

AMUSEMENTS

"The Royal Chef," early in the week swooped down upon us and set before the theatrical epicures a dish of musical chop suey and rag time noodles. "The Royal Chef" has been before the public for the past two seasons. Never before, however, has he ventured into the Salt Lake kitchen. At last, he came; he saw—and he departed. This musical comedy was written, and first produced, in Chicago. Its distinctive features are the many allusions to the Windy City and plaintive ditty, sung by the comedian, who pours his heart out in vocal yearnings for Chicago. Because of this the big town on Lake Michigan took kindly to the "Royal Chef" and filled his apron with good hard money. Then the "Chef" went to New York only to be indifferently received. The reason was obvious. The piece oozed with an over-sufficiency of Chicago. It was like shipping anthracite coal to Scranton, Pennsylvania. New York was mad because of the intrusion into musical comedy of an impudent western town. Had not New York always insisted on writing and producing all the musical shows for the entire country? Could not New York's journeymen librettists and machine-working composers turn out "Royal Chefs" by the gross and that, too, under union rules and without overtime?

The New York critics roasted Chicago for its musical impudence in sending such a show to eastern audiences. From morn to dewy eve the anvil chorus rang out upon the quivering air.

At last the "Chef" fell into his own treacle and disappeared from Broadway. New York will brook no rivals in the musical comedy business.

On the road, however, "The Royal Chef" has been successful. Here we can feel none of the petty jealousy of New York. To us westerners, Chicago covers the whole map, and, therefore, "The Royal Chef" was voted a diverting musical absurdity.

At the Orpheum, this week, Minnie Kaufman is doing some absolutely clever trick-riding on a bicycle. The little lady is certainly the Queen of the Wheel. There seems to be no limit to her possibilities and her marvelous doings on the wheel take away the breath of the audience. Miss Linden Beckwith introduces a unique feature with her singing. She sings her songs while standing in a large gilded frame, she herself forming the pretty picture—an actual "singing portrait" as the program says. The farcical sketch "Too Many Darlings," is one of the greatest dramatic crimes yet perpetrated upon an Orpheum audience. I know it is a difficult matter to procure a farce or sketch suitable for the vaudeville stage. But even this appeal to the charity of an audience is no excuse for "Too Many Darlings"—and Georgia Gardner and Joseph Mader are at least two too many. Vocal gems from grand opera are rendered by the Italian trio in excellent manner. Sprightly and vivacious is Katherine Nugent the self-confessed "American Cissy Loftus." Katie—I beg pardon, Katherine—is there also with the naughty, naughty little winking eye a la Cissy Loftus. Miss Nugent impersonates famous stage women from Anna Held to the soubrette, who thinks she is the whole show. Chinko, England's crackerjack juggler does some clever things and dexterously disengages himself from a hopeless mixup with bric-a-brac, chinaware and other flying articles. His little lady assistant is about the limit in cuteness.

Manager Petrich's experiment with the ten, twenty and thirty cent prices has proved successful at the Lyric. The house has been doing a splendid business all through the week and the new company in "The Man Without a County" has made good. One of the pleasant features of the Lyric is the special matinees for ladies and children. These matinees are attended by ladies of refinement and culture, which, in itself, speaks volumes for the select management of the house.

THELMA AT THE LYRIC.

There is no better romantic play on the stage today than "Thelma," which will be presented at the Lyric all next week. It is a dramatization of Marie Corelli's beautiful story of the Norseland and will be presented in a manner seldom seen at the Lyric prices. Two new comedy parts have been written in to lighten up the more sombre scenes. The new company has made good at the Lyric and there is no doubt that a large week's business will be done at Salt Lake's popular family theater next week with the beautiful "Thelma."

HI HENRY'S MINSTRELS

A GREAT SENSATIONAL FEATURE



THE BROWNIE COON BRIGADE

PAR EXCELLENCE DANCING FEATURE



16 COLORED BELLES OF FASHION

Closing Act "DIXIE," at HI HENRY'S MINSTRELS.

George Ade's well known musical comedy "Peggy From Paris" will be seen at the Salt Lake theatre next Monday, Tuesday and Wednesday.

Among the musical hits of "Peggy from Paris" are "College Days," "Lilly My Easter Lily," and "Birdie." Following "Peggy from Paris" and appearing for two nights and matinee will be Hi Henry's famous minstrels. Hi Henry and his black faced merry makers are well known in Zion—nuff said.

Another house will be added to the Orpheum circuit to-morrow night when the handsome new Orpheum at St. Paul opens its doors for fourteen performances each week. The management of this latest vaudeville theatre is Jules F. Bistes, who made such a hit here last season, when he opened the Salt Lake Orpheum on schedule time—Christmas day.

HARRY LE GRANDE.

Additional Press Scintillations.

Harry Harper and Ike Russell, of the News are doing very good work in their reports of the proceedings in the Sheets case.

Ben Roberts leaves the Herald today and goes over to the Inter-Mountain Republican. Mr. Roberts has been police reporter on the Herald for some time.

In Boston.

For nice distinctions in the use of the English language even the Philadelphia lawyer might learn something from certain street car conductors of Boston. Thoughtlessly and lightheartedly I said to a conductor the other day: "Do you go to Blank street?" The answer came: "No, but this car passes that street."

ORPHEUM

MODERN VAUDEVILLE

ALL NEXT WEEK

McMAHON'S MINSTREL MAIDS
And Watermelon Girls

LILIAN APEL
In Pianologues

MISS LEE WHITE
Dainty Singer of Good songs

ECKHOFF & GORDON
Musical Laugh Provokers

McMAHON & CHAPPELLE
"Twenty Minutes Before Train Time"

BEN TURPIN
Happy Hogan's Troubles

Kinodrome
Moving Pictures

Every evening (except Sunday)
75, 50, 25 cents; Box seats \$1.00.
Matinees Tuesday, Thursday and
Saturday, 50, 25, 10 cents; Box
seats 75 cents.

LYRIC THEATRE

Main St., Opposite Postoffice

Salt Lake's Only Family Theatre

Starting Sunday, Oct. 21
and All Week

A Complete Dramatization of
Marie Corelli's Beautiful
Norse Story

THELMA

SEE { The Northland Summer
The Hunchback's Leap to Death
The Death of the Viking

Matinees Wednesday and Saturday

PRICES, 10-20-30c

Matinees: Children 10c, Adults 20c

All Seats Reserved

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