

The play as given at the Grand Monday, Tuesday and Wednesday evenings, was a Shubert production and while Harry Northrop, Ethel Gray Terry and one or two others who made the comedy so enjoyable last season were missing from the cast the production was excellent and drew the crowds. "Girls" should be good for a season or two yet.

ORPHEUM.

A couple of rows back a pretty child was sitting with her mother at the Orpheum, looking just as bored as her elders during the inexcusable performance of Lew Bloom. As "The Great Tramp" left the stage, the tiny voice piped: "Is that the end of him?"

"Let us pray that it is," replied the mother, fervently, and echoes answered from surrounding chairs, "Let us pray."

Among the exhibits of domestic camembert now posing or imposing on the great American playgoers, L. Bloom must immediately be classed as "Al," and were it not for the high price of living and the growing stinginess of the public, Lew would probably finish the season with as fine a collection of eggs as has ever been gathered in this country.

His is the worst act on the bill (quite a distinction, by the way), and with a couple of exceptions there is nothing to be seen at the vaudeville house this week up to the usual standard.

Moffet and Clare start things gently with some amateurish songs and dances, and are followed by Londe and Tilly in a brief but difficult gymnastic stunt.

Harry Armstrong and Billy Clark, the song writers, played and sang themselves into popular favor at every performance, though their new hit, "The Bold, Brave Fireman," sounds suspiciously like "I've said my last farewell! Toot- Toot! Good-bye!" Armstrong is a comedian, as well as a good singer, and his stuff took hold and held for many an encore.

Lancton, Lucier and company are here again in their mildewed messenger boy act, which was funny once, but which has been worn to a frazzle with continuous repetition.

George Hillman and his "Redpath Napanees" are a sad acting lot, with a poor imitation of Gus Edwards' clever bunch in "School Days." The act is about as ragged as the silk and ruffles on the four soubrettes, and about as amusing as an operating table.

A redeeming feature at the close of the bill was the performance of the Athleta Sisters, whose wonderful feats of strength are the more remarkable from the fact that their arms appear to be undersized so far as any extraordinary muscular development is shown.

Things look better for the week to come, with Charlotte Parry and Company heading a bill which also contains Selma Braatz, Marshall, Freeman and Rogers, Cathryn Palmer, the Woods trio, Frank Rogers, and Romania Hyde.

When Manager R. A. Grant returned from Seattle early in the week the first thing he did was to jump into Ogden and start things on the site of the old Utahna Theatre, where a fine new theatre will be erected.

Those interested in the Peery estate will be the principal backers of the new project, and some fifty thousand dollars will be expended in the erection of the building.

All contracts have been let to Salt Lake and Ogden men, and the theatre will be rushed to completion without delay. The plans were drawn by E. W. Houghton, a Seattle architect, and the house will be built along the lines of the Colonial Theatre in this city, a plan favored by the Northwestern Theatrical association. The Cort house

in Seattle is built in the same way, only upon a much handsomer scale.

For the opening week of the fall season in stock, the Willard Mack company will produce "Salomy Jane," Paul Armstrong's great play based



Selma Braatz, at the Orpheum next week

on Bret Harte's romantic story of early California days, which was first played with such remarkable success by May Robson, and which has not been seen in this city for two or three sea-



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