

With The First Nighters

ORPHEUM

The happiest thought one has after sitting through the Orpheum performance this week is that it is not necessary to do it again. To begin at the end, the Le Grohs in a novelty and Gertrude Vanderbilt and George Moore send their friends to restaurant and home slightly convalescent, but O! the weary wait before they arrive.

The greater part of the bill constitutes the worst performance ever seen at the Orpheum here, and that is distinctive at least considering the travail of those who have stood for the Beck impositions in this season of superlative vaudeville bunk.

The bore of the thing begins before the regular acts, when the audience is regaled with a movie displaying three elephants in tricks that were old when Bryan was first a candidate. Then the spotlight flashes on Ray Dooley and a couple of assistants who try to dance and incidentally take the opportunity to inflict an insipid variety of humor which they carry to inexcusable vulgarity.

Pietro, an accordionist of no special talent, follows; then Ethel Clifton and Brenda Fowler in "The Saint and The Sinner," with the husband of one and the lover of the other in the next room show some new ideas in serious acting which are entertaining because they are so comical. Probably the best actor in the troop is the poor sick boob who does not appear but who is nicely dissected by the ladies in the adjoining apartment.

Hirschel Hendler, made up like a piece of lemon pie, spoils whatever good effect his music might produce by as vapid a line of attempted comedy as has ever been sprung on the unsuspecting, and he has the temerity to bill himself as a poet as well as a player. It is all very sad.

Desiree Lubowska, billed as "The Inimitable," assisted by a couple of friends is impressionistic to be sure, but the three would be more pleasing if they could dance. Considering their appearance, why not bill them as the naval reserves?

But Gertrude Vanderbilt, George Moore and the La Grohs, who finish the bill, leave us laughing as they say good bye, for they are far above the offerings that preceded them, and give a semblance of an Orpheum performance as it used to be, Vanderbilt and Moore in a singing and dancing novelty, and the La Grohs in some clever turns replete with fun.

SALT LAKE THEATRE

The Lucy Gates Grand Opera company has been scoring a big success this week in the production of "Faust" with Miss Gates as Marguerite, at the Salt Lake theatre. The last performance will be given this evening.

Miss Gates herself is in excellent voice and that is all that need be said by way of comment because all Salt Lake knows her singing and her ability as an actress. It has been something of a surprise, however, that things have gone so smoothly at the performances, considering that a number of the company are amateurs and unaccustomed to the demands of a professional production.

In her interpretation of the character of Marguerite through the music of Gounod, Miss Gates is seen and heard in one of her best roles. In this and in other operas she has gained for herself a fine reputation.

The familiar story of the opera with its more familiar music, the scholar who could find no happiness in knowledge and who sold his soul for youth, is welcomed anew by music lovers each time it is produced. Faust is one of the great things of the ages and as such grows dearer every time it is heard.

Miss Gates has surrounded herself with able support in the present company. To Jack Summerhays was assigned the part of "Faust" and although much was expected of him, in no detail of voice or of acting has he failed. Willard Andelin interprets the relentless Mephistopheles. His rich basso is perfectly fitted to the part.

Evangeline Thomas is heard as Martha and Florence Summerhays as Siebel. Some of the best work of his career has been done by Hugh M. Dougall as Valentine. O. D. Romney, Jr., as Wagoner deserves mention.

The symphony orchestra is under the direction of B. Cecil Gates. The chorus is well balanced and has been carefully trained. The scenic investiture is remarkably good for a production of the kind and these Utah artists deserve much commendation for the artistic whole.

PANTAGES

Manager Frank Newman seems determined to give Pantages theatre patrons who pay the little tribute at the box office value received. This week he has four more big acts along with the less pretentious ones.

This week a free trip to the Orient is included in the program, in the delightful company of Madame Makarenko and her aids. Madame, who by the way is a Russian singer and dancer, according to the press agents, offers a splendid musical spectacle. She is assisted by a number of maidens who sing and dance in a setting of Egyptian harem gorgeousness. The story is of "A Dream of the Orient," a young man who lies down and dreams, his dreams coming true in the form of Madame Makarenko and the girls.

The De Michelle brothers also have a combination of music and fun. They play the violin and the harp when they are serious—likewise when they are not.

The LeVars can give you the old-fashioned cakewalk and its varieties or any other kind of a dance you like with equal facility.

The fourth of the big acts is the farce comedy, "After the Wedding," in which Edward Farrell and company are seen. The sketch is by Lawrence Grattan and is one of the best of its kind seen on vaudeville circuits today.

The other numbers which round out the bill are Faber and Waters with "Nifty Nonsense" and the Australian Creightons, tumblers and jugglers.

WILKES THEATRE

Another play with lots of fun in it is offered for this week's bill at the Wilkes theatre. "Going Some" certainly gets the audiences going some

both as to interest and laughs. The leading role, that of Speed, 'varsity alleged runner, is taken by Cliff Thompson and he scores another hit. It is exactly the kind of a part which gives him a chance to use his talents and he makes the most of it. Paul Harvey plays right behind him as the uncouth coach and the two are an irresistible pair.

The atmosphere of the play is western with its ranch setting. The story brings out the rivalry between two ranches when Speed is counted on to win the race against Skinner, cook of the Centipede ranch, the part taken by Ward T. Casady, a Salt Lake boy. When it develops that Speed has only been bluffing and has counted on his chum, Culver Cuvington to arrive in time to win the race for him, the plot thickens and when this same Cuvington, A. E. Moore in the role, appears on crutches with a broken toe, it is time for most any complication to break. The ending is something of a surprise.

John C. Livingstone is seen as "Willie," of the Flying Heart ranch, Miss Nana Bryant as Helen Blake, the Smith college girl, sweetheart of Speed, and Miss Clair Sinclair as Roberta Keap, the chaperon. Miss Charlotte Treadway is the woman of the ranch, sister to the owner and hostess to the house party which lays the foundation for the story. There are several other parts including Ancyn McNulty, as Berkeley Fresno from Stanford and G. Lester Paul as the Mexican, Carara. Miss Avis Manor's Marietta, his sweetheart, is among the best of the minor character parts.

AMERICAN

Four stars of the first magnitude head the three changes of program which will be seen at the American during the coming week. On the Sunday-Monday program will be William Collier in the Triangle production, "The No-Good Man," while opposite him will be a woman who, in her especial field, has attained almost equal prominence. Enid Markey has a host of admirers in Salt Lake, she being especially remembered for her wonderful work in "Aloha Oe." Action of the most thrilling sort characterizes the subject in which an automobile runaway, a fist fight, the blowing up of an eight story building and a big carnival scene are but incidents. The story grows out of the fact that Collier, in a low dive among gangsters is so paralyzed with fear when a fist fight breaks out about him, that his attitude is taken for one of bravery and he is instantly selected an active member of the band.

The Tuesday change at the picture house will see the third installment of the serial novel

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E. L. WILLE, Manager

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