

DRAMA

ORPHEUM.

At the Orpheum this week, the bill consists in the main of kingly and dancing, but this is of such variety and so well done that there is no cause for alarm among those who haven't yet witnessed the bill, for it is well worth the time it takes to see it. Laddie Cliff, the English comedian, danced himself right into the spotlight of approval and stayed there a long time at each performance, though not long enough for the people down in front. Laddie is somewhat of an actor as well as a dancer, and captured every audience he had during the week.

Albert Press made a lot of new friends with his 'cello solos, and was followed by Miss Grace Armond, who was not following Albert, but came in that order on the bill. Miss Armond is designated as "The Foolish Liz of Vaudeville," whatever that may be, and while making good, would do better if she were to eliminate about a peck of chestnuts. George W. Cooper and William Robinson, light and dark smokes got a good deal out of their skit, and so did the audience, something unusual in tinted acts.

The return of Frank Mostyn Kelly in "Tom and Jerry," assisted by Albert Green, was not the occasion of any wild tumult of applause. The sketch needs a good deal of trimming; in fact, it would not do much harm to take it all off, and Frank Mostyn along with it.

Max Witt's "Singing Colleens," who are heard in some Irish melodies and a few other things, opened the second and best part of the bill, and "The Eight Original Madcaps" closed it. Their act is a real hummer, and one mad whirl from start to finish. It is splendid, and one in a hundred ensemble acts.

For tomorrow night, George Hillman and his "Redpath Napanees" are the headliners. They are followed by the Athleta Sisters, gymnasts; Lew Bloom, in a tramp stunt; Armstrong and Clark, in "Finding a Partner;" Londe and Tilly, European gymnasts; Laneton and Lucier, sketch artists, and Moffett and Clare, singers and dancers.

"GIRLS" AT THE GRAND.

"Girls," the Shubert offering that held the attention of theatregoers in New York for nearly an entire season, while at Daly's theatre, will be the attraction at the Grand next Monday, Tuesday and Wednesday night and Wednesday matinee. Clyde Fitch, the author of many successes, is responsible for "Girls." The plot concerns three young girls, sworn enemies to all men, who have taken an oath never to associate with the stronger sex. With this purpose in view they rent a single room and set about to find work. The first act discloses the girls about to retire for the night, at this stage a man hurriedly enters the sacred precincts of their studio and—horrors—refuses to go until he gets ready. The intruder endeavors to explain that while dining with a married woman in the building her husband unexpectedly returned. To save the woman's honor he takes refuge in the girls' studio. After a time he makes himself agreeable. Then the defection spreads with terrible rapidity and within three weeks covered by the last two acts, each of the three man-haters has become an affianced bride.

"CAMEO KIRBY."

After seeing Dustin Farnum in "Cameo Kirby," it is easy to realize why Nat Goodwin was a failure in it, but at the same time it is very plain to

be seen why the play itself can never be classed as a big success.

The part of Kirby is entirely unsuited to an actor like Goodwin, but even if Dustin Farnum does make everything possible out of the part, he has not found in it anything that will add to his laurels already won.

The play by Mr. Tarkington and Mr. Wilson is a very shaky vehicle, unworthy of the best efforts of any actor, and is long drawn out and boring. It is safe to say that after one trial on the road, it will go the same way that it did in the eastern cities.

Salt Lakeers like Dustin Farnum, and that is really what accounted for the crowded houses and the enthusiasm. Certainly the play itself could not draw heavily again. McKee Rankin, as Larkin Bunce, was a great hit, and his return here after an absence of many years was the signal for a splendid welcome. May Buckley, who is as sweet and charming as ever, and whose acting has developed wonderfully since she was here before, also received a deserving reception. In fact, the entire company is very good, and the pity is that they are not here in a stronger play.

SOMETHING NEW IN SHYLOCKS.

From a Carson, Nevada, paper we take the following:

"Mr. De Grasse and his excellent company in Shakespeare's great comedy, "The Merchant of Venice," will be greeted with a large audience at the Carson Opera House this evening.

"In essaying the role of "Shylock," Mr. De Grasse is adhering to a line of historic effort in which he has been taught by experience that the playgoing public appreciates him most and as legitimate actors of his ability are becoming less and less numerous, the growing scarcity of

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We cannot recall an instance where, at the commencement of the season, stylish new suits have been offered at the low prices that will prevail here this week.

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