

DRAMA

"THE THIRD DEGREE."

"The Third Degree," the new Kline play which is just concluding a successful engagement at the Salt Lake theatre, has been described on one or two occasions as that playwright's masterpiece, but it may safely be said that such a state-

same strength he displays in the first act or two, he would have again verged on what is called great, but as it stands, it has pleased a majority of those in record audiences from New York to the west, and will continue to do so for another season or two.

Especially is this true with Fernanda Eliscu, as Annie Jeffries, in the very excellent company Henry B. Harris is presenting.

There are handsomer women on the stage than

at the Theatre, is a revelation. Her career will be well worth watching.

Of the others in the company, Paul Everton played the part of Richard Brewster with great skill, and made an individual hit. Ralph Ramsey, Thomas Coleman and Alfred Moore are good actors and interpreted their roles with fine intelligence, particularly Ramsey as Howard Jeffries, Jr.

"The Third Degree," with Fernanda Eliscu, closes a week's engagement tonight.

ORPHEUM.

You are obliged to turn over several pages of the program at the Orpheum this week before things get real good, but when they start they get a little better all the time.

World and Kingston have made good the threat they put over during their last visit, and in place of that old tramp act they now have something worth while including a new line of kidding along, interspersed with music and dancing.

Wilbur Mack and Nella Walker whose classy act is replete with dainty singing and dancing and the best kind of good fun appear in what they call "The Pearl and the Girl" or the pearl of a girl or something like that, and the suggestion is fine for she is pink and white and dainty and her clever work with the polished little comedian and composer Wilbur Mack gives a very fine finish to the musical end of the bill.

The Curzon Sisters billed as the human butterflies support themselves entirely by their teeth, and they are certainly well supported. From the minute their flight begins until they come to earth their stunt is a thrill.

The Bison City Four—see that hump—took with the conference visitors and several others, though the Hughes musicians and Herr Rubens did nothing others haven't done too often, and Eddie Ross didn't startle anyone, though he has some eccentricities and remarks that are rather novel.

Beginning Sunday evening George Auger will be the headliner. With his players he will produce "Jack the Giant Killer." Joseph Hart's bathing girls will also be seen, and Carson and Willard in "The Dutch in Egypt." The Thalia Quartette will sing some English songs and Joe Jackson will appear in a vagabond act. Then the bill includes Laura Huckly in life studies and Albertus and Altus eccentric jugglers.

But today will be the last chance to see that pearl of a girl.

There are possibilities in Emmett Devoy's comedy fantasy, "In Dreamland," which the author has failed in a large measure to take advantage of. While some of the mechanical illusions in the play are well done, the idea as a whole is badly carried out. Mr. Devoy is a comedian of more than ordinary ability, and his support includes several capable people, of who Hermonie Stone is not one. In changing his conception from a one-act vaudeville sketch to a three-act play in five scenes, the author has failed to sustain interest.

In "The Girl from Rector's" and the engagement of the International Grand Opera company, the Colonial will make a big for heavy patronage from Salt Lake theatergoers next week.

The former show opens Monday evening for an engagement of three nights and a matinee, and the International company will appear Thursday evening in "Fedora," and for the remainder of the week.

"The Girl from Rector's" is the show that ran for six or seven months last season at Weber's theater in New York, and is the attraction that



Mrs. Leslie Carter.

ment is news to most of those who studied "The Lion and the Mouse," and that even the author would be surprised at it.

For, though "The Third Degree" is entertaining in a way and contains many elements that go to make for popular success, it does not have the compelling interest of the other play named above, and is really too long, though Kline's masterly technique does much to make one forget frequent exaggerations and many situations which are really purely melodramatic.

If Mr. Kline had finished his play with the

Miss Eliscu, but seldom has it been the privilege of a Salt Lake audience to get such a genuine surprise as that afforded in witnessing the work of this little woman, who may be expected to do something wonderful in the stageland of the future, for her emotional power is phenomenal.

In seeing a successful play for the first time there is no more pleasure than can be had in the discovery that a practically unknown and unheralded man or woman is displaying many of the attributes of a great star, and in this regard the heroine of "The Third Degree," now being played