

## AMUSEMENTS

Salt Lake Theatre — Walker Whiteside in "The Magic Melody," matinee today and performance to-night.

Orpheum—High class vaudeville. Matinee and evening.

Lyric—Continuance vaudeville afternoon and evening.

"The Magic Melody" in which the "young actor" Mr. Walker Whiteside seems to be the whole thing, will be presented at the Salt Lake theatre tonight. It was presented last night but as Truth goes to press Friday afternoon we can't say whether the presentation was worthy or not.

The Orpheum gave a good show this week, a show even passing good or passing well as William of Avon has it. The performance opened with Mr. and Mrs. Gottlob in a playlet called "Government Bonds." It's true to life. That's the highest praise than can be given, and it deserves it.

Catherine Hayes and Sabel Johnson were, however, the life of the whole vaudeville performance. Physically very much resembling each other with fine figures and pleasing and attractive faces they combined histrionic and musical ability far beyond the ordinary. True we think Miss Hayes overstepped good taste with her bustles and artificial etceteras and her atudenizing and very suggestive poses, but she redeemed herself later in the play and the singing by Miss Johnson was—well, not supberb, but far above the ordinary.

Julia Kingsley and Nelson Lewis were somewhat outre in their stunt. The word "stunt" is detestable but sometimes it has to be used on account of its expressiveness. Lewis is an actor and acted his part well.

The boot black quartette, Brouillette, Adams, Weber and Hayes were good. Beautiful Saltair was also on the programme. Just what it did we couldn't find out, but we are sure if the theatres would publish a programme confined to what actually occurs or will occur it would be a great relief to their patrons. In the programme there appears beautiful fountains, beautiful Saltairs, supberb Louvres, interesting facts, the beautiful store or the store beautiful, the secret of beauty, the gourmand and the gourmet restaurant, money before shoes, Pitchfork Tillman, Long John Critchlow's good coal, Mc Conahay did it, and other such fooleries. Cut this nonsense out and give a sensible programme, a programme that is a programme, and nothing else.

Emerson and Baldwin's display of dexterity and dementia, Kingsley and Lewis in "After the Honey Moon" were amusing to say the least. The Frederick family acrobats gave a good

performance. Then came the Kinodrome, the Holyness to the Lord store, Lewis "66" rye, Daniels the the secret of beauty, the butter and egg market and a lot of other things nobody knows anything about. It was a fine show alright, alright.

\* \* \*

Most of the social herd who take their theaters in regular doses through the winter months, are well acquainted with Nat Goodwin's "Cowboy and the Lady" with Maxine Elliott playing opposite the old time favorite, and both of them doing typical Clyde Fitchian lines.

The announcement that the Orpheum Stock company will open in this piece Monday evening will give an interesting opportunity for comparisons, and despite the fact that all the sages have declared comparisons to be odious it is safe to assume that a rumor after the first night that the Orpheum people have "made good" will start the bunch in that direction.

There are several people in the large cast too, who come with records that suggest ability to go some, without danger of being flagged at the tape. Miss Lucia Moore is a very petite and charming leading lady in appearance, and her work will be balanced by that of Al. Phillips, who looks all that a leading man should to matinee girls who would rave over Dustin Farnum, or call the genial Nat back for six curtains after a thrilling third act.

Miss Moore is not making her debut here in leading roles. She did that with Robert Downing in his palmy days, and also played through seasons with Thomas Keene, and our friend Walker Whiteside who is back in town today, with an offering at the Salt Lake house. Mr. Phillips was leading man at the Keith stock house for three years, and that means that he showed quality, for no stock circuit is so careful to present finished productions as the Keith people. This season he has played in "Daughters of Men" from which he comes to Salt Lake after a three week's rest. Jos. O'Meara, who heads the support, was formerly with Nance O'Neal as leading man, while Jos Green, another of the most capable men in the cast, secured a reputation as "Canby" in "Arizona" for two seasons during La Shelle's production of it.

If the company succeeds at all, it should succeed decidedly, for it has taken every pains, it assures us, to present only finished work. There are fourteen people, and they carry special scenery, in addition to which a scenic artist of their own is employed to produce anything needed in a completed production. Following "The Cowboy and the Lady," "The Dancing Girl" will be given a hearing, and after that "The Henrietta" and "Secret Service."

