

With the First Nighters

ORPHEUM.

It is Catherine Hayes in whom the interest is centered at the Orpheum this week. Of course Catherine can stand for a lot of centralization of this kind—there is plenty of room for it and Catherine is stalwart enough and good natured enough to stand for it. And if she gets tired in the ordeal, there's her pal Sabel Johnson who is there some with the Cudahys, and between the two there is more fun than there has been in any act for some time at the variety house though there isn't much room for anything else but fun when they are both on the stage at the same time.

By the way, that stage has stood for a good deal, but no one imagined its real strength until Cathy and Sabel both made use of it, and there is no longer any question about it being a regular stage. There are those who are not crazy about figures of the proportion of the Hayes-Johnson ditto, but they were really splendid and the girls carry themselves beautifully. In fact they carry themselves better than anyone else could do it, or would dare to try, and they've got a fund of keen humor and they sing well, and considering their Cream of Wheat training they are light and graceful. Looking at them seriously, the exquisite beauty of their hands and arms is remarkable, and if you don't want to look at their hands and arms there are other places. They are two big hits, and if Martin Beck is strong enough to boost them up with the head liners he ought to do it.

"Handkerchief No. 15" is a splendid sketch, and really better than it was as a three act play when Charles Hawtrey played it under the name of "The Arabian Nights," or "The Gutta Percha Girl," and when later Harry Corson Clarke and Madge Carr Cooke, and Victory Bateman and Lisle Leigh played it here. Of course it has been cut to pieces and a number of the characters have been eliminated, but it makes a speedy sketch and in the hands of such clever people as Miss Fremont Benton, Fred Bond and Francis Yale, it is one long real laugh. Carrie Lee Stoyles' impression as the mother-in-law did not sink in as it should have done, but that was a matter of little importance for Miss Benton and Mr. Bond were delightful enough without any particular assistance.

The Four Fords are a great dancing team, real headliners in the art, and even if the little fellow did get peevish once or twice because the music didn't keep up with him, it didn't hurt the act for he did his full share in the long run.

A quaint act that took instantly was that of Ines and Taki who are billed as eccentric duetists, but who are more. There hasn't been a musical act of the kind that has gained such general approval since the Italian minstrels meliowed the evenings with "Chiribiri Bil."

The Keeley Brothers (not from Dwight, Ill.) did a lot of things with punching bags that other people cannot do, and added their hit to the string, and the lady half of Noblette and Marshall seemed fair enough, though her partner's attempts at wit were about as funny as a surgical operation sans anesthetic.



"THE GIRL AND THE GOVERNOR."

Oh you Johnnie Spencer—you've got no business keeping off the stage for such long intervals. It's a little selfish in you to do it, too, for your fellow men need the joy that your presence lends, and you ought to be philanthropic enough to help them forget their burdens at the end of every day instead of making an ephemeral splash into the open now and then, and just as we're beginning to believe that your engagement is indefinite, you

disappear and go to writing prosaic old insurance, and until your next appearance we have to be satisfied with a lot of professionals.

Of course you understand that but for the fine fat lines that fall to your lot and the good music that now and then interrupts, "The Girl and the Governor" is really a frost, but you, and Miss Taylor and Miss Evans and Miss Berkhoel and Mr. Pyper and Mr. Ensign and Mr. Graham and the rest do so very well that Julian Edwards' effort is really forgotten in the pleasure you all have given your audiences.

And then Mr. McClellan and Mr. Evans and the orchestra at large and that little beauty who was second from the end on the right hand side looking from the audience and the costumes and everything else local, made "The Girl and the Governor" happy enough even if the opera itself was citronized.

Horace Ensign, as the Indian medicine man, made the most of the part, and greatly added to the favorable impression he previously created.

George Pyper was in particularly pleasing voice and as the English officer acted with an ease and grace that has come with the experience of years.

But the opera itself would have been a sorry mess, but for the interpolations, and without them it is doubtful if even so talented a company as the Salt Lake Opera company could have made anything of the De Angeles frost.



The Theater goes dark next week until Thursday evening, the opening night of the fall musical carnival.

Preparations for the big event are practically completed, and Thursday, Friday and Saturday nights and Saturday afternoon of the coming



Hilarion and Rosalie Ceballos—Headliners at the Orpheum next week.

In "Robin Hood," Hazel Taylor proved her right to all of the nice things that were said about her, both as a singer and as an actress of ability, but the improvement over her previous performances is so marked that it is to be hoped she will not forswear the stage entirely in accepting the engagement she has for the latter part of this month. She unquestionably has a great deal of dramatic talent, and it would not be pleasant to think that she has made her last appearance behind the lights.

Miss Edna Evans repeated her former pleasant impression, only more so. She has a splendid stage presence and the passing year has only added to the charm of her voice.

Fred Graham scored a great hit in his song, "Cupid Has Found My Heart," which by many was considered the prettiest thing in the opera. As Pedrillo he was called upon for a good deal of music and not a great deal of acting, which was fortunate all around, and gave him an opportunity which he has seldom had and which he took fine advantage of.

week are likely to see one of the finest musical festivals we have ever had.

Aside from the operatic features to be given in the Theater, the flower parade will attract no little attention. Buggies and autos will be gorgeously decorated with flowers and an unusually long parade is expected.

Prof. Agostini is directing the work of the principals in the operatic selections to be given, and Prof. McClellan the chorus work, while "Carmen," "Il Trovatore" and "The Bohemian Girl" are under the special patronage of George D. Pyper. It is expected that among the principal selections to be given the adaptations from "The Mikado" will be extremely popular.

Besides these selections, "The Vestal Virgins," "The Lovers' Young Dream," "A Night in Japan," the story of Captain John Smith and Pocahontas, the Gainsborough Double Sextette and the Norwegian Marriage Festival will be given by the musicians who are to participate in the carnival.