

## With The First Nighters

### "THE BIRD OF PARADISE"

Richard Walton Tully's beautiful play of Hawaii, "The Bird of Paradise," one of the most successful repeaters on the stage today, was seen at the Salt Lake theatre the forepart of the week with the personnel of those who played the leading characters almost entirely changed and the change was anything but for the better, though there was nothing lacking in the Hawaiian atmosphere, the charm of the settings, the strange rites and customs of the people, and the music which always makes an indescribable appeal to those with whose moods it harmonizes. In the present company playing the little classic of the southern seas—the story which usually ends in tragedy when a man and woman, each of a different race, are united through an infatuation mistaken by one or both for love—neither of the principals is the person for the part.

Carlotta Monterey as Luana is placid and lifeless, too Caucasian and lacking in the racial characteristics necessary for a true delineation of the character of the Hawaiian princess. One can easily imagine that in parts suited to her, she would be most charming, but as Luana her reserve is too great, she is too much of a lady at times and does not imbue the role with the fire that thrilled one in the performance given by Lenore Ulrich.

Hooper Atchley as Dr. Paul Wilson, who succumbs to her blandishments and later casts her off, fails utterly to invest the part with the languor that comes upon him after he has become a victim of the life he chooses and later when he casts her off he does not give the impression of a surly, besotted cad. Rather his conception is something that might go well in comic opera. His work is very bad indeed, and that of Miss Jane Haven as Diana is colorless. The "Ten Thousand Dollar" Dean of Richard Gordon is excellent, Robert Morris as Captain Hatch, the planter, gives the same fine performance as previously, and Miss Laura Adams as Mahumahu, James Nelson as Hewahewa and John Winthrop as Heheno are excellently cast. The others are uniformly good and the staging is on the same elaborate scale as characterized previous productions.

There is a fascination about "The Bird of Paradise" that will make it welcome for many years if the standard of the production is kept up.

### ORPHEUM

The most critical variety shark couldn't ask for much better vaudeville than that at the Orpheum this week with two or three headliners and practically the entire program one of class. It is full of laughmakers, good music, splendid dancing and all that goes to make up a fine bill.

"The Doctorine" presented by Bertee Beaumont and Jack Arnold is full of good new stuff and following their sketch so full of humor, they finish with some dancing and other pleasing entertainment that puts them in class "AA" in the big league of vaudeville. They are so well dressed in their act that Mr. Arnold might put the finishing touch on by exchanging his undertakers' gloves for some kid ones. He's a kidder anyway.

Devine and Williams, "The Traveling Salesman and the Female Drummer," add a lot of loud laughs to the collection at the vaudeville shrine this week with a variety of ladding, chatter and other offerings that fit in nicely with the rest of the performance.

Ruth Kilbourn and Adolph Blome open the bill with a series of fancy dances in which Mr. Blome is worth seeing and Miss Kilbourn is especially dainty and attractive.

"Sweethearts," the sketch by Sir W. S. Gilbert, in which Erwin and Jane Connelly appear, is pret-

tily produced. In the first scene Miss Connelly is most appealing. However the sentiment loses much of its savor through the license the author takes in bringing back the erstwhile lover after forty years, the inference being that neither has known of the other's existence during that time. Surely the lady in the story must have lived in a small time town to escape being grabbed for two score years while Harold was bucking the tiger at Bengal.

Eugene Diamond is a violinist in all that the word implies and has the happy faculty of not spoiling his work with the affectations so common in the profession.

Brownie Dupont heralded as "The Aurora of Light," is seen in various poses with the assistance of many brilliant and colorful effects and then we have Valeska Suratt and company, the best part of the performance being the work of Dancing Higgins, who put the whirl in whirlwind. Valeska changes her gowns often and some of them are very beautiful, but all the dancing, singing or acting she can do can be done better by lots of others. We never knew the strength of Love until we saw Melvin Stokes play it and carry Valeska up stairs. No wonder everyone applauded him so heartily.

Three headline acts and five others are announced for next week at the Orpheum.

"The Telephone Tangle," the Sixteen Navassar Girls and Long Tack Sam constitute the headline triangle.

"Here And There in Vaudeville" is the title chosen by James Kelso and Blanche Leighton for their vehicle.

The subdivision of the bill given over to singing and dancing falls to Emily Francis Cooper and Ellsworth Cook; "In the Moonlight" is the name of the offering which will be presented by the Jack Dudley Trio; and Brooks and Bowen are called "Two dark sports of joy."

The travel weekly will show scenes in Italy, India and Brazil.

### AMERICAN

Three plays that have won international fame with three stars of equal prominence in the leading roles are announced for the features of the American theatre program for next week.

"Old Heidelberg," the famous German student story, has been put into film by the Triangle company under the direction of David W. Griffith. In the leading role is Dorothy Gish, a young woman who is winning fame all over the country. "Old Heidelberg" will be the headline attraction of the American bill for Sunday and Monday only.

Mary Pickford is announced for Tuesday and Wednesday in "Madam Butterfly." Theatregoers all over the world have seen some version of "Madam Butterfly," the pathetic Japanese love story of John Luther Long. Eastern critics have pronounced the film story a classic of even greater power than the original stage production.

Kitty O'Connor as "Peg" in "Peg O' My Heart" at the Salt Lake Theatre Monday, Tuesday and Wednesday.

