

### DRAMA

"The Merry Widow," with all its color and life and beautiful music, has been seen here for a week by record-breaking houses, and has met with a reception similar to that which usually greets any Savage production. The people who saw it early in the engagement have made a point of going again, for it has made the biggest kind of a hit with everyone. While the voice of Frances Cameron, who played Sonia, could easily be improved upon, there is nothing in the production that calls for anything but complimentary comment. George Damerall, as Prince Danilo, is the center of attraction, and he is ably assisted by everyone else in the clever company.

Following the "Merry Widow" comes Dustin Farnum, in "Cameo Kirby;" Blanche Bates, in "The Fighting Hope;" Billie Burke and "The Third Degree." If Manager Pyper continues the season as he has begun, it should be the most successful in the history of the Salt Lake Theatre. With six first-class productions to open with and the dog days hardly over, it is difficult to conjecture what may be expected when the season is at its height.

The stay-at-homes may not know it even at this late date, but Salt Lake for four days has had one of the best and biggest and most realistic wild west shows ever held anywhere, and the finest exhibition of its kind the inter-mountain states have known in a good many years.

Jim Leary has succeeded in getting together a real bunch of bronco busters, lasso tossers, and cow men, who represent the best that is left of the old-time cattle days.

Thirty-five thousand people have seen championship roping and riding feats at the Fair Grounds since the first afternoon of the show. All credit is due Mr. Leary for the success of the exhibition, for it has been one of the big features of the encampment.

Alfred Swenson, Blanche Kendall, and the others in the cast of "Corianton," which has had a most successful week at the Colonial, have given a very creditable performance, Mr. Swenson in particular being very pleasing in his interpretation of the leading role. Mr. Swenson studied the character very carefully when the play was first produced, with the late Mr. Haworth in the leading part, and he has more than fulfilled the expectations of his many friends in giving a very finished performance. "Corianton" was seen here the second time with Alfonse Ethier in the part, and Mr. Swenson's portrayal is far superior to that given by the other Utah actor.

Owing to the illness of his wife, it will be impossible for Mr. Swenson to accept a position with a road company this season, and there is a possibility of his remaining here and forming a high-class stock company.

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In point of attendance, the Orpheum has probably had the greatest week in its history. Manager Sounenberg has turned the crowds away at every performance. The Grand Army men and their friends have found the theatre very attractive, though the bill is scarcely up to the Orpheum standard.

A sketch entitled "The Futurity Winner" heads the program, though the winner is somewhat of a selling plater.

Gladys Clark and Harry Bergman dance and sing their way through a sketch called "The Chauffeur and the Maid." It is rather pretty, but not particularly entertaining. Martini and Maximilian have a comedy slight of hand turn that is fairly good, and Mr. and Mrs. Worthly offer "On the Beach," a singing and dancing act with several stage settings that are attractive.

The Kemps have a hilarious act. James Thornton is clever with his sayings and jokes, and the Camille Trio, the comedy acrobats, have a new line of rough and tumble horizontal bar

work. The kinodrome winds up the bill with some splendid A.-Y.-P. exposition pictures.



James Thornton at the Orpheum Next Week.

"Cameo Kirby," the comedy drama from the pens of Booth Tarkington and Harry Leon Wilson, in which Dustin Farnum is scheduled to appear at the Salt Lake Theatre next Thursday, Friday and Saturday and Saturday matinee, is the first new vehicle supplied this excellent young romantic actor by his managers, Liebler & Co. In it Mr. Farnum has the picturesque role of a Mississippi river gambler of the early thirties. His fondness for cameos, subsequent to the deflecting of a blow from a stiletto by one of these little stones, has won for him his nickname. He is of a peculiar type, a man ruled by a strange mixture of human instincts, by superstition, and by a deep regard for the "honor" of his profession. At the opening of the play he takes refuge in the home of a Mme. Davezac, while escaping from a mob that pursues him, where Adele Randall, knowing him only as a man who needs assistance, gives him shelter and protection. She later finds out his identity and learns that he is the supposed gambler who won her father's plantation at cards, the loss of which caused him to commit suicide. The scenes that follow are of a tense dramatic nature. It is said the authors have succeeded in preserving the element of suspense without a let-up throughout the play. The technically so-called "question-mark" is skillfully hung up at each fall of the curtain, and throughout the piece runs a strong love interest, while genuine comedy is frequently called into play.

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Adelaide Thurston, under the management of Francis Hope, is to be seen next season in a new play by Edith Ellis Baker, entitled, "Mary, Mary, Quite Contrary." She will begin her tour early in September at Plainfield, N. J.

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Norman Hackett sailed a week ago on the Minneapolis for Europe, partly for recreation and partly to further his plans for the production of Richard Mansfield's "Beau Brummel," Mr. Hackett's vehicle for the coming season. Jules Murry is arranging for an elaborate revival of the play.



Dustin Farnum as "Cameo Kirby," Salt Lake Theatre, Next Thursday, Friday and Saturday