

With the First Nighters

ORPHEUM.

The ladies with the opalescent hirsute adornment, the Six Blond Typewriters, spoken of on the boards as Gus Edwards', with Gus in the possessive, are among the headliners at the Orpheum this week. They are not only headliners, but head turners, and Gus Edwards can hardly be blamed for claiming them. The dimpled darlings in assorted sizes who sport the golden tresses, are Hazel Robinson, Helen Barrett, Bessie Gilson, Katharine Mack, Jeanette Mahew, and Lillian Walker, who, without Arthur Conrad as Kid Dooley, the office boy, make the most of their opportunity to exploit "A Picnic for One." True to his characterization, Arthur Conrad, as Kid Dooley, the office boy, is an office boy in everything the term implies, even to his singing, which is about up to the average of the usual office boy.

One of the best cards in the Orpheum deck this week is Signor Travato, said to be "The Filipino Virtuoso." He is probably as much Filipino as the spelling. That doesn't detract from his work on the violin, which has been one of the greatest hits of the week, his bow work especially calling forth much commendation from those who heard him. It is scarcely too much to say that among the musical acts offered in the past, that no one playing on a single instrument has better pleased the audiences than Travato.

Castellane and brother in their cycling stunt have a real novelty, differing entirely from the usual stereotyped cycling act, and gave a fine finish to a performance in which little or nothing was found wanting.

Piquo, the comedy gymnast, has also departed from the routine round of tricks, and with the help of a horizontal bar and a few other properties, proved that in an emergency he could be called upon to headline any bill and not be found wanting.

Mr. and Mrs. Allison have been here before, but in their comedy skit, in which Mrs. Allison plays the Swede girl, there is nothing savoring of monotony. Mrs. Allison perhaps has broadened a little with the years, but lots of Swede girls do that.

Charles B. Ward, Catharine Claire, and Alice Ward, in "The Twin Flats," have a sketch which, while built on the usual lines of those productions having as a keynote a case of mistaken identity, are a whole lot better than tiresome. The sketch is a little far-fetched, but then the company has come a long distance.

Harry Tate's satire on motoring contains a lot of real humor, even if the most of it is English. In fact, "Motoring" is so very English that some people did not get the real meat of the satire. But in all candor it must be said that this is the best travesty on the popular sport ever seen on the circuit. It could be vastly improved if the time of the sketch could be shortened ten or fifteen minutes.

The Orpheum bill this week is the one best bill that has been offered for three or four weeks, and large audiences have attested to its quality.

For the coming week the Orpheum offers The Four Franklins, Una Clayton, Eaa Woodward, Peter Donald and Meta Carson, James H. Cullen, Caroline Laker, and Vernon. The bill is headed by The Four Franklins, the sensational European aerialists.

"THE BURGOMASTER."

Ruth White and Harry Hermsen had the first half of the week at the Theatre in the vehicle that carried Oscar Figman to stellar ranks, "The Burgomaster." Miss White is still Willie Van Astorbuilt, and is as clever and pretty in the characterization as ever. It is about the 'teenth season

for her in this role, and she is really the only interesting member of the present presenting company. Mr. Hermsen is fair in the title role, and the chorus is acceptable. "The Burgomaster" is getting a little frayed about the edges and it is about time Miss White secured a newer and fresher play for her talent.

THE COLONIAL.

"Babes in Toyland" proved the surprise and really the success of the week. Despite the fact that the musical oddity has been seen and heard here two or three times in the past, its music is of that enduring sort that gets one out to see the play regardless of the fact that successive seasons sees Gus Pixley at the head of new and strange presenting companies. This was particularly true this week, for aside from Mr. Pixley the principals of the company were new to local first nighters.

With Bertha Tate as Contrary Mary and Norma Cameron as Jill, those who have seen the production at the Colonial since Monday have been agreeably entertained, for the show is among the best of the season. A big chorus completes the company, and every girl on the stage can sing. Miss Tate and Miss Cameron are two particularly clever and pretty young ladies, who sing and dance extremely well. Gus Pixley is the same clever inspector Marmaduke and long association with the role has made his characterization exceedingly popular. The costumes are new, and "Babes in Toyland" is handsomely staged.

The Colonial has experienced a record week with the attraction and with matinee performance this afternoon and tonight's performance, one of the best musical shows of the season closes its engagement here.

Eddie Redway, the original gingerbread man, is among the principals, and Gene Ormand as Jane, is as charming and vivacious as any Jane since the original production of the play.

THE BUNGALOW.

Salt Lake's newest theatre, the Bungalow, has been formally opened, and since Monday evening Willard Mack and company have presented "The Heir to the Hoorah" at that house. The theatre has proven a surprise to everyone who has seen it during the week, and for a small house is

as artistic and handsomely finished as can be found throughout this section. The lobby is particularly handsome and on the opening night presented a most inviting appearance. It would have been difficult for Mr. Mack to have selected a better attraction for the opening of the house than "The Heir to the Hoorah." The play affords an excellent number of speaking parts, and as Mr. Mack's company numbers some very capable players, the production has proven satisfactory. Mr. Mack in the character of Joe Lacey, has offered one of the best characterizations local theatre-goers have seen him in since his first appearance here several weeks ago. He is suited to the role physically and his personality has done much to make the production of the "Heir to the Hoorah" successful during the week. The play was last seen here at \$2.00 a seat, and the Bungalow audiences have numbered many who did not see the production on its former visit. Miss Douglas, leading woman of the company, as Mrs. Joe Lacey, Clay Clemment, Jr., as Dave Lacey, Ramsey Wallace as Livingston Winthrop, and James Winthrop fitted admirably into the various roles given them, and the remainder of the company contributed much to the success of the production. Mr. Mack, in a tactful curtain speech, announced the policy of the new theatre and several of the attractions to be presented. It is his aim to make the Bungalow the home of high-class stock productions of the nature of "The Man on the Box," "Strongheart," "Secret Service," "The Rose of the Rancho," "If I Were King," and others.

Theodore Lorch in "The Struggle for Gold" and his own version of "Dr. Jekyll and Mr. Hyde," has given the Grand an excellent week. The first named play went on Sunday evening and closed Wednesday. Mr. Lorch and company are presenting "Dr. Jekyll and Mr. Hyde" this afternoon and tonight.

Beginning Monday night the new policy of ten, twenty and thirty-cent vaudeville will be inaugurated at the Grand. Mr. William C. Binford, the new manager of the house, has taken charge, and the change that is about to be made at the theatre is expected to put the Grand back to the position it has held among local theatres for the past three or four years—a popular, money-making house. Mr. Binford is one of the best known and best liked theatrical managers of the west, his experience extends over twenty years in the

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