

With The First Nighters

THE Orpheum bill opens this week with a violent altercation among the members of the Icelandic "Glima" Co. Glima is Icelandic for "treat 'em rough." The chief Glima is Johannes Joseffson, who proceeds to conquer all comers in his own company. They are paid to be conquered and, therefore, do it in style. In that way they remind one of a Russian war minister.

Glima is a combination of jiu jitsu, wrestling, pugilism and the toe hold. That may not be a scientific description, but what is a faunal naturalist to do when the fauna is continually in violent motion?

Most men skilled in wrestling would not care to stop a bullet with a wrestler's trick. Not so Johannes Joseffson. Johannes renders hors du combat an assassin armed with a dozen kitchen knives and easily disarms the gunman. Next time you meet a highwayman you will know how to do it if you watch Johannes and then read up the Icelandic works on Glima. But whether you learn or not you'll have to admit that for pure "pep" Glima has wrestling beaten a city block.

We note with surprise that Miss Rae Samuels, the gayest of comic singers, proclaims herself nowadays as the "blue streak of vaudeville." Why blue? There is nothing blue about her nor her songs. They are all presented in a slashing style that quite takes the outposts of criticism by storm. That French song, "Ou la la. Come on Papa," is done in the best Parisian style of Broadway. Some day, no doubt, the Parisiennes will hear about that style and try to imitate it. Impossible! They might as well try to imitate Miss Samuels.

The mew of the cat, the whistle of the quail, the call of the calf, the squeal of the pig—that's Charles Dunbar, aided and abetted by Madeline Dunbar. It is said that the packing concerns use everything but the squeal of the pig. Dunbar uses that and he does it naturally and easily.

"White Coupons" is a kind of musical morality play. It is unique in its lines and lyrics. Although a novelty of the most surprising sort it is intensely gripping. The characters are Broadway, Love, Vice and Pleasure. The scene is laid in one of those trading stamp shops and the chief prize is a beautiful lamp called "Happiness." The blase Broadway sings at first in praise of Vice, who saunters on the stage dressed as a Theda Barra "vamp." But weary of Vice at last he turns to love, only to find that he cannot buy her with red coupons. He must earn white coupons before she will give herself and happiness to him. In the end he wins a stack of white coupons by one good deed and cashes in.

Elephants, next to dogs, are the best friends of man. They win more sympathy from an audience than even the dogs, for canine shows have become almost an every-week matter in

vaudeville. John Robinson's Military Elephants present a Red Cross stunt on the field of battle that is both funny and pathetic.

WHO is this Alexander, Pa, that people call him great?"

Alexander, my son, is the gentleman who is turning them away nightly at the Salt Lake theatre. He is a master magician and they call him great because he can guess your name after you have written it out carefully for him on a piece of paper and he can answer any question you may ask if you put the answer in the question.

That doesn't sound great, does it? It seems the rock bottom of simplicity, but, as a matter of fact, you haven't the slightest idea how he does it. He mystifies you with a most baffling illusion. All that you know is that your question, placed in an envelope, sealed, sewed or riveted, is delivered to him and is answered. How does he get a glimpse of your question by merely gazing in a large crystal ball? It is a wonderful, fascinating performance and yet it is all a trick. That is the wonder of all these stage presentations of magic. The magic is only a trick, but it is so mysterious that it invariably gives you the creepy sensation you experience when you walk into a dark vestibule, touch a coat and think the burglars have got you.

Alexander mocks his audiences by declaring that he makes no claims of any kind and then proceeds to hint

and intimate all through his performance that he is reading minds by some occult or supernatural power.

In addition to the mind-reading stunt, which is the chief feature of his performance, Alexander presents all the tricks, old and new, occidental and oriental, that we have seen in a generation.

New magical revelations will be introduced during the few remaining performances, many of them being shown for the first time in Salt Lake. A special ladies only matinee will be given on Wednesday, the last day of the local engagement.

WILKES

EVERYONE likes to laugh, and it's safe to predict that audiences at the Wilkes next week are going to chuckle to their heart's content when they see that inimitable comedy "Mile-a-Minute Kendall," which opens tomorrow night.

"Mile-a-Minute" Kendall is a dissolute young chap who has entirely too much money, and proceeds to throw it up and down Broadway, to the tune of an endless round of dissipation. He becomes inveigled in a love affair with an up-to-date vampire and is only saved from marrying her by the sudden appearance of his irate father. As father's money proves more alluring to the siren than Kendall, she promptly vanishes from the scene. Infuriated at his father's interference, broken in health and mind, "Mile-a-Minute"

Kendall is nursed back to life by a certain little girl whose worth and charm awaken love and ambition in Kendall's heart. The rest of the comedy is just one hilarious episode after another until an uproarious climax is reached in which Kendall proves that he's a regular fellow after all.

Nana Bryant will delineate the character of the winsome little miss who plays Fairy Godmother to Kendall and nurses him back to health. This role is replete with charm and is especially adapted to Miss Bryant's captivating personality. J. Anthony Smythe and "Cliff" Thompson have parts that will display their versatility to the utmost, while the other Wilkes Players are most admirably cast.

"Mile-a-Minute Kendall" will play all next week with matinees Thursday and Saturday.

PANTAGES

A BIT of the Far East has been transplanted and brought to Salt Lake with Kyra, the wonderful Oriental dancer, and her troupe of charming dancing girls who are rhythmically interpreting the exotic dances of the Orient at the Pantages this week. The act is one of rare charm and beauty.

Laurie Ordway is just as funny as ever and her characterizations of Kipling's "vamp," the disappointed bride and the woman who is casting longing eyes toward freedom via the divorce court are veritable barrages of humor. "The Toll Bridge" is an appealing dramatic sketch ably presented by James Grady and company, in which Mr. Grady takes the role of a feeble, "rheumatchy" old man. Adams and Guhl are a tornado of laughter and their comedy patter goes over in great shape. A most alluring little maiden is Jennie McCloughlin who swings out over the audience in a softly lighted crescent moon, singing bits of popularity while she fastens nosegays in the buttonholes of embarrassed bachelors. A pictorial weekly showing the latest news of the day and a tiptop musical program by Eddie Fitzpatrick and the Pantages orchestra finish the bill which plays through Tuesday night.

The Pantages management promises a blue-ribbon brand of vaudeville for the new bill opening Wednesday, with a topline attraction in Odiva, the noted Hawaiian swimmer and diver, who brings her trained school of sea lions in one of the most sensational aquatic acts in vaudeville. Raul Pereira and his artistic string quintette will be an added attraction. Hugo Lutgens, the "Swede Billy Sunday," will have an act that is unusual and clever. "Noodles" Fagan and Elsie will put over a hilarious turn called "Impromptu Idiosyncrasies of 1919." The



EDNA PENDLETON, STARRING AT THE ORPHEUM NEXT WEEK IN "THE HEART OF ANNIE WOOD," A MUSICAL HALF-TONE