborough, in a panic, hastily complied, whereupon the man returned his hat to the floor, which action was followed by a chorus of satisfactory "Ahs!" Possibly the woman does not yet know that the silk hat was the object of attack.—New York Press.

* * *

Victor Herbert is busy on three new operas. One of them is nearly completed, and the principal part of the score is already in the hands of Julian Mitchell. Fritzi Scheff and Lulu Glaser will have the remaining two, which Mr. Herbert is hurrying to completion.

* * *

"Moonshine" is the name that has been selected for the new play by Milton Royle and George V. Hobart for Miss Marie Cahill. "Moonshine" is not a musical comedy, but is called a comedy with music, the distinction being that there is a real legitimate comedy to which music is incidentally added. There will be plenty of pretty girls, many of the chorus of "Nancy Brown" having been re-engaged for the coming production. The scene of the play is in England, the second act being at a summer house on the Thames.

* * *

N. C. Goodwin is spending his vacation in California, and has been staying at the quarters of Pugilist Britt. He intends to devote a month to the big forests and the Yosemite valley. The actor will then go to New York to rehearse his new play, "The Beauty and the Barge."

* * *

A large audience at the California theater, San Francisco, was dismissed a few nights ago after the close of the first act of "Tess of the D'Urbervilles" because of the sudden indisposition of the leading lady, Florence Roberts. The first act showed no traces of her sickness and was played with power, but while the scenes were being set for the second act Miss Roberts complained of severe pains in her head and was helped to her dressing-room. When Drs. Wheeler and Stinson arrived the patient was screaming with pain. She was taken to apartments in the hotel and under treatment was soon relieved. The malady was diagnosed as acute neuralgia, induced by the strain of her work. She was able to appear the next night.

* * *

A benefit performance was given in San Francisco on Friday for Hobart Bosworth, who has been ill for months. He was seen here with Florence Roberts.

* * *

Melbourne McDowell is now appearing in the Sardou plays at the Suburban gardens, St. Louis.

* * *

Louise Rutter, who played the part of Kate Carnegie with J. H. Stoddart in "Beside the Bonnie Brier Bush," is now playing the part of Madge Casey in "The Heir to the Hoorah," succeeding Norah Lamison.

* * *

An intimate friend of an intimate friend of Eleanor Robson has whispered that George Bernard Shaw is one of that young star's enthusiasms and that the gibing Irishman, who is writing a play for her in which she will be a kind of Commander Eva Booth and belle of New York, with a strong injection of Shaw ginger, displays that which resembles enthusiasm about Miss Robson, says the Chicago Chronicle.

One of her closely-guarded treasures is a series of three strangely-executed sketches of Shaw himself. They are labeled in his handwriting:

"This"—a spruce drawing of a fairly handsome man in a fairly companionable humor—"was before I met you."

"This"—showing an astounded man with lower maxillary dropped in amazement of admiration—"is myself when I met you."

"This"—a crestfallen, deeply humble but wistful individual with the Shaw features and the Shaw ripe wheat beard—"is the way I have looked since you went away."

* * *

Clyde Fitch has delivered the complete manuscript to Maxine Elliott for her next season's production. The title of the play is "Mainly Concerning Jo." Before leaving London the management completed a cast for the latest Fitch offering and also engaged the entire company that will support Olga Nethersole upon her forthcoming American tour, which opens in New York in October.

* * *

Charles Frohman is as yet undecided regarding William Collier's plans for next season. Mr. Collier's has scored a success in London and could easily run all next season, but Mr. Frohman is under contract to produce the new Richard Harding Davis play, "The War Correspondent," in New York next season. As it stands now Mr. Collier will play in the Comedy theater, London, until August 1 in "The Dictator," then the company will rest and rehearse the new Davis play during the month of August and reopen the Comedy theater, London, on September 1 with "The Dictator" for at least four weeks.

* * *

Margaret Dale will continue as John Drew's leading lady in his new play by Augustus Thomas.

