

With The First Nighters

ORPHEUM

The return of Stuart Barnes is not the only interesting feature at the Orpheum this week, oh my, no! There is "The Dickey Bird" and La Mont and his cowpunchers and two or three other lesser lights, though they are bright and in the aggregate make up one of the best bills of the winter.

Stuart Barnes is doubly welcome because he has eliminated his Patsy number, though the old familiar makeup and excruciating expressions are still to be seen in a new song called "Single." Time does not wither Brother Barnes, and he is one of the record producers of rapid fire laughs.

"The Dickey Bird," a domestic sketch, written by Harvey O'Higgins and Harriett Ford, in which the fun comes from a situation brought about by a man inadvertently bringing his new wife to the home of his former one while looking for an apartment, is full of caustic humor and excellently played, by Mary Shaw, Ida Mulle, Grace Fisher and Frank Ferguson, and has taken so well that the proof is positive that the slapstick or a touch of melodrama is not necessary for the success of a vaudeville sketch. The preliminaries leading up to the main event are a little lengthy, but aside from that, it is a gem of a thing and fairly scintillating.

Bert La Mont and his cowboys, all of whom can sing and one or two of whom are perfectly good comedians, are furnishing a lot of sport for the vaudeville fans. With a little more attention to some scenic details and the elimination of some moss-grown quips, the act would be a bear. As it is there is no serious objection to anything and the peculiar line of mirth and melody prevalent during the time the boys are on the stage, is more than pleasing. There is a real star in the company who doesn't get much of a show. He sits back by the camp fire and pipes away through all the melody, but his stuff is very distinctive. The scenic effects are good, but we were never in a roundup camp where the skins of wild animals hanging about included a well combed tiger and a nicely groomed leopard. Also Mr. La Mont should can that line of chatter about coming clean from Ogden, or any other place.

The Crisps start things off with songs, stories and dancing, their final work as wooden soldiers being their best contribution.

Then Flavilla the girl accordionist appears and while her instrumental work is good, she might dispose of her stereotyped facial expression to advantage.

The bill winds up with Reynolds and Donegan, skaters and dancers, giving the audience time to recuperate after Stuart Barnes get through.

Ciccolini, of the Royal grand operas of Paris, London, Milan Brussels, Petrograd, Warsaw and Odessa, is coming and will sing for the special entertainment of Orpheum patrons next week, starting tomorrow afternoon.

Roshanara, authentic exponent of old Indian and Burmese Dances, will also be there, as will Bayne Whipple and Walter Huston in their comedy, mystery creation called "Spooks"; Stains Tan Bark Comedians; Ziegler Sisters and Johnny Singer; Frank Crumit; and Max LeHoen and Mlle. Dupreece, in a shooting act.

AMERICAN

A well-defined poise and sincerity of expression mark Bessie Barriscale in her characterizations in motion pictures. This is particularly noticeable in her latest stellar appearance in the Triangle-Ince drama, "The Green Swamp," which

is to head the program at the American theatre on Sunday and Monday.

A woman's fight with jealousy and her final triumph and happiness are forcibly shown in the photodrama. It is a story of matrimonial misunderstandings with Miss Barriscale cast as the wife of physician and Bruce McRae as the doctor who is tortured by his wife's suspicions of his dealings with his women patients.

The Tuesday-Wednesday bill at the American is to be headed by "The Sins of the Mother," a photodrama which brought its author, Miss Elaine Stearne a cash prize of \$1,000 offered by the New York Sun in a scenario competition. Its stars are Anita Stewart and Earle Williams.

For the latter part of the week, beginning with the matinee of Thursday the Triangle company will present Orrin Johnson in his second starring vehicle, "The Price of Power."

On the bills of the first and last parts of the week there will be Keystone comedies, that of Sunday and Monday being "He Did and He Didn't" with Mabel Normand and Roscoe Arbuckle and the one to be shown on Thursday, Friday and Saturday, "A Movie Star" with Polly Moran, Fred Mace and Mack Swain in the stellar parts.

PARAMOUNT EMPRESS

Manager H. E. Ellison has his hands full to get the Paramount-Empress into shape for the opening Saturday, February 2. At present the decorators are in sole possession transforming the interior with old rose and ivory effects. A big gold fiber screen is being shipped from the east, together with floral decorations, ticket selling machines and other improvements in modern photoplay circles. Prof. Willard E. Weihe has been secured to head the musical end of the entertainment.

The management announces a definite policy; changes in program will be twice a week, Sun-

days and Wednesdays. Each program will consist of seven reels, to quote the management, of clean, wholesome and high class film, a photodrama and Paramount Newspictures and South American Travel Series for the first half of the week, changed to a production of the Paramount-Bray Animated Cartoons and the Paramount-Burton Holmes Travel Pictures during the last half. A private showing of the Burton Holmes offerings demonstrates that there is a treat in store that will go big because this traveler and lecturer has the happy faculty of interjecting considerable comedy into his offerings.

The opening bill will be Mary Pickford in the first of her offerings under the new Famous Players agreement "Poor Little Peppina," a story of an American girl kidnapped by Italians.

WILKES THEATRE

The new Wilkes theatre, formerly the Utah, had a brilliant premiere on Sunday night and has enjoyed splendid patronage since, though the modern war play "Inside the Lines" is a silly, uninteresting offering far below the standard of most of the royalty plays the company has been seen in. Possibly those who are playing it realize that also, for their work is not up to standard by any manner of means with the exception of that of Paul Harvey who is splendid in the role of the English officer suspected of being a German spy, and Huron L. Blyden whose bit was perfection itself.

In the above we will except Clifford Thompson, for on the night the play was reviewed, the jolly Elks pulled some small town stuff and yanked him out of the picture for initiation, not permitting him to return to assume his role.

The reading of most of the principals was fearful with some doubt in the minds of those in the audience as to whether the grammar or the pronunciation was the worst.

Roshanara who authentically depicts East Indian and Burmese Dances at the Orpheum next week

