

With The First Nighters



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HERE have been two rattling good shows at the Salt Lake this week, both featuring well-

known stars. Blanche Ring and capable company held the boards the first three nights in the typical Morosco production, "What Next," and Katherine Grey is winding up the week in "The 13th Chair," a mystery play of unique type. Both shows are worth seeing.

It is always a pleasure to see Blanche Ring. The years seem to have dealt kindly with her—she is just as clever and chipper and shapely as ever, and prosperous, too—but somehow or other, she seems to recall better days, the days when authors wrote real songs and the stars knew how to sing them. This is no reflection on "What Next," for it is way above the average of present day musical comedy productions. There is really a plot to the play, that thickens and thins as real interesting plots should, together with some exceptionally clever lines and a good song or two. Also, the male contingent can sing to beat the band, and the several specialties offered are sufficiently varied and finished to satisfy the most exacting first nighters.

"Mary Brown" proved to be the song hit of the performance, but the inimitable Blanche was at her best in "Cleopatra," a song which she sings with characteristic action and abandon that suggests that old favorite, "Rings On My Fingers, with which she scored one of her greatest triumphs. In less competent hands, one doubts that the play would size up to expectations, but the resourceful actress, ably assisted, easily supplies the mirth, melody and motion necessary to save the production from mediocrity.

And one must not forget Marie Decker, whose stage presence is so natural and whose personality is so appealing, whether she sings, chatters, shows her shapeliness, or simply smiles, that you can't resist falling in love with her. Also, Charles Minninger in his eccentric German role, and Neely Edwards, a poet who imbibes, and Ed. Flanagan, an actor who had seen better days—all three husbands of Mary Brown (Miss Ring) at one time or another—are all admirably cast and contribute to the merriment in a manner that is intensely pleasing. Altogether, the company is of a high order and the show proved to be a real treat to Salt Laker.

THOSE who care for mystery drama in all its blood-curdling ramifications will experience a succession of thrills and chills that should satiate their desire for a long

time to come. Not that it is fair to characterize the play as altogether morbid, for it is cleverly finished in every particular; but the plot revolves around a double murder that calls into execution all the artifices of the professional "medium" and all the brutal tactics commonly employed by modern police methods, to unravel the tangle, clear the innocent person under suspicion and fix the guilt where it belongs.

It is quite probable that Craig Kennedy, he of exceptional "book detective" fame, would be delighted with the play. At that, there is considerable comedy running through the lines—sufficient, at least, to periodically relieve an otherwise unbearable tension. A love affair plays a prominent part in the scheme, of course, and this, together with the impulse of a mother's love, inspiring the medium to accomplish the seemingly impossible in crime detection, is the saving situation of the play.

Katherine Grey is admirably cast in the role of the medium and plays the difficult part to perfection. One could not help wishing at times, however, that a happier selection had been afforded her to display her extraordinary talents. The company accords her able support. As was observed above, those who care for this kind of drama should see the play.

ORPHEUM

MAGNIFICENT music coupled with beautiful stage effects add to the Terpsichorean act headlines the Orpheum this week. Of the several numbers it would be difficult to say which was the best, for all are beautiful, all alluring, all graceful, all classical. Theodore Kolsoff, premier Danseur of the Imperial theatres in Moscow and Petrograd, has assembled a ballet that, like himself, is the personification of rhythmic motion. Add to this the fact that among the members of his imperial ballet is Winnifred Shlaughnessy De Wolf, who has many friends in Salt Lake and whose artistic interpretation of the Aztec poem was a dream. But you must see this wonderful act to appreciate it.

There are many good things on the bill, variety enough to please all; some better than others but all good. Worth particular mention are Horace Wright and Rene Dietrich in their song offering which is somewhat different—so much so that it is out of the ordinary—their Hawaiian numbers being more than pleasing.

Of course there are laugh producers—must be to make the bill acceptable—and these are found in the acts of Florence Baird and E. Charles Bensee in their "Songillage," in the "A Two Weeks' Notice," by Dorothy Hays and company, and in the act of the "Won-

derboy" Archi Onri, assisted by Miss Dolly; and in the talk and songs of Alf Grant. The Five Nelson's conclude the bill with "Hoops My Dear" in an act that pleases. On the screen are to be seen for the first time in Salt Lake, pictures of the American soldiers as they appear in France.

PANTAGES

"Frolicking in a Gypsy Camp" is the headliner at Pantages this week and it is—as the old fellow would say—"well worth the price of admission," for the music which the six Venetian singers give is charming and is heightened by the camp scene. It is the sort of music that lingers with you when you leave the playhouse.

Owen McGivney presents the "murder scene from Oliver Twist," which runs a close second to the headliner McGivney, through quick changes, portrays five characters—Nancy, Bill Sykes, Fagin, Artful Dodger and

Monks. His quick changes are remarkable. An acrobatic act in which Claire and Atwood appear is exceedingly clever. They are agile comiques and their stunt makes a hit.

Early and Laight have a dialogue that provokes much laughter which is also true of Frank Morrill in his song and monologue act. There is noise galore in the act of the "pianophiles," Reeder and Armstrong, and that is about all that can be said of it. The tenth installment of the "Fatal Ring" and pictures of the campaign in Salt Lake for Liberty Bonds are shown upon the screen. The show is worth seeing.

ANNA HELD—MODISTE

ANNA HELD as an entertainer bids fair to give way to Anna Held, the modiste, if the fashion experts where her musical comedy, "Follow Me" is playing, do not stop running to the theatre solely for the pur-



MRS. GENE HUGHES, WHOSE SARTORIAL COMEDY, "GOWNS" WILL BE ONE OF THE INTERESTING ATTRACTIONS OF THE VAUDEVILLE SHOW WHICH OPENS AT THE ORPHEUM THEATRE NEXT WEDNESDAY EVENING