

DRAMA

PRESCRIPTION FOR MERRY WIDOW WALTZ.

Mr. Henry W. Savage is sending here what is said to be the best company he has ever organized to give the wonderful Viennese operetta, "The Merry Widow." Those who have heard the opera declare it is the best "Merry Widow" company in the world, and that means a great deal when one considers that over three hundred companies have played the Lehar operetta in Europe. The real secret of its success lies in that splendid new dance creation, the "Merry Widow" waltz, and the equally inspiring and exquisite tone pictures appearing throughout the Viennese score. The waltz which has cast a spell over the civilized world has recently been described as follows:

"For the 'Merry Widow' waltz, take to your arms a girl of 19 or maybe 19½, and about the same around the waist, close your mind to every thought but the gleam in her eyes, languorously abandon yourself to the glide that makes odor of an arbor steals in with the the brain dreamy with yearning, soften the heart strings until the passion of the lyre, and the whole world is lurid with the blue of the sea, and on through the dance, but never give way to the soulful confession, 'I love you,' and that is the 'Merry Widow' waltz."

All the world is humming and singing and dancing and whistling the strains of the Lehar music; it has set new styles and brought a new element of harmony and picturesque delight into present day existence.

Owing to the phenomenal success of "The Merry Widow" it is understood that it will be at least three years before all the cities of this country will hear this operetta, hence we should feel particularly fortunate that Mr. Savage has numbered this city among those to be visited so early this season.

"The Merry Widow" will be at the Salt Lake Theatre for an entire week, beginning Monday, August 9th.

"PAID IN FULL."

Eugene Walter's great play, "Paid in Full," which was seen here for the first time December last, is again at the Salt Lake Theatre, and while the wonderful creation of the "Insurgent Dramatist" has been greatly enjoyed by the several audiences it has drawn, it cannot be said that the performance is as finished as that given by the former company.

Three of the cast, Sara Perry, Rose Snyder, and Allan Atwell, appeared in the play here before, and of the three, Miss Perry in particular was cordially greeted by many, who enjoyed her previous performance. While the acting of the others is fairly creditable, in comparison to Albert Brown as Jimsy, Ned Finlay falls far short of the requirements of the part, and besides, he invests it with a nasal drawl that is quite monotonous. As Joe Brooks, Louis Morrell is equally deficient in comparison to William L. Gibson, and Charles Reigel, as Captain Will-

iams, did not reach the mark set by Scott Siggins.

However, there is so much in the play that appeals to the best in everyone, it is such a striking picture of certain phases of present day life in America, that it is well worth seeing, and for those who had not witnessed the performance of the former company it has been especially enjoyable.

Perhaps we are a little forgetful, for it isn't an easy thing to remember every bill at the Or-



Frances Cameron in "The Merry Widow."

pheum in the seasons past; but if there has ever been a better bill as a whole than that now being given at the vaudeville house, we don't know when it was. There is nothing particularly wonderful about the majority of the acts, and there have been many single features more beautiful, thrilling, or spectacular, as the case might be, but for even balance and general excellence throughout, the work of the specialists over on State street this week is good enough for anybody. It is a little difficult to pick out the headliner, but

that's a condition in any vaudeville bill that is always pleasing to the people in front.

Charles Marvelle starts things off with many a good turn. Incidentally, he is a contortionist. Stepp, Mehlinger and King present a splendid musical act, which would be much better if Willie at the piano would forget his self-conscious and patronizing smirk, which silently said, "The other boys are here, but don't miss me." Elizabeth Murray trailed the musical trio with some Irish and negro songs that were an instantaneous hit and called for much applause. Some of the audience suspected Miss Murray of really being Irish.

"Trimmed," a one-act incident in a manicure shop, is a scream and the humor in the sketch comes at the rate of about five hundred shots a minute, fired by Madge Pierce, Albert Peters, Bruce Brayton, and William McKey. Really, it's too bad we live so far inland where most of the manicurists can't hand it out so fast. It is one of the cleverest sketches on the vaudeville stage.

Mildred Warren, Louise Meyers and Bert Lyon, in a musical sketch called, for some reason, "When Dreams Come True," is just one more of the many acts that caught every crowd that saw it. While all three are clever, Louise Meyers is in a class all alone, and it wouldn't be startling to hear great things of her after while.

Adelaide, who has another name but hasn't told it to us, is one of the daintiest of toe dancers, and while the word "cute" has been somewhat abused, it seems necessary to use it in referring to her. She is a comedian, too, and her song which finishes with "Thame! Thame! Thame!" is only one of the hits of her performance. Johnny J. Hughes is the main support in "The Poster's Dream," and a quartette of nimble soubrettes help things along a good deal.

The sisters Gasch finish the bill with a strong act. It doesn't seem to make any particular difference whether they are standing on their heads or their feet, and they prove equally attractive to the audience in either position. The ease with which they perform their gymnastic stunts is nothing if not remarkable.

For the coming week, Manager Sonnenberg

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