

With The First Nighters

PANTAGES

There is a small canary down at the Pantages theatre this week that can warble for this critic any day in the week and count in two Sundays if it wants to. It is so small as to be almost lost to view to those in the audience beyond the bald-headed row, except when an attendant takes it for a stroll down the isles, but its soft, liquid melodies reach to all corners of the house and although as a solo part, its classical and popular selections might not be recognizable without the accompanying violin of Master Paul, the trainer, what matter what it sings, since it makes such music.

This modest artist who sings just because he is alive and because he is glad he is alive, booked as the headline attraction, puts the shame to plenty of the so-called such brought here from time to time and price-raising either because of an economical manner of dressing or because of past victories over the space of the daily press. If any man or woman thinks he or she is going to see an "animal act" down at the Broadway house, he or she has but to go, and think again.

But where the bird shows its training best is when it answers Master Paul, imitating various bird calls which he draws from the strings of his violin. Sometimes birdie teases along for a while, continuing his own song and scorning to imitate another, but when the master insists and again and again sounds the plaintive tones of the quail or the mocking bird, out of the quivering golden throat comes a perfectly good "Bob White" or more complicated trill.

The most elaborate number on the week's bill is "The Dairy Maids," a miniature musical comedy in which there is some good scenery and some pretty girls.

Yates and Wheeler ask "Who's Who and Which" but never answer. The lengthy gentleman of the two has a turn of merit as an eccentric dancer. Lester Reese sings a number of popular songs and Wright and Davis wins some laughs with their patter. A better-than-the-average set of tumblers open the program and the small one of the lot does some tumbling with only one leg or one arm to help him get over. Helen Holmes is nearing the end of her adventures in the moving pictures, and is certainly a busy lady.

DAMROSCH-HOFMANN CONCERT

The Salt Lake Philharmonic orchestra has just finished its fourth season; a memorable one, too, for this is the first time in its history that it has not had to assess its members in order to pay the expenses of its concerts. The loyal support of the few patrons, there were only thirty this season (but that is many more than they have had before), has been most inspiring, and the members of the orchestra, as well as the board of trustees, are most enthusiastic as well as gratified at the season's showing.

Although the Philharmonic made no special promises to its patrons beyond giving them ten dollars worth of concert tickets for their ten dollars in money, they will be the means of bringing to Salt Lake the famous New York Symphony orchestra, which organization not only boasts of Walter Damrosch, as conductor, but brings the great Russian pianist, Josef Hofmann, as the soloist. Naturally, the tremendous expense involved in the engagement of Damrosch, Hofmann, and the eighty-six musicians would not permit the Philharmonic to make rates for their patron members, as the trustees would like to do, but the patrons have been extended the privilege of first selection of seats in the auditorium. Another coveted privilege will be that of attending the private

and informal talk which Mr. Damrosch has consented to give to the members of the orchestra, at the request of the president, Mrs. Schramm, who is an old friend of the great leader.

The program for the next Thursday evening concert has been received, and contains for both Damrosch and Hofmann, some of the very numbers which have already been so often asked for by eager music lovers. The auditorium on Richards street will be converted into a most attractive music hall, with a huge four-foot stage at the north end. The seat sale will open at 10 o'clock on next Monday morning at the Consolidated Music Co. store on First South.

AMERICAN THEATRE

C. Gardner Sullivan, the crack scenario writer of the Triangle Kay-Bee studios, has the happy faculty of hitting upon some big questions in nearly all of his productions. One of his mightiest themes is to be Triangle play starring Frank Keenan and Mary Boland, which comes to the American Sunday and Monday.

Sullivan takes the attitude that the thinking man may prove instrumental in bringing that woman who has not heeded the call of her sisters, to her rightful place. In his story, a man who has won his way to the top, finds the type of woman he has been seeking all his life the wife of a man who never can appreciate her; and he then and there determines to secure her for his own.

On the Tuesday-Wednesday bill the American will have as its headliner a new Fox subject, "Slander," with Bertha Kalich as the leading woman of a notable cast. Mother love forms one of the basic themes for the feature which

is a modern society drama. Bertha Kalich is a stage star of the first calibre.

For the last three days of the week the American will have "Sold for Marriage," a tale of love and rescue in Russia and America. Lillian Gish is the star of this feature.

WILKES THEATRE

The Wilkes theatre players have very excellent opportunities in "The House Next Door," a play with comedy situations, contrasting the characters of an English Jew of the higher class and a rather narrow-minded English landowner.

The lines open a way for the display of the full capabilities of practically every member of the stock company. Especially is this true in the case of Ferdinand Munier, in the role of Sir Isaac Jacobsen, the Jew, who has been raised to knighthood, and Paul Harvey, who essays the part of John Cotswold, the irascible Englishman.

Both characterizations are well presented. Miss Nana Bryant as Ulrica, Sir Isaac's daughter, in love with Adrian Jacobsen, son of the Jew, is very pleasing. Clifford Thompson plays well the part of Cecil Cotswold in love with Esther Jacobsen. John Livingston takes the role of Adrian Jacobsen successfully, and Miss Charlotte Treadway is all that could be asked as Esther Jacobsen. There is, besides, some excellent character work by Aycyn McNulty, and Miss Claire Sinclair. The performance in its artistic presentation and stage settings is better than the average Wilkes theatre production. The play itself is one of the few plays of recent years which treats as a comedy the racial prejudices held in many countries.

The Jew and Englishman live in adjoining

Next Thursday Evening, April 27

AUDITORIUM

New York Symphony Orchestra

WALTER DAMROSCH, Conductor JOSEF HOFMANN, Soloist

Seat sale opens Monday, April 24th, 10 a. m. Consolidated Music Co.

Prices—\$1.50, \$1.00, 50 cents

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