

Three Comedians Wanted "Erminie" Wilson Got It

IN HIS autobiography—a volume mostly naive, sometimes indiscreet, largely "professional" in its appeal, and interesting throughout to all who possess a fondness for the theatricals within their memory—the late N. C. Goodwin, who died less than three years ago, devoted a chapter to "Erminie" Goodwin told how he was one of three comedians eager to obtain the American rights to the operetta when, in 1885, it was staged in London, where for a year it disputed popularity with "The Mikado," produced in the same year. The two others were Francis Wilson and De Wolf Hopper, now "teamed" in the piece, and on view in the respective roles they coveted when neither was yet on the threshold of stardom.

Goodwin, going to London for the purpose, returned with "Erminie" and two or three other English works, but his manager and backer was blind and deaf in the matter of the operetta, although Goodwin, as he says in his book, was on his knees in supplication. Goodwin was compelled to put on a rhyed and lesque in the old style. "Little Jack Sheperd" instead of his beloved "Erminie," which, in the course of a month or two, was obtained by the New York Casino, where Wilson was then principal comedian. Hopper, later, was soled in a measure with "The Lady of the Tiger" in which he had a fine role, but that footlighting of Frank R. Stockton's masterpiece lacked the melodic appeal of "Erminie," and lasted through a season or two.

The consequences were interesting to any theater-goer who reacts to the stage history of what may be called our own times. Wilson, "fattening" from night to night the role of Cadeaux, made a run of more than 800 performances in the Casino, and emerged a de facto star. Goodwin, in "Little Jack Sheperd," in which he was Jonathan Wild (the actual prototype in life by the bye, of Peachum, the thief-taker and "fence" of Mr. Gay's "Beggars' Opera," if we are to believe the antiquarians), was unhappy in the rhymed couplets and Cockney puns of the piece, and took second place in popular esteem to not only his prima donna, the lovely Lillian Grubb, but also to his soubrette. This soubrette was a handsome girl, until then unknown, named Loie Fuller. She had ambitions for grand opera, and some years later achieved international fame as the originator of the "serpentine" dance. She still conducts a school in Paris, of which city she has long been a resident. And Goodwin, disgusted with the trend of things, forsook his backer, said goodbye to the lyric stage and turned "straight" actor, and again, as he says in a Lambs' club gambol, casting his voice in song or utilizing his nimble, rhythmic feet in a clog or jig. His passion for the "legitimate" grew with the years. He played Bob Acres and David Garrick, and then, still unsatisfied, Shylock and Bottom the Weaver. He was at one time read in his book that he "could have made enough money with "Erminie" to have staged everything that Shakespeare wrote."

Goodwin's backer, the man who couldn't discern anything worth while in "Erminie" used better judgment in his next venture with his bank roll. He took a young actress out of Cincinnati and "blew" her to a special matinee at the Casino in New York City. The critics were not certain about her, but the late Robert G. Ingersoll was, and turned his pen to the task of what now would be called "putting her over." She was Julia Marlowe, and Goodwin once said to her:

Your Rosalind is the sole mitigation of my regret that I was not allowed to stage "Erminie." If Miles (the backer) had listened to me, it is a fair guess that he would have had no time to devote to you. For me, now all's square; you are great."

The librettist "Erminie" was the late Harry Paulton, also named a grace to the American venture with that operetta. An actor as well as a playwright, he hurried hither on learning that Wilson was to give up the role of Cadeaux and fare forth as a star on his own, for Paulton was eager to display himself as Cadeaux to America. He arrived in time to find out that the Casino management had named James T. Powers as Wilson's successor. Paulton, as an actor, was not unknown in this city, for he was principal comedian with Lillian Russell for two or three seasons, and played with her in Celler's delightful "Dorothy," and in a work of Lecco's called here "The Queen's Mate." His comedy of "Niobe" was, for some years, a "smart" success, such as "Dulcy" now is one, but nothing else from his fecund and stage-wise pen ever won such a reaction from the American public as "Erminie."

The Messrs. Wilson and Hopper will be seen in "Erminie" at the Brandeis theater for three nights, beginning November 14.

At The Theaters



Mary Boland ORPHEUM



Gladys Clark ORPHEUM



Borigny Hammer "The Master Builder" BRANDEIS

Girls, Beware of Cupid "Good, Hard-Working, Clean-Minded Man Is Better Than Wealthy Scion," Says Pearl White—"Don't Marry to Please Friends."

