

# With the First Nighters

## THE CHORUS LADY.

By T. G.

In a play as distinctive in American characteristics as anything that has even been seen on the stage, a play in which the author handles his thematic material so cleverly that with each new development the tension is increased, Rose Stahl, who is now a really great actress, was responsible for the only interesting dramatic treat that has been afforded us this season.

The individuality of Rose Stahl is the greatest secret of her success, for if you pause for a moment to consider, you will realize that she is not beautiful, and that she has some drawbacks that would at least discourage most women, and so her glory is the greater.

Because so much is placed on the shoulders of the chorus lady herself, it is easy to drift into the belief that the distinct personality of Miss Stahl, and the forcefulness of her acting carry the play, but if one carefully watches the lines and situations for five or ten minutes, it is easy to discover that this is a natural error, for Forbes, while occasionally being obliged to call an old situation to his aid, develops his ideas in a way that make the most commonplace occurrences powerful in strength and human interest.

There are lessons, and original photographs in scenes, situations and words, but there is not that stereotyped striving for effect that ends in a platitude or the usual admonition regarding he who tosses the first stone.

A dozen little incidents purely American are portrayed in a most original manner, and while the story of the self-sacrifice of Patricia O'Brien and the complications it leads to is intensely serious, it is the interlarding of humor with the admixture of Celtic wit and American slang that is delicious. This no doubt, with Miss Stahl's character creation, is the real reason for its marvelous success, for people like best a play where they can laugh, and they are more than willing

to pay to see a play as clean and wholesome as "The Chorus Lady."

Patricia O'Brien, darlin' that you are, it will be a bonnie welcome you will get whenever you visit us again. We know that your ambition was to be a story writer, that you came by it honestly because your father was a newspaper man, but better than the ability to write—and this is not saying that you have not that—you had the keenness to see the possibilities in the little story that Mr. Forbes wrote, and then you had him work on that nucleus until you had a little vaudeville sketch which was such a success that you had him develop it into a play which proved to be your great opportunity and you took it. That's a whole lot better than being a story writer, both for your sake and ours, and the history of real art on the American stage.

There wasn't a part in the play that wasn't excellently acted. Eva Dennison, as the foolish little sister, utterly brainless and thoroughly selfish, was quite wonderful in the part of Nora O'Brien. Her work is very difficult, and she does it admirably, realizing exactly what the author intended, showing the audience a perfect picture of a thousand just such girls, even if the character doesn't appeal to the popular taste. Madeline Travers, as Silvia Simpson, the type of show girl who has a flat a'motor, a collection of diamonds and a cellar full of Clicquot on eighteen dollars a week, was a perfect picture of the calculating vampire of her class.

The Dan Mallory of Wilfred Lucas, the Dick Crawford of Earle R. Williams, Alice Leigh as Mrs. O'Brien, and Giles Shine as Patrick O'Brien, and every last one of the ladies who held the interest in the dressing room scene, were all splendid, and the memory of these, with the wonderful star whom they supported, will be fadeless for a long time to come.

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The opening of the new Colonial Wednesday evening of next week will, from all indications,

prove quite the theatrical event of the season locally, to say nothing of the prospective social features.

The advent of the Northwestern Theatrical Association here has been very warmly welcomed by Salt Lakers, and this feeling of good-will toward the men who are taking the initiative in giving the town something like its due on legitimate theatrical lines, coupled with the appearance of Nordica as the attraction of the evening and the beauty and distinctiveness of the new theater, should combine to make the opening an interesting event.

Mr. Calv'n Heilig, president of the Northwestern Theatrical Association, and John Cort, general manager, will be present Wednesday evening. Mr. and Mrs. Cort arrived from Portland on Wednesday evening, and Mr. Heilig arrives tonight.

The Colonial will unquestionably be in splendid shape for the opening. The draperies and furnishings will be installed Monday and the last details of finishing the handsome house will be whipped into shape Tuesday and Wednesday. The Colonial represents a very satisfactory blending of the artistic and practical in its construction, finishing and furnishing, and there is quite a possibility that local playgoers will be considerably surprised Wednesday evening when they see the handsome interior of the house. The Colonial idea of simplicity has been carried out in finishing the theater, and green, white and gold predominate in the decorating. The lighting effects are ingeniously concealed in ceilings and panels, with no exposed brackets.

The seats of the parquet and dress circle will be of plush and the seats upstairs of leather. A very handsome effect for the interior of the house has resulted from all this, and Mr. Cort and his associates are to be congratulated on the success of the plans.

Nordica's appearance will be in the nature of a special event, as she comes west for practically no other purpose than to grace the opening of the



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# GRAND OPENING OF THE COLONIAL THEATRE

Wednesday Night, November 18th



## MME. NORDICA

ASSISTED BY

Emma Showers, *Pianiste*  
Frederick Hastings, *Baritone*  
Andre Benoist, *Accompanist*

SEAT SALE OPENS AT THE BOX OFFICE, THURSDAY, NOVEMBER 12, 10 A. M.

### SCALE OF PRICES:

LOWER FLOOR: First Six Rows (Divans) \$5.00; Next Nine Rows, \$4.00; Next Six Rows, \$3.00.  
BALCONY: First Six Rows, \$3.00; Next Ten Rows, \$2.50.  
GALLERY: First Six Rows, Reserved, \$1.50; Balance, Unreserved, \$1.00.