* * *

Miss Maude Fealy, the American leading lady with Sir Henry Irving, is now spending a vacation in Denver, her home. She will return to London in time to join the veteran actor when he starts on a three months' tour of the English provinces in September, and will be seen with Sir Irving when he comes to this country in January.

* * *

Lionel Barrymore has been selected to star next season in the new play written by Clyde Fitch and William Steele from the Wolfville stories by Alfred Henry Lewis.

* * *

An ordinance recently adopted by the Board of Aldermen of Holyoke, Mass., may compel some managers to provide a special set of paper for that city hereafter. Penalties are provided for disregard of this ordinance, which follows:

Section 4.—Every such licensee (of amusement enterprises) shall prevent his place of amusement and any perfomance or exhibition therein from being advertised by means of pictorial posters, placards or show bills which have not been approved by the City Marshal, or by some person designated by him. No posters, placards, or show bills which are lewd, indecent or vulgar, or which pictorially represent the commission or attempt to commit any crime or bodily violence, shall be exhibited or displayed within the city; nor shall any theatrical exhibition, play or performance be advertised on any poster, placard or show bill within the city, by any name or title which indicates that the exhibition, play or performance portrays, represents, shows, enacts or explains scenes of immorality or the commission of, or attempt to commit, crimes against chastity. The City Marshal shall exclude all posters, placards or show bills which violate the above provisions.

* * *

The reported engagement of Ethel Barrymore to Harry Graham, late of the Scots Guards and former private secretary to Lord Rosebery, has decidedly interested the fashionable world. Though her engagement has often been rumored before, close friends assert that this report heard is beyond doubt, says a London dispatch.

The social triumphs of Miss Barrymore in London have been regarded as phenomenal. The most exclusive persons in London have met her socially, and her success has been repeated with the seasons.

Miss Barrymore is a daughter of the late Maurice Barrymore and Georgia Drew and a niece of John Drew.

Harry Graham and Miss Barrymore have frequently been reported engaged, but each time the rumor has been contradicted. This time, however, the report is credited by many.

Miss Barrymore, who is now but 25 years old, has frequently confided to her intimates that she is not averse to marrying, but all her suitors wished her to renounce the stage, which she was unwilling to do. It will be interesting to see if she will do this for the right man—if he desires it.

* * *

Flora Zabelle will appear in a part specially written for her in the forthcoming production of "Easy Dawson," which will introduce Raymond Hitchcock as a "straight" comedy star. This is Miss Zabelle's first venture outside of musical comedy.

* * *

Sarah Bernhardt's extreme attenuation, which is more remarkable in that it does not take away from her attractiveness, seems to have been a subject for jest at least since 1887. Mme. Bernhardt was in America that year and Eugene Field wrote with much gusto that, at a dinner of the Clover club in Philadelphia, the president of the association, Maj. M. P. Handy, had toasted the actress unluckily in these words: "Here's to Sarah Bernhardt; may her shadow never grow less." It was in the same season that one man in Boston asked another if he would like to see Mme. Bernhardt. "Yes," was his friend's delighted reply. "Look through the window of that coupe and you'll see her." The young fellow did as directed and came back wearing an expression of disappointment. "What did you see?" inquired the guide.

"Nothing."

"Well, that's Bernhardt."

* * *

Richard Mansfield's first production next season will be "Don Carlos," by Schiller. The season will begin October 12 in Chicago. Almost directly afterward he will go to the Grand Opera-house. Mr. Mansfield will go to New York after the first of the year. "King Richard III," "Beau Brummel," "The Merchant of Venice," "Dr. Jekyll and Mr. Hyde," "The Misanthrope," "A Parisian Romance" and "Ivan the Terrible" will be revived during the tour.

* * *

Jess Dandy, Arthur Donaldson, Ivar Anderson, Louise Willis and Marie Welsh will be members of Manager Savage's "Prince of Pilsen" company next season.

Discoveries of Stars.

Miss Eleanor Robson was discovered by Mr. Hamlin while playing a small part in Janesville, Wis. He put her into the memorable production of "Arizona," where her Bonita made her reputation and gave her a permanent position as a star.

