

the entire act. The sketch scored a hit with the afternoon audience. Mack has the past year or so done some very clever work for local papers, while Marcus is a former member of the staff of the Philadelphia North American.

* * *

PEER GYNT.

It is easy to imagine that the better actor a man is who essays the part of Peer Gynt, the worse the thing might appear, and so where Richard Mansfield failed to work up any perceptible enthusiasm during the period he played in the Ibsen phantasy, Louis James might do a little better, but not for long.

It is a curious thing, this play from Ibsen's dramatic poem. Not enough so to be interesting, however, but on the contrary, a frightful bore.

It is the story of a brute, untutored, undisciplined and untrained, but withal a dreamer who is finally redeemed by love. The redemption may have occurred by this time, though there was not a great deal in the presentation to give any definite assurance of it.

Whoever put it together, did not do well, but that person is not altogether to blame, for the best might fall down on such a task, though there are so many glaring errors that might be remedied that he who had a hand in the moulding cannot be blameless.

Peer is one grand lush, wild and unrestrained, and does not care to discriminate. He steals Ingrid, a bride, and ruins and deserts her. He then gets into the realm of symbolisms, and finding The Green Clad Woman somewhat of a frail, takes advantage of her. Then, through a system of mental telepathy, Solveig (Aphie James) finds her way to his hermitage, and agrees to stay without any official formalities.

Next it's a dancing girl in Morocco, and as the wonderful mixture bubbles on, one naturally thinks: "And I learned about women from 'er." The scenery is very lovely, and the Grieg music appealing, but the play, both in its real and unreal moments, is simply impossible. Perhaps it does run the gamut of human life, and pictures most of the emotions that come to the ordinary mortal, but it is hard work appreciating the form they appear in.

There is one nice thing about the production. If you happen to get stuck in comprehending any particular part of it, simply say that it is a symbol, and that settles it. By the way, speaking of symbols, the scene at the court of the Dovre King of the Trolls was spoiled completely, and in that there was an opportunity for real symbolism.

With the exception of M. James, there is no one in the company who can act, but that comment is, perhaps, unnecessary, for they were not called upon to try very hard.

"Peer Gynt" is unpleasant, unnatural, and really unfit—but it will die of itself before the years are older. In its present form it is meaningless, and certainly not poetical. But it was a real novelty, and—oh, yes—it was symbolical.

* * *

ORPHEUM.

The show at the Orpheum this week is, as a whole, worth the seeing, and though it has not suited the audiences so well as the fine acts of the two preceding weeks, it is way above the average, and pleased big crowds day and night.

The playlet "Lucky Jim" was very beautiful from a scenic standpoint, and there was a heap of good stuff in it, especially for Master Ross, who made a great hit, but while Miss Courthope did everything that was expected of her, there was no particular reason for featuring the part she played.

The novelty of the Saytons, "In the Realm of the Alligator," took well with those who appreciate the work of high class contortionists, and

the Grassys, in eccentric acrobatics and musical stunts, had no trouble in pleasing those across the foot.

The two teams composed of Henry Clive and Mal Sturgis Walker, in a clever travesty on mind reading and a few other things, and Billy Gaston and Ethel Green, in "Spoonyville," were real hits in a minute.

Then Joe Cook and his brother juggled to the entire satisfaction of everyone, and Frank and Joe Wilson won a lot of homes with "A Padded Cell." Another good bill is promised for tomorrow night.

* * *

The most important event in musical circles for early December will be the dedication con-

seen at the Theater before. "The Alaskan" made many friends last season. The company includes Edward Martindel of "Totem Pole Pete" fame; "Billy" Fables as the Polar Bear, and William F. Rochester in the part of "Meadowbrooke Blazes." The new principals will be Lora Lieb, soprano; Fritzie von Busig, contralto; Forrest Huff, baritone; Ida Fitzhugh, the "character actress," and George E. Mack, comedian.

* * *

"Checkers" stands up well under its years, but this ought to be about the last season for the piece, at least at the big houses. It is worn threadbare, and has made more money than was ever expected of it.

Hans Roberts and Dave Braham were at the



Murray and Mack at the Colonial next week

cert for the new organ at St. Mary's cathedral, Friday evening, Dec. 4.

Prof. McClellan will be at the organ for that occasion. Mr. Willard Weihe will be the violinist. Mr. Brines will sing, and from out of town, Mr. Fred Smith, basso, member of the Metropolitan opera company, will be heard. The concert will begin at 8:15 o'clock, and besides the soloists of the evening, a chorus of 60 voices will participate. The concert is under the direction of Miss Nora Gleason.

* * *

The week at the Theater opens with "The Isle of Spice," Monday evening. The piece is popular and entertaining and will run until Wednesday, when "The Alaskan" opens its half-week engagement, with a special Thanksgiving day matinee, Thursday afternoon. Both shows have been

Theater the first half of the week in the play, Roberts as Checkers and Braham in his cleverly done Push Miller. Both are good, and their work will probably hold the show up through the present season. The costumes and scenery are old.

* * *

"A Cowboy's Girl" and "Why Girls Leave Home" have given the Grand a good week's business. The latter show closes the week tonight.

For the coming week, "Parted on Her Bridal Tour" and "A Gambler's Sweetheart" are announced.

The Salt Lake Symphony Orchestra has announced its first concert of the present season for Sunday evening, November 29th, at the Colonial theater.

The orchestra begins its fifth season of concerts