

With the First Nighters

ORPHEUM

MOST of the interest in this week's Orpheum bill is confined to the headliners, which is rather unusual as vaudeville bills go. However, the others on the program contribute their share in the work of balancing the performance and a whole the bill is very good, Eddie.

The Cansinos are Spanish dancers, who are always interesting, and nothing Terpsichorean more artistic than "Las Moritas," "The Dance of the Coquette" has been seen during the season. Nonette, the violinist who sings, is as charming as ever, and especially so when she plays and refrains from singing.

Togan and Geneva, who are experts on the tight wire, have something new to offer, and Herbert Ashley and Jack Allman "In the Dawn of a New Day," the title meaning nothing in connection with their act, are very entertaining, particularly Ashley, whose lines and method of expressing them and his "Mr. Finkelstein" song are great hits. Mr. Allman on the order of a cabaret tenor seemed to appeal particularly to the ladies.

The Seven Original Honey Boys, features of the late George Evans Honey Boy Minstrels, are a real novelty because it's been so long since the public saw anything like a minstrel show. Lots of their stuff is so old that it is new, and the songs, dances and far-fetched jokes in combination were effective. One of the singers in particular was recalled time and again, a Jew in blackface doing a Swiss yodeling stunt—truly an exemplification of the melting pot.

Una Clayton, Herbert L. Griffin and Margaret Vinton present "Collusion," an elongated sketch that has its moments of enjoyment. However, Griffin better not let Ben Ketcham see him or he'll sign him up as leading man of the Wilkes. Una Clayton acts about as usual and Margaret Vinton as Neil Bradley is immense. So is La Graciosa, who has considerable figure and a fine magic lantern, and would be an inspiration to those correspondents describing the sectors on the western front. Neither act is labelled "Have You a Little Derrick in Your Home," but even so the show is worth seeing.

PANTAGES

CEDORA is the thriller at Pantages this week and some thriller, looping the loop on a motor cycle at a rate of at least forty miles an hour, but it looks faster. Cedora has some assistants, a girl and a man, who contribute materially to one of the real breath taking performances in vaudeville.

Constantine Bernardi's impersonations constitute another feature that is most entertaining, his various makeups and characterizations, many

of his changes being made in view of the audience, winning applause for the skill and perfection with which he presents them. Billy Small "The wop violinist" plays a number of the classics and some popular airs, which took well with the first nighters at Pantages, and Vivien and Dagmar Oakland and May and George LeFevre are dancers of the first order. "A Willing Worker" brings a lot of laughs, Rawls and Van Kaufman adding to their popularity with this new offering. The bill is rounded out with "The Secret Kingdom," a movie drama.

"INTOLERANCE"

D. W. GREFFITH'S colossal spectacle "Intolerance" which comes to the Salt Lake theatre all next week beggars description. All the interest that has been aroused in this production becomes tame when it is seen. Nothing like its equal was ever dreamed of before. It is so big that the figures of its people and its five thousand different scenes stagger you. However, when you consider that 125,000 people appear in the production with 7,000 horses and 1,500 chariots you form some idea of its comprehensive details.

In keeping with this largeness of outline is its bigness of purpose and theme. It tells four stories that encompass the high lights in the world's development. It links Babylon and the Holy Land and Mediaeval France all in scenes which join their purpose with the poetry, the romance, the comedy and the tragedy of every day existence as it is to be found in an American city of the present time. It contains everything that is permissible in drama and shows the luxury of ancient courts contrasted with the misery of modern hovels. It shifts from a scheming plotting court of Paris in the time of the religious persecutions to the more sinister and cruel persecutions of this age when over-Lords of regulation would drain the laughter and smiles of the people through the sieve of their tolerant meddling.

It is now dramatic, now pictorial, now intensely real, now bewilderingly diverting in its made dances of the orient and now solemnly beautiful in its scenic reproduction of the Holy Land and the Son of Man who brought the dawn of a new love into the world. It recognizes neither time nor space. It is everything that enriches drama and opera.

HENRY MILLER AT FRISCO

THE annual "Henry Miller season" at the Columbia theatre, San Francisco, will begin on Monday evening and will continue for two weeks. The opening play will be "The Better Understanding" from the pens of A. E. Thomas and Clayton Hamilton collaborating, who have

heretofore confined their efforts to musical comedies. It is definitely announced that the run of "The Better Understanding" will be for two weeks.

The following story from the "Chronicle" of San Francisco will be of interest locally because Mr. Miller has so many friends here, and also on account of the announcement that Julia Dean will be the leading woman of his company. Miss Dean lived in Salt Lake for eighteen of her earlier years, and has a host of friends here who will be glad to hear of the additional honors conferred upon her by being chosen for a place of prominence in the San Francisco season of the Miller troupe:

This determination on Miller's part to limit the run of each play he plans to present during his season to a fortnight is based on the fact that the new Henry Miller theatre in New York will be completed and ready for occupancy by its actor-manager-owner early in August and on the added fact that his plans call for the production of five different plays in this city.

Ever since Miller ended his sensa-

tionally successful revival of "The Great Divide" in New York last April he has been hard at work assembling the organization of notable players he is bringing with him. For upwards of three weeks the company which will be seen in support of Miller in "The Better Understanding" has been undergoing daily rehearsals in New York. Admirers of Miller who know by experience his demands as to flawless ensemble performances will see the evidences of his personal direction of this opening play.

For his leading woman Miller has engaged Julia Dean, admittedly one of the greatest emotional actresses the American theatre has produced. In her part in "The Better Understanding" Miss Dean has opportunities for the display of her abilities quite as great as those which served her in her greatest triumph in "Bought and Paid For."

Others in the cast of "The Better Understanding" will be Mrs. Thomas Whiffen, Cyril Keightley, Frank Byrne, James Galloway and Peggy Dale Whiffen.



ALICE EIS AND BERT FRENCH WHO WITH THEIR BALLET OF EIGHT BEAUTIFUL GIRLS WILL HEADLINE THE LAST VAUDEVILLE BILL OF THE SEASON AT THE ORPHEUM THEATRE BEGINNING NEXT WEDNESDAY EVENING.