George W. Lederer took Edna May out of the chorus and made her the heroine in the "Belle of New York"—everybody knows with what result. She sang divinely then, and her voice, her simple manners and the songs she sang made her name a household word in New York and London. Miss Ruth Vincent is another instance of how soon the high places in opera are won by those who have the right qualities. She was only 17 when, after some private study, D'Oyly Carte took her into the Savoy and placed her in the chorus. Two months later she was the prima donna in "Veronique."

In her early youth Lulu Glaser manifested a desire to sing, and finally her friends took her to New York, where, through a friend, she was introduced to Francis Wilson, who gave her a place in his chorus and as understudy to Miss Marie Jansen. It was not expected that the young singer would have a chance soon, but in a few weeks after she had joined the company Miss Jansen was taken ill, and Miss Glaser took her place in the "Lion Tamer." Miss Jansen soon resigned to become a star, and Miss Glaser took her part, with ever-increasing success.

Two Daly Stories.

Richard Dorney, who has been looking after the recent tour of J. Forbes Robertson in "Hamlet," while chatting about Augustin Daly brought out two very odd things in connection with the great manager. Mr. Dorney was associated with Mr. Daly in a confidential way for many years, and knew him better than any other person in the theatrical world. "I recall one little thing," he said, "which at the time almost escaped my notice. It was the year Mr. Daly leased the property at Broadway and Thirtieth street in New York, since known as Daly's theater. I accompanied him to the attorney's office, where the lease was signed, and when it came time to state the term of years it was to cover, Mr. Daly said: 'Oh, make it twenty years, that is as long as we will want it.' That was in 1879, and though we subsequently extended the lease, Mr. Daly himself had figured it out to a nicety, for he died almost within the month just twenty years afterward.

"In line with this same coincidence, which might be construed as a premonition, Mr. Daly held that when a man who had been in active business for a number of years reached the age of 61, he had to pass through another climax in his life. He had made a study of it, and I remember often seeing bits of paper strewn upon his desk, on which were many notes of distinguished men who had died in their sixty-first year. Though he had given the matter a great deal of attention, none of those about him paid much heed to it until we recalled after his death that he was 61 years old at the time."

Facts About the Chorus.

The Chicago Inter Ocean has made out the following statistics of the chorus girls in that city now:

General Facts.

Number of chorus girls	265
Married	42
Divorced	20
Divorces pending	9
Single	194
Age of youngest	15
Age of oldest (?)	29
Estimated average age	21
Born in West	112
Born in East	135
Born abroad	18
Having independent incomes	60

Former Occupation.

No occupation	157
Models	15
Salesgirls	28
Manicures	11
Stenographers	17
Music teachers	6
Trained nurses	4
Milliners	7
Cashiers	5
Bookkeepers and dressmakers—2 each	6
Telegraph operators	2
School teachers, cash girls, housemaids, private secretaries, reporters, doctors, artists—1 each	7

The Financial Side.

Average weekly income	$ 21.50
Yearly income (twenty weeks)	430.00
Deducted for tights, etc	100.00
Actual yearly income	330.00
Rehearsed without pay	5 weeks
Owners of automobiles	3
Owners of horses	3
Owners of jewels and furs	265
Living in hotels	181
Living in boarding-houses	49
Living in private families	25
Members of wealthy families	81

Some Comedians' Beginnings.

It is interesting to note from what early professions American comedians sprung, says the Dramatic Mirror. Peter Dailey, for instance, was clown and jumper in Whitney's circus. Digby Bell was cabin passenger clerk on the White Star steamship line. Richard Carle was a platform humorist, having been engaged in lyceum work for three years before going on the stage. Henry Clay Barnabee was a cash boy, and afterward a clerk in a dry goods house. Thomas Q. Seabrook was a bank teller. De Wolf Hopper studied law. James T. Powers was a Western Union messenger boy. Afterward he was a clerk in a tea store. He was discharged because of what he describes as a "heart-breaking and breeches-busting accident." His employer sent him to the cellar to draw a can of coal oil from a barrel. He set the can under the nozzle of the spigot, turned on the spigot, and while the can was filling amused himself by turning handsprings. One complex and excellently executed flop twisted his neck enough to leave him insensible on the cellar floor, where his employer found him later half-drowned in oil. He was discharged, and desperate, he determined to go upon the stage. Frank Daniels was, admittedly, a bad wood carver, and Harry Conor was a plumber. "Which I would be yet," says Harry, beginning to cry, "if some many people hadn't called me up at 2:16 a. m. to fix their pipes."