When Woman Loves She's a Monoplist, Says Noted Writer

Don't tell everything! Wives, paste that slogan on the top of the kitchen calendar. Husbands, put it beside the "Keep Smiling" sign on your office desk.

That is the recipe for happy married life that Lorna Moon, a movie continuity writer, develops in her satirical picture, "Don't Tell Everything," in which Wallace Reid, Gloria Swanson and Elliott Dexter are featured.

"I know it is popular dogma that all men are liars, but I'm convinced that these same men, even married men, are more than willing to be truthful—if the consequences are not too painful!" says Miss Moon.

"Behind every lie a man tells a woman is the desire to avoid a tear, a reprimand, or a rolling pin. Oftener still is the tender desire to avoid hurting the woman."

"When a man lies to a woman, he does it usually because she has made him do it. The mental workings of a man are simple—he cannot get away from thinking that "No" means "No," and "Yes" means "Yes."

"So when his sweetheart raises her pansy-blue eyes to his and says, "I want you to tell me all about the other women you have known, and I promise not to be jealous," he believes it. The woman believes it too. But what makes her want to know is the very thing that makes it impossible for her not to be jealous.

"When she loves, a woman becomes a monoplist. She wants to go back and own the man's heart from the beginning and forward through eternity. A fever to own all the recesses of his soul drives her on to ask all that has gone before."

"In "Don't Tell Everything," the woman wants to know everything and promises not to be jealous. The man, simple soul, in all good faith begins to unburden, and then the clouds begin to gather. After the first crack of thunder, he realizes that the way of truth isn't a path of roses. So he lies, and he lies, and he lies, and then the trouble starts.

"It isn't safe to lie to a woman, and it isn't comfortable to tell the truth. So my advice to every man who wants to be happy is: tell a woman what you must, but don't tell everything."

Health and Contentment "Take plenty of exercise; play all the active healthful games you can," advises Sessue Hayakawa, popular Jap star. "The healthier you are, the less you will have of bad desires and the more contented you will be."

Lionel Barrymore Unhappy in the New Bernstein Play

By JAMES WHITTAKER. NEW York—(Special)—Lionel Barrymore is too good an actor to be altogether happy in "The Claw" in the Broadway theater. His managers have done their best to give him good running mates. Irene Fenwick, for example, plays at his pace and seems to enjoy the sport. She is neck and neck with him at the final curtain and beautifully unbreathed. But the others fall panting to the rear early in the performance and lag, a wallowing pack, in the wake of the action thereafter.

"The Claw," which Henri Bernstein wrote in good French in the first place, is translated into very good English. The actors of "The Claw," with the exception of Barrymore and Miss Fenwick, are non-plussed by the quaint archaic correctness of this prose. "The Claw" is translated into a language which still survives in some printed books, but has completely disappeared from the literature of the American stage. Mr. Barrymore's support would be quite at home in words written by Mr. Winchell Smith, which are not English. They are younger than Mr. Barrymore and have had all their stage experience in the kind of play that has been written since the vocabulary of the stage dropped to 1,000 words, mostly mispronounced. To prepare them to play opposite Mr. Barrymore it would have been necessary to teach them the meanings and the enunciations of words.

That would have been a long, perhaps impossible process. The producer shrugged his shoulders and tossed them their parts. Most of the time they deliver them with a sort of desperate defiant courage, as a man would ask for bread in Russian, if it were absolutely necessary. It leaves the whole burden of making simple sense out of Bernstein's simple sense on Barrymore's shoulders. He braces them and carries the play.

"The Claw" is clever and has no malice. It is destructive but fair. There is no ulterior motive to be suspected in the case which Bernstein builds up against a senile politician, heaping public treason at the feet of a beautiful prostitute as richer men heap jewels. There is no motive ulterior to the final catastrophe of the play itself. All the energetic energy of the writer is concentrated in a drive toward that catastrophe. And when Cortillon, the premier of France a moral pulp from the many fatal bludgeonings Bernstein administers to him, stoops to pick up his hat and falls dead at the end of the play, you feel the finish in every fiber.

