

## ORPHEUM.

The liberality of Billy Kersands so ably detailed by one of the Leightons at the Orpheum this week, was never greater than that of whoever arranged the bill now being played. It includes five good acts, one fair one and the Vindobonas.

In consequence theatre goers have flocked toward State street all week, for there wasn't a chance for a man not to get his money's worth unless he dropped dead or got a "C. Q. D." message from home or his banker.

There are two great headliners in the pot-pourri—possibly more—though neither one is mentioned in the big letters at the top of the stands.

Opening with Elsie Faye, Joe Miller and Sam Weston things get snappy right away, for they can all dance and do some other things cleverly though there is a lot more expression in the Faye eyes than the voice.

Silbon's equine, canine and feline performers are there with bells on, and provided great sport for the multitude while going through their paces. Silbon's is a trained animal act out of the ordinary and any man who has ever tried to tame a cat can realize what Silbon has accomplished.

Loney Haskell—"I love my wife, but—oh, you kid!"—loosened up as many laughs as could be found in a city twice this size. He pitched an old one-wider in one or two innings, but the majority of them went right over the plate, and the fans went wild. He's got a lot of speed, and a little new stuff every night.

Thomas Persse and Edith Mason can sing some, but their sketch, "Jealous About Nothing," is an insipid, pointless thing, though they made all that was possible of it. In originality and skillfulness, the Poncherrys are seldom equalled in aerial acrobatics, and their feats have been a great hit all week.

Now Billy Kersands—that is to say, the Three Leightons add a full share to the entertainment with "A One Night Stand in Minstrelry" in which the three make it perfectly well known that they are on the circuit to stay, just as long as the only qualification for permanency is the necessity of making good. They do—they couldn't help it.

Sad beyond words is the performance of the Vindobonas. Big Vino is about as funny as a plate of cold soup and the other one presses him for first honors as a lemonade ingredient.

However, they don't interfere particularly with the enjoyment of a very lively show.

Tomorrow and all next week the management offers Marshall P. Wilder the noted humorist who is "Smiling Round the World." Possibly we are mistaken, but it is our impression that this is the first appearance of the great little story teller in this city. Naturally, he's the headliner, and is followed by the Eight Melanis, the Four Casting Dunbars, Lockwood and Bryson, Charles Matthews and Dorris Reec, and Coe and Boyd.

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"THE MILLS OF THE GODS."

Orr Salisbury Cash, who left Salt Lake several years ago to win fame and fortune with the assistance of the footlights, and a playwright or two, now returns as Monroe Salisbury in "The Mills of the Gods," George Broadhurst's powerful drama, and will be seen for a week here at the Colonial, beginning Sunday night, May 16th. "The Mills of the Gods" is given credit by most critics for being equally as strong as "The Man of the Hour," another great Broadhurst success. Mr. Salisbury will be seen here in the leading role, and he is supported by such well known people as Oscar Grey Briggs, Ralph Russell, Harry Earl, Ernest Wilkes, John White, Robert Wright, Inez Baird, Grace Rawurth and others. In every notice of the play given by coast critics, from Los Angeles to

Seattle, Mr. Salisbury, as James Clarke, and Oscar Grey Briggs, as Frederick Payton, have received unstinted praise, and it is very likely that the patrons of the Colonial will see a splendid production.

There are hundreds of friends of Mr. Salisbury's who will be glad to hear of his splendid success in this play, and his appearance will be the signal for a large number of theatre parties recruited from the society ranks, in which Mr. Salisbury occupied an important place before being attracted to the stage. The production carried by the company is said to be one of the most complete ever seen on a Salt Lake stage. It is said that the drawing room scene in the third act is one in which the audience looks on real walls, not scenery, furnished in mission style, with high panels and relief work, and the furniture in solid mahogany, the whole effect being very rich and most artistic.

Since leaving here Mr. Salisbury has steadily risen in his profession, having played with Katherine Kidder, Nance O'Neill and a number of others who have seen their best nights. He also played a season with Mrs. Flake. In "The Mills of the Gods" Mr. Salisbury is seen for the first time as a star, and critics are predicting a splendid future for this talented young man.

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Interest theatrically will probably center around John Drew and his latest comedy, "Jack Straw," at the Theatre, the last half of the coming week. The play is by Somerset Maugham, who is also the author of "Lady Frederick," the new play in which Ethel Barrymore will be seen at the Theatre later this month. From eastern notices of "Jack Straw" it is evidently one of the best plays along light comedy lines Mr. Drew has had in several seasons. It is decidedly English. It was with Mr. Drew last season that we had our first glimpse of Billie Burke, in "My Wife." That most captivating young lady is ex-

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