

★ ★ The Drama and Music ★ ★

THE average stay-at-home individual envies the theatrical wanderer who travels the country over, and "sees everything." But if the stationary individual could know how lonesome the traveler sometimes becomes, his envy would turn to pity. Harry Knowlton, a well-known advance agent of his day, once described a fit of the lonely feeling that overcame him on a certain occasion when he was surrounded by some 50,000 people.

"I was in Allentown, Pa.," said Harry, "ahead of the Primrose Minstrels, and having a few hours on my hands went out to the fair grounds. It was the big day of the fair, and the grounds were jammed with people. I stood around watching them for a while, when finally it dawned on me how lonesome I was. Then I began looking for some face I could recognize, and, of course, not one could I find. The more I looked the more oppressed I became, until at last it was unbearable. I hunted a secluded spot, and I am not ashamed to tell it, tears came into my eyes and I was homesick. Talk about 'water everywhere, but not a drop to drink!' Here were 50,000 people and not a living soul I could say hello to. I couldn't help thinking: 'What if I should die here among all these strangers?'"

As fate would have it, poor Knowlton died far from home, among strangers, a few years later.

But the road is not all gloom. Managers, agents, and players are constantly running across or participating in amusing incidents that do much to lighten the sense of loneliness. They delight in telling and retelling these experiences to their fellow wanderers whom they meet in their travels and to their friends when they return to their homes. Every thespian has his string of favorite stories, and so has every manager and agent. No other class of people can compare with traveling theatrical or show people in story telling, unless it be commercial travelers. "Drummers' stories" are proverbial, and from much the same reason as that which applies to traveling amusement people.

A traveling manager told this one to illustrate a remark he had made about inexperienced house managers who cannot realize the necessity of liberal advertising and billing:

"The new man in the business," said he, "is too apt to imagine that everybody in town must know all about the show that is coming, and doesn't need to be reminded. I shall never forget an experience I had with a one-night-stand attraction in Pennsylvania a few years back. Our agent was taken sick at Williamsport, and had to lay up for a few days, but he managed to get the assistance of a stage hand who put his paper up in bundles and shipped it on to the different towns ahead, with a request to the managers to have it properly put out. In the next stand we struck we

were astonished to find no paper up. Not a bill-board was covered, nor was any small stuff to be seen. We hunted up the house manager, a shoe merchant recently appointed to take charge of the 'opry house.'

"What's the matter? Didn't the paper come?" I asked.

"O, yes!" said the shoe man, "it came all right. It's down at the depot ready for you."

"Ready for us?" I roared. "Why ain't it up? Don't we show here tonight?"

"Sure, sure," explained the shoeman, "you show here all right, but what was the use of wasting all them bills and posters. Everybody knows you're coming. I told 'em all about it, and I tacked up at least a dozen of them little strips on the telegraph poles. You'll have a fine house all right."

"The strips the shoeman had tacked up were 7x21 dates, and we played to \$7.50 gross."

THE ORPHEUM.

THE final week of the long and successful engagement of Willard Mack and associate players at the Orpheum promises to end the summer stock season in the proverbial blaze of glory. For the first time in Salt Lake at any price these talented players will present Israel Zangwill's great American play "The Melting Pot." In addition to carrying an absorbing story it at the same time preaches a sermon that anyone can take to heart be his creed or belief what it may. The scene is laid in New York and the theme is that America is the melting pot in which the creeds and races are simmered down and merged into the American citizen.

Just as soon as Rabbi Freund learned that "The Melting Pot" was to be played at the Orpheum he addressed a letter of congratulation to the management stating that he would do missionary work for the production to the extent of advising both Jew and Gentile to see the play. C. W. Penrose of the first presidency of the Mormon church, also wrote a letter congratulating the management on their selection and declaring that "The Melting Pot" preached a powerful sermon on prejudice and persecution.

