

## With The First Nighters

### PARAMOUNT EMPRESS

The Paramount-Empress, in new dress from the gold fiber screen to the street, opens at 8 o'clock this evening with indications that there will be a representative audience on hand to pass verdict on the offerings.

Salt Lake is getting metropolitan when it sports a theatre like the Strand, New York; Stanley, Philadelphia, and other big cities, one devoted exclusively to one single brand of film.

The headline attraction will be Mary Pickford, whom the press agent affirms is the highest paid artiste in the world and who will appear in a seven-reel feature "Poor Little Peppina" a Famous Players production which is not regularly released until the first week in March for public exhibition. Owing to the length of this feature the Bray Cartoons will not be shown, the single reel feature being the new Paramount Pictographs, a magazine discussing pictorially on the screen current live topics, or in other words motion picture interviews with prominent people.

The bill will change every Sunday and Wednesday, the feature for the last half of next week being Anna Held's first appearance on the screen in "Madame La Presidente." In addition, there will be the Bray Cartoons and the Burton Holmes Travel Pictures, the first one being "The Cliff Dwellers of Chicago and Arizona," with some humorous incidents by the wayside.

Mary Pickford as an Italian boy! The delightful little Japanese Cho-Cho-San, in "Madame Butterfly," has shed her sandals and her kimono for the rough boots and corduroy of the Italian peasant, and she laughs, fights and smokes her way into the heart, just as the little Niponese sobbed her way into the affections of the public. And just as the Famous Players star so cleverly concealed her own mannerisms in the interpretation of the Jap girl, so in this original photoplay, by Kate Jordan, which will be the Paramount attraction at the Paramount-Empress for the coming four days, Miss Pickford buries the Pickfordian character beneath an avalanche of Italian mannerisms and of boyish conceptions that once more prove her wonderfully broad versatility.

### MAX ASHER AT AMERICAN

An event of unusual interest is announced by the American theatre in the appearance at that house of Max Asher (himself) on Monday and Tuesday, afternoon and evening, as an added attraction to the regular program. Mr. Asher has for years enjoyed the distinction of being one of the most famous of film comedians.

Frequently the inquiry is made as to how many of the scenes which are shown in comedies, particularly those of a thrilling nature are made. Seemingly some of the stunts are impossible. Mr. Asher will tell how many of these tricks of photography are performed.

For the most part the picture folk are an itinerant crowd. This appears to be especially true of comedians. They seem to jump from company to company with such startling regularity that it is always more or less of a gamble to attempt to state definitely with what particular company a player is working. Asher, however, up to a very recent date had established a record for permanency. For the past three years he has appeared in all of the one-reel comedies of the Joker company, a part of the Universal organization. Now he is on his way to the east where an eastern comedy company is to be put to work by the Universal organization. His itinerary included a brief stop in Salt Lake and it was possible for the American management to secure his services for Monday and Tues-

day. It is thought that Mr. Asher's engagement will prove to be of exceptional interest in this city where the fans are evidencing a revival of enthusiasm over comedies of the better class.

### ORPHEUM

The tremendous hit of Guido Ciccolini during his Orpheum engagement this week is indicative of the fact that Orpheum audiences are appreciative of real artists of the first class. The subject has been often debated as to whether or not vaudeville is a place for classics, but there can be no doubt of it locally considering the reception accorded Ciccolini and Roshanara whose interpretations of Indian and Burmese dances have been accorded high approval by the large audiences the Orpheum has enjoyed and which include at every performance, many who attended earlier in the week. Ciccolini is a new idea in foreign tenors, and beside the charm of his wonderful voice, he is equipped with a splendid physique and handsome features. The gods have been lavish in their gifts to him and his local engagement has been a treat indeed. He has varied his work at the different performances and while it is not easy to pick that which was most appreciated, his best rendition we believe, was from "Tosca" though Sanderson's "Until" in English and "Mamma Mia," a Neapolitan song, have been very popular with the crowds.

The artistry of Roshanara as demonstrated in her ancient and modern Burmese dances and the snake dance is so far from the ordinary that those

who enjoy such things must see her to realize what she can do. There have been a hundred snake dances by as many dancers either the domestic or imported article, but Roshanara has it on them all.

Everyone else on the bill contributes more or less to the enjoyment of the performance, beginning with Le Hoen and Dupreese, who have a novelty act combining some comedy with sharp shooting.

Frank Crumit is a good natured looking "fat feller" with a guitar and some swinging songs, one of the hits of which is "Shooting the Bull Around the Bulletin Board." He might eliminate the Franke and Johnnie stuff, however.

Johnny Singer and the Slegler sisters are agile dancers with Singer much better than the girls and Bayonne Whipple and Walter Huston put over their comedy "Spooks" in a way that is a scream for anyone with a sense of humor. Huston's manner of singing "Because I Haven't Got the (Dough) Re Mi" is one of the cleverest things in vaudeville.

Finishing with Stein's ponies, trick mule and other animals and including in the program some beautiful views of Egypt and the Jura district of the Alps, the bill is one of the best ever seen at Mr. Levy's emporium of amusement.

Next week's Orpheum show is graced with the presence of two acts of unusual significance. One is Eva Gauthier and Nila Devi with a ballet of girls, in a new idea to vaudeville, termed "Song-motion," which consists of singing and dancing by different people, both appearing at the same

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*Mr. Ferdinand Munier, of the Ernest Wilkes Stock Company, who will play "Joshua Whitcomb" the leading role in "The Old Homestead," all next week at the Wilkes Theatre*

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