

With the First Nighters

RUSSIAN BALLET FOR HOLIDAYS

The Diaghileff Ballet Russe which captivated the European capitals before the war is making a cross-continent trip visiting the principal centers of art and culture in America. Its itinerary calls for three performances in Salt Lake, starting December 22nd. Warislaw Nijinsky, the great Russian premier who was held a prisoner in Austria at the time of the tour last year, will accompany the dancers in the dual capacity of artistic director and premier, and will appear in several ballets, one of which, "Till Eulenspiegel," from the German folk-story, he has just produced in New York.

It is said that the magnitude of this enterprise, one of the largest and costliest aggregations ever sent on tour, prevents any possibility of profit. None is expected; the only serious question is to limit the loss within what the directors of the Metropolitan Opera company, who are sponsors for the trip, consider reasonable, which amount is variously estimated from \$75,000 to \$100,000. The ballet brings a message from the old world to the new, and the Metropolitan Opera company feels that the only way to present that message, the birth of a new art in dance, or popularly speaking, a correlation of arts, is to subsidize the company, thereby insuring perfect presentations irrespective of financial returns. It was this spirit which first made grand opera possible in this country.

In round numbers, two hundred people are directly or indirectly identified with the assembly of dancers, musicians, and operating forces, and two special trains are requisitioned to transport the participants and the decorations, scenery and costumes, the designs and paintings of Leon Bakst, whose mastery of color and line lately earned for him the Nobel prize.

A dozen or more ballets will comprise the repertoire. They are the musical works, choreography and dramatic works of Rimsky-Korsakov, Tschalkowsky, Debussy, Liszt, Strauss, Schumann, Nijinsky, Bolm and other master workers in the diversified fields of art. Among the selections for presentation are "Narcisse," a mythological poem; "Scherherazade," from "Arabian Nights;" "Les Sylphides," a romantic reverie; "Thamar," a choreographic drama; "La Princesse Enchante;" "Dances Polovtsiennes," from "Prince Igor;" "Carnaval;" "Le Dieu Bleu," a Hindoo legend; "Petrovitchka," "Papillons," "Sadko," "L'Apress-Midi d'un Faun," and "Le Spectre de la Rose."

ORPHEUM

Oo—la—la!

Which is to say that the headline act on the Orpheum bill this week is very much on the French order and a mighty refreshing number it is. It has been a long while since anything as good as "The Bride Shop" has come this way and it would be hoping too much to expect another such act soon again. The bright particular star of the production is Andrew Tombes, comedian extraordinary and a chap who is funny enough for the most persistent grouch. He is aided and abetted by some other fellow disguised with an English accent and the pair of them manage to keep the house in an uproar—uproar until the girls appear in various creations of pre-retiring attire or evening gowns and then the house gasps. It was some show—of fashions and other things which we have been known to call "unmentionables."

Besides "The Bride Shop" there is a composer on the bill. One would not know he is a composer to look at him. Ernie Ball is shy the long

hair, the hang-dog look or the mincing attitude which usually characterizes the chap who harmonizes for a living. Ball is a regular fellow, he walks like one and talks like one and above all he knows how to play and sing and when to stop.

Then there is Maud Lambert, hale and hearty and evidently possessed of a good appetite. She sings.

One should not forget Johnny Cantwell and Reta Walker. They are unfortunately placed too early on the bill to get the full value out of their act. "Get the Fly Stuff" is what Cantwell calls it for want of something more descriptive. You must listen every minute if you would catch the drift which was undoubtedly too fast for a sanctimonious chap on Grandmother News, which rants at so-called immodesty in all theatres excepting the Salt Lake, where anything can play any time so long as the rental and advertising is forthcoming.

Olivotti, Moffett and Clare, whirlwind dancers, are a great trio of entertainers; the three Kitano brothers are fast Japanese athletes, and Beeman and Anderson skate on the rollers. It is a good bill from the overture to the exit march and worth seeing.

PANTAGES

Sparkling and effervescent in music and comedy is this week's bill at Pantages and there is an abundance of both. As a whole it is a well-

balanced bill slightly above the usual standard. Herbert Lloyd and company in a comedy sketch "Peaches in Pawn" are billed as the headliners, but the Four Renees in a sketch "Through Five Countries in Fifteen Minutes" make a strong bid for the prominent mention column.

Minnie Kaufman, the woman cyclist, and Chinko, a juggler, provided one of the most novel acts of the kind seen on a local stage in some weeks. Their act was far above the ordinary of their class and was received with avowed approval by the audience.

As a curtain raiser to Lloyd's act takeoffs were presented on local scenes. This was the best part of the act and put the audience in a mood to receive appreciatively what followed. The act was billed as a "Nonsensical Conglomeration" which indeed is an appropriate appellation. Lloyd gave some impersonations on Theodore Roosevelt, Emperor William, Charles Evans Hughes. Five little devotees of the art of terpsichore set off the act and it a musical touch.

Neal Abel, "The Man With a Mobile Face" should have worked in blackface. As it is his songs in negro dialect were good and his jokes got across the footlights.

Al Ward and Mike Faye as English Chappies in "Sense and Nonsense," had a clever repertoire of songs and jokes.

The honors in song and dance were carried away by the Renees. In native costumes they



EKATERNIA GALANTA, FLORE REVALLES IN "SCHEHERAZADE," WHO WILL APPEAR IN SERGE DE DIAGHILEFF'S BALLET TO BE SEEN AT THE SALT LAKE THEATRE NEXT FRIDAY AND SATURDAY NIGHTS.