### MRS. WETZELL'S RECITAL.

Last Monday evening Mrs. Wetzell gave a musical recital at the Y. M. C. A. auditorium. Mrs. Wetzell was assisted by Miss Florence Hurlburt and Mr. George Skelton, violinist. The programme was long but varied, and there was not only no indication of weariness on the part of the audience, but on the contrary keen interest and enjoyment was sustained to the end. Mrs. Wetzell stands in the front rank of music teachers of the city. The programme rendered was as follows:

Chorus—"Merry June" ..... Vincent Wetzell Choral Society ...  
Soprano—"Love in May" ... Parker Corinne Harris  
Contralto—"An Irish Folk Song"..... Foote  
Mrs. Zulah H. Smith  
Soprano—"Una voce poco fa", Rossini Eleanor Prout  
Contralto—(a) "Barbara Allen", Old English  
.....(b) "I Wait For Thee" ..... Mm. Arms Fisher Ethel Rogers  
Soprano—"Carina" ..... Torry Leta Lewis  
Mezzo—"Parla" (Violin obligato) ..... Arditi Bess Primeaux  
Contralto—(a) "A Mission of the Rose" ..... Cowan  
.....(b) "Thought Fancies" ..... H. Dale Jones Leola Schrack  
Soprano—(a) "Indian River Song"..... Woodford-Finden  
.....(b) "Love's Day", ..... Vincent Hilda Greeson  
Baritone—"It is enough" (Elijah)..... Mendelssohn Mr. John Robinson  
Soprano—"Ombra Leggiera" (Dinorah)..... Meyerbeer Mrs. Charles Daley  
Contralto—"My Mother Bids Me Bind My Hair"..... Haydn Elizabeth Robinson  
Soprano—"Lorna" ..... Ernest Newton Corinne Harris  
Contralto—"Sognai" ..... Schira Rowena Kornis  
Soprano—"I Love You, Sweet", ..... Bartlett Mrs. Eugene Guettner  
Mezzo—"Cavatina" (Gli Ugonotti)..... Meyerbeer Ada L. Ferguson  
Contralto—(a) "Segurdella" (Carmen) ..... Bizet  
.....(b) "Sing, Smile, Slumber" ..... Gounod Pearl Ellenbaugh  
Chorus—"Blossom Time", C. W. Marston Wetzell Choral Society

Whether it is that the Lyric is just sprinting at the beginning of the closing of the regular season, or whether it is a simple case of "improving with age," certain it is that the bill served at that house of amusement the past week, was "all to the good" and calculated to make any rival circuit in vaudeville look to its laurels.

Beginning with section I of chapter I in the "book of the play," which was the Ozave, with their "Around the Block" stunt and divers and Sunday antics in top-notch juggling, the entertainment was good.

Le Chartiers was there with "No One Knows How Much I Miss You" and maintained well his popularity. May Evans whistled herself into standing with the congregation in one short round.

O'Neill's Minstrels proved up with "I'll be Happy When You're Dead and Gone" by Mr. Tambo, and "Sweetheart, My Own" by Mr. Bones. "Dusky Maid" by the "entire company" and "buck and wink" in unstinted measure "helped some."

Mitchell and Love took good care to maintain the standing of the house in their Character Comedy presentation, and received their full share of the favors of the auditors.

James Francis & Co., in the "Craziest Act in Vaudeville" made the babies-in-arms laugh—howl—with delight. Sullivan and Johnson are great entertainers, while Miss Duran's "Holding Hands" is sweet and pleasing.

And "The Unwritten Law; Based on the Thaw Case." Well it is thrilling and no denying, the congregation was entertained by it. If the lesson it portrays found sufficient impress upon parents, it might be well; but it is probable that the gild and glamour of it far more impresses the youth. It might be well if "The Unwritten Law" were also "The Unpictured Law."

### VIOLA ALLEN.

Viola Allen comes to the Salt Lake theater next Thursday, Friday and Saturday with Saturday matinee in Shakespeare's joyous and inspiring comedy, "Twelfth Night." It is said that Miss Allen finds Viola, the character for whom she was named, in happy accord with her known sentiments touching the Shakespearean woman, in whom purity shines resplendent, and who represent the best thought that is bestowed on woman in all the world of literature. It is said that in her boyish masquerading she is a delight to the eye, and that her scenes are carried off with rare art and with no sacrifice of delicacy. The boystrous comedy of the play falls to the characters of Toby Belch, Sir Andrew Aguecheek and Maria, a merry trio, who, aided by the conceited Malvolia, furnish an amount of amusement that is a delightful foil to the tender and poetic love story which is its foundation. Scenically the production is said to be one of artistic completeness and romantic beauty; picturing the loveliness of Illyrian gardens and palaces amid the surroundings of soft and tender lights and harmonious music. For the Saturday matinee Miss Allen will give a unique bill consisting of acts from "As You Like It," "Romeo and Juliet," "Merchant of Venice" and "School for Scandal." The sale of seats will open Tuesday.