

With the First Nighters

The announcement that the improvements which have been contemplated for the Salt Lake Theatre have at last taken definite shape is most welcome to the theatregoers who, through many seasons, have learned to love the old playhouse, and who, while regretting the possibility of the theatre being torn down, have realized that a great many improvements might be made which would add materially to the comfort of patrons without destroying the acoustics or the general plan.

It would seem, too, that no better time than the present could be chosen to make the changes for the clutter of the workmen, even if a night shift were put on, would pleasantly divert the attention of the audiences from the majority of the season's offerings.

The deadly dullness of the season of 1908-09, however, is not the fault of the management, neither is it confined to any one theatre, for every western city has suffered from a paucity of good new plays, which have been held the other side of the river—a policy on the part of the controlling powers incident to a year that began in a panic and started to finish with a presidential election. Such years may be expected four or five times in a score of seasons, but this has been particularly dull, and to a town which boasts of nearly twenty theatres and a public that will sell its shoes for the price to pay homage to the Thespian art, the fall and winter has been more than unkind.

Since September there have not been over half a dozen plays worth seeing, and this including every house in the city where road shows are booked. This statement has no reference to vaudeville, for in all candor it must be said that the Orpheum offerings as a whole have improved a hundred per cent over other years.

There are practically four months left of the theatrical season, and a fair number of fine productions are scheduled for the intervening weeks before the different managers make their new bookings, and from what can be learned at this early date, the season of 1909-10 will be a real one again. But that is seven months off, even if Sothern and Nazimova do intend to pay us a visit before the summer comes.

THE BUNGALOW.

After a rather unsatisfactory month or two of melodrama Mr. Cort has turned the Lyceum, the newly completed Cort theatre on South State street, over to Willard Mack and his company for the remainder of the season. The house has been rechristened "The Bungalow," and the change in name ought to be for the better, as well as the change in the policy of the house, for the Bungalow is attractive and something of a departure from the general run of names given theatres. The new house is completed, and the interior is prettily finished, Mission lights and furnishings adding to the effect. Mr. Mack will move from the Colonial to the Bungalow tomorrow night, presenting Paul Armstrong's drama, "The Heir to the Hoorah." This play has not been seen here since it was presented two seasons ago, and will doubtless prove an attractive offering. It is announced that Mr. Mack has secured the rights to "Raffles," "The Christian," "The Virginian," "Richard Carvel" and other high-class plays for future production at the new theatre. Blanche Douglass, who has made such an excellent impression, will continue as leading woman with the Mack company.

The reopening of the roller skating rink at the Auditorium under the management of Mr. Phil S. O'Mara has proven so popular among

those who enjoy the sport, that for three evenings during the past week there have been no skates to be had after 8:30 p. m. Held's band is in attendance afternoon and evening, and Mr. O'Mara and his associates are doing everything for the comfort and pleasure of their many patrons, among whom are a large number of ladies and children. For those who are cooped up in offices during the day, there is no better way of exercising than in a roller rink.

THE CHORAL SOCIETY CONCERT.

The forthcoming production of Mendelssohn's great Oratorio "Elijah," by the Salt Lake Choral society, continues to be the main topic for discussion in music circles. With the promise of splendid work on the part of the musicians the house will doubtless be crowded at the one performance which is scheduled for next Wednesday evening, January 27th. Manager Pyper has completed arrangements for enlarging the stage to provide proper seating capacity for the musicians.

The Oratorio has been divided into two sections with a separate set of soloists for each section. The soloists for the first part are Mrs. Anna Colborn Plummer, soprano; Miss Edna Dwyer, contralto; M. J. Brines, tenor, and Horace S. Ensign, baritone. For the second part, Mrs. Emma Ramsey Morris, soprano; Miss Hazel Barnes, contralto; Fred C. Graham, tenor, and Hugh W. Dougall, baritone. Miss Edna Evans, soprano, will sing the part of the youth. The soloists have been working on the scores for several weeks. The chorus meets for rehearsal three nights each week and those who have attended predict a brilliant success.

The "Elijah" is perhaps the best known of all the great Oratorios and is considered Mendelssohn's greatest work. Solos and choruses have been sung at different times by local singers, but this is the first rendition of the Oratorio complete. Some of the heaviest choruses have been rehearsed by the Choral society for the past four months and a rare treat is in store for lovers of choral music. The addition of a large orchestra will improve the rendition materially as the Mendelssohn works are peculiarly adapted to orchestral effects. Several rehearsals of orchestra, chorus and soloists have been arranged and by the time the date of the production arrives the



Gus Edwards' Blond Typewriters, at the Orpheum

Colonial Theatre

Third South
Between Main & State
Bell 434
Ind. 199

JUST THIS WEEK—STARTING TONIGHT

Victor Herbert and Glen MacDonough's Phenomenal Musical Extravaganza Success

A \$2.00
SHOW
AT
HALF
PRICES

BABES IN TOYLAND

HEAR
THE EN-
TRANC-
ING
HERBERT
MUSIC

Two Years in New York

One Year in Chicago

Six Months in Philadelphia

Six Months in Boston

BIG BEAUTY CHORUS AND AN INCOMPARABLE CAST

Including Addie Rowley, Gus Pizley, Helen McLeod, Gene Ormond and a Company of Forty

NEXT WEEK: "SHORE ACRES"

PRICES, \$1.00, 75¢, 50¢, 25¢.

MATINEES Wednesday and Saturday, 50¢, 25¢