Opponents of Syndicate.

For months there have been rumors of alliances and counter alliances. David Belasco, the first of the managers to discard the title of a syndicate ally, after more than a year's individual fight against his former associates, was declared some little time ago to have entered a defensive pact with Manager Fiske. Just before the death of Manager Sam Shubert in a train wreck it was stated that a triple agreement was about to be made. Deeper intimations even named Charles Frohman, the originator of the syndicate itself, as a captain in the new battle line.

Charles Frohman fighting the creature of his own inventive genius! A strange, wild bit of gossip, it sounds! Yet there are persons who believe themselves well informed who are insisting that Frohman is another Frankenstein, and that he is seeking to escape the jaws of his own monster. They are telling that he lost the game by letting Klaw & Erlanger get the theaters while he produced the plays.

When he brought out a successful play, they relate, he found that he had to pay toll to his partners for the use of their playhouses; when an expensive piece failed, on the other hand, the loss came from his pockets alone. Like the owner of a stable of runners, he gambled on his plays; like the owner of race tracks, Klaw & Erlanger supplied the course for the race, collected from all comers, and took no risks.

Whatever the Frohman status, however, he is not announced as a member of the new union. Moreover, it is denied that the alliance is in the nature of a counter syndicate. Independence is the avowed slogan. The stage, it is argued, would not be benefited by a war of "syndicates," nor would the public have any confidence in any victory gained by a new "trust."

To make it clear that no ambition for monopoly is entertained by the belligerents, Harrison Grey Fiske in the current issue of the Dramatic Mirror makes a formal statement to that effect. In so doing he also discloses the strength of the community of interests in players and attractions.

The statement follows:

"For weeks the air has been filled with rumors which have crystallized in the press in the form of speculations as to an alleged new syndicate formed for the purpose, also alleged, of fighting the theatrical trust.

"The Mirror this week can announce authoritatively all that is at present to be publicly known as to the matter involved in the rumors and speculations noted.

"There is no purpose by the managers concerned in the independent conduct of their business to form any syndicate, and there has been no such purpose entertained by them.

"The managers involved in the independent booking of their attractions—in association with any other independent managers who may hereafter see fit to join them—have simply decided upon a community of interest in circumstances that promise to benefit them all, as well as others who may be concerned. They have no plan to fight anybody, or to coerce or otherwise meddle with others, their only desire being to be free to conduct their businesses as best they may, in a free manner and for the best interests of the attractions which they control and will add to.

"The managers who have agreed to book their attractions independently are David Belasco, the Shuberts and Harrison Grey Fiske. The theaters that these managers control in New York are well known. The theaters that will open to them throughout the country will be announced in good time."—Chicago Tribune.

Song Writers in Clover.

The song writers are in the heyday of their glory. Such prices as are now paid for single songs were never dreamed of before. Fifty dollars has always been considered a good figure for a song sold outright, and some of the most popular songs have gone for a cheaper figure than John Milton got for "Paradise Lost." Maggie Cline's "Throw Him Down, McCluskey," was written for her by John W. Kelly, the famous "Rolling Mill Man," who got only $2 for it—"enough to buy drinks for the boys," he said. This same author sold other songs much cheaper, often furnishing a popular number for 50 or 25 cents.

There have been many song writers of the same ilk who wrote their "masterpieces" in the back rooms of saloons and received less than a dollar for them. "Charlie" Graham, author of "Two Little Girls in Blue," and other well-known songs, rarely got more than a few dollars for his work. He was starving, it was said, when he wrote "Two Little Girls," and the pay was an immediate purchase of coal and groceries for his family. "Bobby" Newcomb sold "The Big Sunflower" to Billy Emerson for $5, and it is said never could collect the money. There are hundreds of similar stories.