The story deals with a young Jew who flees from Russia following the wiping out of the entire family. In New York this young musician secures an engagement in an orchestra, but as soon as the owner of the roof garden finds out that he is a Hebrew he decides that he does not want any Jews around his place of entertainment as employees. The musician falls desperately in love with a beautiful Russian girl, much to the scandal and mortification of his orthodox associates. To them he delivers long arguments defending his love for the Christian girl, but when, in a great scene when he meets the father of the

girl and recognizes in him the commander responsible for the massacre of his loved ones in Russia he renounces his love and spurns the girl. Such, briefly, is "The Melting Pot" and in the telling of the story many characters and incidents are introduced that add to the interest and the sentiment driven home so emphatically by the talented author.

The character of David Quixano, the Jewish musician, will be portrayed by Mr. Mack, and that of Vera Ravendal, the step-daughter of the Russian baron, will be in the hands of Miss Marjorie Rambeau. The others in the cast are David's uncle, his uncle's mother, an old orthodox Jewess; a happy-go-lucky Irish maid of all work; an unemployed millionaire, his orchestra conductor; the Russian baron, his second wife and his step-daughter.

"The Melting Pot" will run all week with the customary matinees Thursday and Saturday. For the subsequent week the Orpheum will be dark to open Sunday afternoon, August 18, for the long run of vaudeville, the opening bill being headed by David Belasco's superb production of "Madame Butterfly," which is this week scoring so heavily in Los Angeles.

Michael Faraday will produce "The Girl in the Taxi" in London on Sept. 7. The English version is written by Frederick Fenn and Arthur Wimperis.

Lewis Waller will sail for New York on Aug. 15 with four modern plays. He intends to produce all of them, with "Romeo and Juliet" and "Henry V." in this country.

The Lingual Club has been formed in London to produce plays in six different languages. The last act of "A Doll's House" will be given in England for the first time in Norwegian.

The title of the farce which Cohan and Harris will try out in Atlantic City next week has been changed from "The Thief to Stop Thief!" Edward J. Maguire and Daniel S. Gallon have been added to the cast.

A company is being assembled in Chicago to present an operatic version of "Uncle Tom's Cabin," with music by Arthur Pryor.

Paul Armstrong will have other financial responsibilities than plays this fall, for he is going to send his Bedouin horses around to various fairs for display. He is too busy himself writing plays to figure out the details, but the New York office of the Paul Armstrong company has correspondence from every state and county fair in the east. When a competent man has been secured to take care of them, Mr. Armstrong will send twelve horses around the circuit of the best fairs.

Lottie Collins, a daughter of the singer of the same name who waxed famous through the song "Tara-ra-boom-de-ay," arrived in San Francisco on July 12 from Australia, where she had appeared successfully.

Three attractions managed by A. H. Woods will move along the Pacific coast this season in succession. Julian Eltinge will be followed by Dustin Farnum and Phyllis Partington. Accord-

Orpheum

Week Commencing
Sunday Night, August 4th
The Last Week of the Summer
Stock Season.

**WILLARD MACK
MARJORIE RAMBEAU**

And
THE ORPHEUM PLAYERS
Present for the First Time in Salt
Lake

The Melting Pot

A Drama in Four Acts by Israel
Zangwill.

Matinees Thursday and Saturday.

THE VAUDEVILLE SEASON
OPENS AUG. 18 with David Be-
lasco's "Madame Butterfly" as the
headliner to an all-star bill.

Wandamere

The Beautiful

UTAH'S BEAUTY SPOT

Boating, Bathing, Dancing
Scenic Railway, Chutes,
Miniature Railway,
Parks, Lawns, Bowling,
Shady Nooks everywhere.

Every Thursday Night Sensational
Motorcycle Races at the Motordrome

Where the crowds go
and find perfect enjoy-
ment.

The Utah State National Bank

At the clock corner

We respectfully solicit the accounts
of firms, individuals and
corporations.

Savings Department and Safety
Deposit Boxes.

Joseph F. Smith, Pres.
D. C. Jackling, Vice-Pres.
Heber J. Grant, Vice-Pres.
Chas. S. Burton, Vice-Pres.
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H. T. McEwan, Asst. Cash.
C. H. Wells, Asst. Cash.