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one or two instances improvements might have been made, they may be forgotten in the general artistic work, the eye to detail in the staging and the embellishments of the house together with a musical program quite in keeping with the high ideals with which the venture has been launched.

Art for art's sake is difficult in any man's country and especially so with so much commercial competition, but the Utah players, Miss Babcock, Mrs. Gunn, Mr. Cummings and all associated with the furthering of the project should receive complete encouragement.

ORPHEUM

William Morris, finished actor, not of the old school, but of that school which brought us so many high class performers and now is becoming old, in his own sketch "Mrs. Temple's Telegram," and a company eminently qualified to support him, with the exception of Eloise Murray who is a bit too intense, has received a pleasant welcome from old friends here while heading the Orpheum bill which is as a whole, not so good as those of preceding weeks of the season.

That "Mrs Temple's Telegram" was not entirely new to some of those who have seen it during the week made it none the less pleasing, and the excellent manner in which it is played raises it about the average one act farce in vaudeville. The writer first saw Mr. Morris in "Lost Paradise" so many years ago that we have tried to forget the exact date, but the fine impression he made has never been erased, though often one wonders why, with an ability so appealing at that time, he has never been heralded as a great star.

Mason, Wilbur and Jordon open the bill with a pantomime effect in which slapsticks play a prominent part, and then we have "4—Melodious chaps—4" presenting "something different in quartettes." They sure do, and how they ever broke the barrier and got on the big time must be a dark secret, unless it is because they were put on with the idea that the audience would twig how serious they take themselves. The solo singer of the four and the violinist are as big a scream as have ever been seen on the circuit, and while in reminiscent mood, wouldn't it have been wonderful if they had appeared with the Cherry Sisters when they were in their prime? However, lots of people are getting used to domestic camembert, owing to the difficulties of importation since the war. Their act finished with a rendition of "Old Black Joe," and we distinctly felt a slight vibration of the building as he turned in his grave.

The Orquesta Forreblanca in a series of selections are scoring tremendously though there is a prevalence of dreamy music rather than that with a dash in it in what they play. They are all excellent musicians and the drummer is a corker.

Stewart Jackson and Dorothy Wahl have a skit called "Before the Theatre," in which is included some excellent music, Mr. Jackson's playing and dancing being the principal feature. Miss Wahl is deceptive when she first appears just as some athletes are in their store clothes, but there is considerable to Miss Wahl and she makes no bones about it, that is if modern corsets are supposed to contain bones.

The Jewel Trio brought an old Salt Lake favorite, Harry Riechman, back to town—some jump from the cabaret to the Orpheum circuit. He is a little cleverer than ever and has so much initiative and personality that it is to be regretted he does not depend on it entirely, but resorts to some of the tricks that made Frank Tinney famous and also uses a few of Harry Fox's imitable stunts. Riechman is a comer and is going to find a big place, but there is no occasion for him to depend upon anything, but his own

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