

# With the First Nighters

The outlook theatrically for the remainder of the month can scarcely be called alluring. The Theatre will be dark until the early part of May, and the other houses are announcing attractions that, from a distance, seem hardly likely to excite unwonted enthusiasm. The unexpected may happen, of course, at one of the popular priced places, and if so it will be that much the more welcome. The collapse of the mouthy promises of the delectable Pelton and Smutzer aggregation of Denver, lessees of the Grand here, relative to first-class shows being seen at that theatre next season, is rather disconcerting to those local first nighters who hoped to see Mrs. Fiske and a number of other stars next winter, who find it impossible to appear at other Salt Lake playhouses.

The Theatre in May and early June, however, evidently intends to make up for its lack of offerings for the current month. The May shows include John Drew, in his new play, "Jack Straw;" Ethel Barrymore, in "Lady Frederick;" "Polly of the Circus," the long anticipated "Merry Widow," and Marie Doro, in her newest success, "The Richest Girl." This popular young actress is now appearing in this farce at the Criterion in New York. The play is by Paul Gavault and Michael Morton. Miss Doro, however, will substitute "The Morals of Marcus" for "The Richest Girl" during her western tour.

The list is interesting, and promises an excellent close to the season.

The resorts open in six weeks, and after that it will take eighteen-carat shows to draw any sort of an audience at all, for indications at present are of a trend that promises unusually good attractions at the Lake, the Lagoon, and the Salt Palace, through the summer months.

The announcement that Martin Beck has secured the Grand theater in Ogden is one that is encouraging for next season's outlook in the vaudeville line, at least, as with an Ogden Orpheum, it is probable arrangements for handling acts for both that house and the local theatre will be facilitated to an extent that will possibly mean better vaudeville here.

The permissibility of novelty now and then in the presenting of Shakespeare has apparently been answered with some degree of finality by Ben Greet this season in his production of Shakespeare's woodland fantasy, "A Midsummer Night's Dream," accompanied by Mendelssohn's music, and "The Tempest," with musical arrangement by Sir Arthur Sullivan and Tchaikowsky. The rather radical departure from generally accepted Shakespearean efforts has given the Greet players a new lease on public favor.

Tedious as may become the action of the farce, Mendelssohn's wonderful score grips and holds, forming with Mr. Greet's presentation of the play, a production wholly original and altogether satisfying. "A Midsummer Night's Dream" was seen Monday and Tuesday evenings, and "The Tempest" Wednesday night at the Theatre. Mr. Greet and his players presenting and the Russian Symphony Orchestra of New York, accompanying, Modest Altschuler, conducting. The former proved the better offering of the engagement.

While the Greet form of playing Shakespeare is set for a stage in the open, with natural woodland for a background, so finished is the artistry of the star and his associates that, with artificial scenery of stageland robbing the idea of its chiefest charm, a splendid performance is nevertheless given. With the plays he is at present offering, however, Mr. Greet must relinquish honors of this season to the orchestra accompanying him, for the real pleasure of an evening with the Shakespeare of the Greet players lies in splendid work of Conductor Altschuler's musicians.

They vitalize a performance that might otherwise prove deadly monotonous, as in both "A Midsummer Night's Dream" and "The Tempest," there is neither change of scenery nor intermission, the plays going continuously for two and a half hours. The rare interpretation of the scores written for the two plays ranks with the finest of orchestra work heard here in several seasons, and in this respect the engagement was a success.

Given a capable presentation and there's an answer to at least one phase of the girl question

nations are mirthful and Mr. Howard's music is whistly. It's hard to see just why Paul Nicholson is featured in the company, however, as his conception and execution of the part of Con Ryan is characterless, spineless and odious. He pretty nearly spoils a good show. Marguerite De Von is pretty and vivacious and wears some very Frenchy costumes charmingly. With the exception of Elsie Scott the rest of the company is but fair, supported by a tired looking chorus. Miss Scott is the possessor of a personality, attractiveness and talent that would bring her to the front if put to use along dramatic lines. "The Girl Ques-



Flo Clark who appears at the Orpheum next week.

in the newest Askin-Singer musical play of that name from the versatile pens of Hough and Adams and Joseph E. Howard, besides three hours of clever lines, slangy slang, catchy tunes, direttore gowns and pretty faces and forms.

Hough, Adams and Howard wrote the "Time, Place and the Girl," "A Stubborn Cinderella," and one or two other musical shows that have been successful and in many ways "The Girl Question" is the best of their efforts. Thursday evening at the Theatre saw one of the largest first night audiences of the season out to witness the initial presentation of the show here, and while the majority of the producing company is disappointing, the play is clever and tuneful enough to carry itself over the rough places. There's a hint of a good story in the action, sit-

tion" closes at the Theatre with two performances today.

A lot of people got off wrong the first part of the week with the idea that the Orpheum show was of the citrus variety and not worth an evening. While the bill isn't an all-star combination there is a lot of music and laughs in the seven acts and two of the turns would headline any Orpheum show of the season.

These are Nonette Lyle, a pretty Brooklyn girl who plays a violin beautifully and Juan Tachernoff's troupe of trained ponies and dogs. Miss Lyle appears in character and her playing is fascinatingly strong.

The ponies and dogs are worth the money and the act ranks with the best of its kind in vaudeville.