Victor Herbert is perhaps the only composer who refuses to permit the invasion of the song writer into his scores. When "Babes in Toyland" was first produced the music did not "catch on" immediately, and there were pleas to Mr. Herbert to permit the interpolation of several popular numbers then on the market. But he refused and predicted that in a month the "Toyland" melodies would be the talk of the town, and in two years they would be more the vogue than ever—which was the case. More "Toyland" music is sold in Chicago now than there was during its first summer run there.

By a special contract, the leading woman of "It Happened in Nordland" was allowed to sing two interpolated songs, when Lew Fields first produced that play, but when the illness of the musical director forced Mr. Herbert to assume the leadership of the orchestra one night he declined to conduct the players in the alien selection. As a consequence the lady walked off the stage and nearly ruined the performance.

But the song writers needn't worry. They will eat frequently and lusciously this summer, for the song market was never at a higher or more inviting notch. The tremendous rise in prices is due to Charles Frohman's entry into the musical field. When he got ready to present Sam Bernard in "The Rollicking Girl" the word went forth that songs were wanted, and expense wouldn't count. The result is that he secured all the novelties in the musical market. To Paul West and John W. Bratton he gave $500 cash for the song "Tricks," which Hattie Williams sings. To Benjamin Hapgood Burt he also gave $500 for the song, "Indians on Broadway." Other numbers, like the "Lovey Dovey" song, were secured for $200 each. The swing song cost more even than "Tricks." It may be said that Charles Frohman invested fully $10,000 in music alone before the curtain went up on "The Rollicking Girl."

The Value of Thinness.

First, Oh, Horrors, and after that many Too Bads! Miss Ellen Terry is growing fat—not plump, but fat.

So writes a correspondent who is vacationing in London—writes, too, remember that. And it took the letter a week or more to arrive. By this time Miss Ellen Terry must indeed be quite fat.

"Should she," runs the letter, referring to Miss Terry's misfortune, "should she carry her will and realize her heart's desire of appearing in Broadway in September, then play-goers must steady themselves against the shattering of all the old and fond pictures of the actress they have in mind. They must lose all thought of Portia and concern themselves with a comfortable, motherly body. There is no getting behind it—Ellen Terry has grown fat. She cannot be called plump, for she is more than that. It comes as a shock. It dispels illusions. And it brings regrets."

Such is the penalty of fame—fame as an actress, at least. In many of the professions a woman is permitted to grow fat (ugly word, fat in peace—in one piece, we might add, were we writing a libretto). But not on the stage. The fat actress is seldom popular. Soon she is relegated to the grande dame parts, even though her mind is as alert as ever and her movements are not noticeably impeded. Her increasing embonpoint reduces her fitness for romance. She is believed to be out of the picture, and without the picture stage romances are impossible.

Possibly that is the reason most successful actresses are thin. Sarah Bernhardt would not be acting today if she had not continued, by the help of Providence and much exercise, to cling to the undulating curves of a hop pole. Mrs. Leslie Carter has put on some flesh in the last few years, but she is still able, we believe, to lace her own stays. Maude Adams, painfully thin, is famously popular. Lillian Russell relies on a diet and Christian Science to keep her all too solid flesh within the limitations of an artist's model. Amelia Bingham has been fighting weight for years, knowing full well that once she begins to roll rather than to slip into her gowns, her career as a star will have arrived at its close. Margaret Anglin is also eyeing askance the suggestions of a double chin, which appears whenever she has a few weeks' rest. Just now she is in excellent physical form, having been working like a Trojan on the Pacific coast, bringing to a successful close a season that, beginning with "The Eternal Feminine," did not promise well at all. Mrs. Patrick Campbell is thin and triumphant. And, my! Think of what an feminine pile there would be if the English actress were to be so unfortunate as to grow fat! Julia Marlowe, they do say, has been obliged to take to the baths and a diet, the exerciser and the long walk to overcome the flesh tendency, and Virginia Harned likewise. Ethel Barrymore is, to use the phrase, of the "long and rangy" type—and this brings up a rather unique item of news.—San Francisco Chronicle.

