

With the First Nighters

SALVATION NELL.

By T. G.

Out of the vulturedom of a phase of New York life which is only too true, and which in "Salvation Nell" is pictured as never before, Edward Sheldon has written an epic unadorned, which though set in the brutalizing atmosphere of Cherry street with all of the misery and wickedness and poverty of the gutter side of city life, has as its theme the "love that saves the world."

In spite of the statement of a learned one that it is easy to tell that the play was written by a boy, it is the most splendid example of dramatic dealing with the lower strata of our modern life that the century has seen, and while there is no discounting its daring, while the language may not exactly be described as subtle in mentioning the proverbial spade, it is full of virility and strength, and if the realism makes one gasp, if it is reeking of the tenderloin and portrays to the letter the facile ways to livelihood of those who exist therein, even the frank picture of the garish night life there, is a hundred per cent healthier than the nasty problem play.

It would be just as well for the young and unknowing to be spared the vivid scene in Sid McGovern's bar with its drunkenness, thuggery, its story of the raid next door, its brutality, its bums and bats, and its maquereaux, but out of the maelstrom of vice comes a lesson so noble and uplifting that the scene but adds to the strength by the contrast, though it may not appeal to those who usually think things are unpleasant unless the surroundings are of the drawing room variety.

As for Mrs. Fiske, she is a greater actress than she ever was and while in "Salvation Nell" she has departed from many of her past methods, the change is for the better. When she speaks, you know exactly what are her mental reservations, when she stands or walks or looks there is an intangible something about her which instantly causes one to know without words just what is in her every thought, and "Salvation Nell" abounds in opportunities for her.

From the time she enters, her fortitude and self-abnegation are apparent, and then in the second and her greatest act when Platt returns, loveless and hurling imprecations at the world—as Wilde would say: "knowing upon the day of his release that he was passing from one prison to another"—it is then that her silent expressions are perfect keys to every emotion under which she is struggling. Mrs. Fiske is truly the great American actress and apparently the most effortless.

Holbrook Blinn, who is with her is one of the most remarkable actors on the stage. It is simply an impossibility to think of anyone equalling Blinn in the perfection of this Jim Platt who coming from poverty and degradation, battles first for bread and then for booze and "up the river" and back again till what is good in him—for there is something good in everyone—finally asserts itself.

In all of the wonderful cast—the most perfect by far in individual characterization that has ever been seen locally—Hope Latham as Myrtle Odell, who hasn't many troubles money won't cure, is the most distinctive. Generally stage "sports" unduly coarsen the role, over paint, and over act. Hope Latham's artistry is undeniable.

There are a thousand little touches of color—particularly in the tenement scene—which are carried to such perfection of detail that it is regrettable that all cannot be mentioned, but from the imprecations of the low-brows to the sweetest

appeal of "Salvation Nell" it is a great scene, in a great play, by an author who knows with an actress who can act.

Marie Doro in the play with which she scored her first success as a star, takes the Theater next week, Thursday, Friday and Saturday nights with a matinee Saturday afternoon. The play is "The Morals of Marcus," a comedy that has stood the test of a long New York run and successful engagements in most of the other eastern theatrical centers. It was Miss Doro's first starring production after her success with William Gillette as that actor's leading woman during several of his best seasons. She is one of the youngest and most charming of comediennes at present and in "The Morals of Marcus" as the ingenuous little fugitive from the harem who utterly upsets all the learned theories of life of Sir Marcus Ordeyne, Miss Doro has scored one of her best hits. She is touring this season supported by Edwin Arden, Marie Wainwright, Marion Abbott, Wil-

back again to find its way to the footlights, is to be one of the theatrical attractions locally next week, has raised quite a furor.

Pretty Paul, the handsome beef-eater, "The Lady" and the tiger skin that figures so prominently in the cavortingly playful scenes of the Glyn book will be on exhibition at the Colonial for the week which opens tomorrow night. Beryl Hope is to play "The Lady" and Harry C. Browne is Paul. Those who read the book will doubtless have no difficulty in recognizing the story under the company press agent's description of it "as the tale of an unfortunate queen, who gave her life in payment of a great happiness and yet by the sacrifice lifted a nation out of despair and at the same time inspired a man with the noblest thoughts and ambitions."

The play will unquestionably attract a very large attendance at the Colonial for the next few days and with Miss Hope in the leading feminine role and Mr. Browne as Paul, should prove a most interesting engagement.



MARIE DORO

Who will be seen in Locke's "The Morals of Marcus" at the Salt Lake Theatre, next week

Ham Postance, Mildred Beverly, Fred Tiden, Fred Eric, Mary Taylor, Anne Meredith, Alice Coburn, Ethel Morrey and George Gaul.

One of the late June shows at the theatre will be "The Servant in the House."

To the credit of Ralph Stuart and his company at the Colonial it must be said that the presentation of "The Christian" this week is much above the average stock company production of the great play. Mr. Stuart is exceptionally good in his characterization of John Storm and in the main is well supported. Miss Hall is better than has been her work for several weeks and the play is admirably staged. Altogether it is one of the best spring offerings of this company.

The announcement that "Three Weeks," Elmer Glyn's fervid contribution to the class of literature that has sizzled its way from bookstands to boudoirs the past year or two and

SUMMER RESORTS.

That the resorts in and about Salt Lake are opening on a season that will prove the most prosperous for themselves and the most satisfactory for the public of any season in several years, was very clearly manifested a week ago today and on Monday when Saltair, the Lagoon and Wandamere and the Salt Palace inaugurated their summer of amusements, salt and fresh water bathing. The town apparently made a general exodus to the four resorts on both days and the performance is likely to be repeated this afternoon and tomorrow. Every year sees the pleasure places brightened up a little, new attractions added and more extensive provisions made for the comfort of visitors.

At Saltair the picnic pavilion has not only been ridged of the quick lunch counter and the bar, but has been enlarged so that almost any crowd that can land at the pavilion can be accommodated.

The management is completing what is known