EUREKA AND RETURN $2.00

Via D. & R. G., Sunday, July 16.

Special train leaves Salt Lake 10 a. m. Returning, leave Mammoth 6:40 p. m., Eureka 7 p. m. Baseball game, Eureka vs. Park City. Splendid trip over the famous double loop.

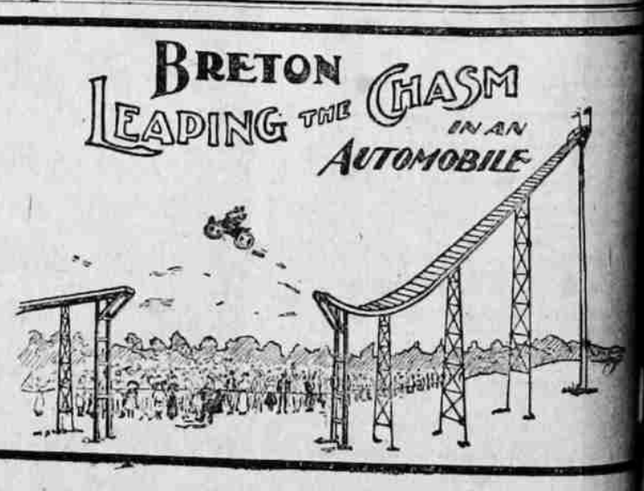
Walker's Field
MAIN AND 9TH SOUTH.
July 24 to 29
PAIN'S
LAST DAYS OF
POMPEII
And Gorgeous $1000.00 Mighty Display of Pain's Manhattan Beach
Fireworks!
5 ACRES OF SCENERY,
300 PERFORMERS.
Thrilling, awe-inspiring and Vividly Realistic is the Destruction of Pompeii by Earthquakes and Volcano.
Amphitheater seating 10,000 people.
EVERY NIGHT! EVERY NIGHT!
Admission, 50 cents.

BARGAIN MATINEES
GRAND THEATRE
WED. AND SAT—10 & 20c
DENVER THEATRE CO., Props. and Mgrs.
THE BITTNER CO.
Monday, Tuesday and Wednesday, Matinee Wednesday at 2:30 p. m.,
The Sensational Drama,
Slaves of Passion
Thursday, Friday and Saturday, Matinee Saturday at 2:30 p. m.,
An American Comedy-Drama,
FOR HIS BROTHER'S HONOR.
PRICES: Night, 10c, 20c, 30c; Matinee, 10, 20c.

Utahna Theatre
ALL WEEK
3-ACT FARCE COMEDY,
"A Domestic Blizzard,"
Preceded by balcony scene from "Romeo and Juliet." VICTORY BATEMAN AS JULIET.
Friday a live baby will be given away from stage to person holding lucky number.
Matinee Wednesday and Saturday. Prices Matinee, 10c and 20c. Evening, 10 and 20 cents. Telephone, Bell 1265-Y, for seats.

THE STATE CHEMIST,
HERMAN HARMS, Ph. G.
SAYS OF
THREE CROWN
BAKING POWDER:
"I have purchased in the open market a can of your 'Three Crown Baking Powder,' and submitted same to a careful chemical analysis.
"Have found the powder to be a 'PURE CREAM OF TARTAR BAKING POWDER,' absolutely free from Alum, Lime, Ammonia or other foreign admixtures.
"All of the ingredients are of the purest quality obtainable and combined in proportions to make the powder of exceptional high 'leavening' strength. Respectfully, HERMAN HARMS."
Your grocer sells "Three Crown."
Hewlett Bros. Co.

FAUST CREAMERY & SUPPLY CO.

J. W. CURRIE,
ASSAYER.
70 W. 3rd South, Salt Lake City.

SALTAIR
Leaping the Chasm in an Automobile.
The most hazardous feat ever accomplished by man.
Harry Breton, the Daredevil, will perform this great feat twice each day for one week, commencing Saturday, July 15th, 3:30 and 7:30 p. m., at Saltair, free.