But Cortillon demands better aim. He is an individual. The rare and the distinct talents of his kind are confined within the play. It is easy for Bernstein to hit things in "The Thief." He was aiming at a whole class of women and had but to shoot a barrel of buckshot in the general direction of anything dressed in sables.

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What Theaters Offer

THE management of "Twin Beds" has given careful consideration to the selection of the cast. "Twin Beds" will be the offering in the Brandeis for two final performances today, matinee and evening.

AT THE Brandeis theater for one week commencing Sunday evening, November 14, Richard Walton Tully's spectacular Hawaiian drama, "The Bird of Paradise," one of the few plays of pronounced popularity, through the number of successive seasons, will return for its annual engagement. Mr. Tully offers a new Luana in the person of Ann Reader, who is said to be another "Lillian Grubb." Charles, the new leading man, who plays Paul Wilson, is an actor of wide experience.

LAURENCE CLARKE, the producer, is bringing "The Traveling Theater," the Brandeis theater for a brief engagement tomorrow night, only. This year Madam Borgny Hammer and Rolf Fjell will appear in "The Master Builder," by Henrik Ibsen. The play, which violates the laws of his own life and is more than a play, is a masterpiece of imagination and the ability to make the audience believe in the characters. Hammer and Rolf Fjell are exceptionally qualified. In addition to their natural gifts, they have had upon their dramatic interpretations a prolonged European training.

FEW engagements in the history of the Brandeis have had the importance of that announced for three nights, starting Monday, November 14. The play, "The Flower Shop," which will appear in a restoration of that classic comedy, is a masterpiece of wit and fun and good nature. It is a play of the highest order, after many years of rivalry in the field of comic opera, it is now restored to the stage. The play is a masterpiece of wit and fun and good nature. It is a play of the highest order, after many years of rivalry in the field of comic opera, it is now restored to the stage.

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V. Cortillon, before Bernstein killed him in his last act, had become something you can kill. Go to "Thank You" and try to shoot Mr. Smith's stuffed pastor. It would be easier to kiss Beatrice Fairfax.

When you get the very best of anything you have only got what you have been looking for. We really deserve Lionel Barrymore as Cortillon. Patiently, sheepishly, we return again and again to the theater to see somebody he is programmed to act. At first I was tempted to cry miracle when just this happened in the Broadway. I have thought it over and decided that miracles ought to happen.

Mary Boland is Taking a Turn in Two-a-Day Now

Vauville has scored another triumph in bringing to its audiences next week the very distinguished Broadway star, Miss Mary Boland, who will be seen in a tense playlet, entitled, "For Five Thousand Dollars." Miss Boland's last success was in "Clarence," which remained for more than a year on Broadway. Her starring successes in "My Lady's Dress," at the playhouse, and "The Case of Lady Chamber," which was produced by the Frohman company, are remembered pleasantly yet on Broadway. This will mark Miss Boland's first appearance in the two-a-day.

The theme of "For Five Thousand Dollars," in which she will star at the Orpheum, is that a husband never appreciates his wife's wits and charm until he has lost her. In this playlet Miss Boland is cast as a detective's wife. Her husband, Henry Pemberton, has been engaged by another woman to follow her husband, who is infatuated with another woman and she wants evidence of their being together. The plot revealed is absorbing and never lags in its interest. It is most unusual in its treatment, and it serves to exploit the rare and distinctive talents of this beautiful star in a most engaging manner. E. Barney Sherry of motion picture fame, is cast for a good part, and Miss Gertrude Fowler plays "the other woman."

The baby daughter of Mr. and Mrs. William Desmond was christened the other day in Los Angeles, with Bill Hart acting as godfather. The mother was Mary McIvor on the screen.

OMAHA'S FUN CENTER

NEW SHOW TODAY VAUVILLE PROGRAM RAFFIN'S MONKEY HIPPODROME CIRCUS A Real Treat for the Child NEWPORT STRIK TRIO In "A Pair of Jacks" HAL JOHNSON & CO. In "Mr. Chastrow" TYLER & ST. CLAIR "Xylophonia" Photo-Attraction "EAST LYNN" An Event in Motion Pictures Episode No. "Hurricane Hatch"

MISS MARY BOLAND And Associate Players in "Five Thousand Dollars" By Hilliard Booth

CLARK & BERGMAN Assisted by the Dale Sisters and Jack Landauer in "Tunes of the Hour"

SHELTON BROOKS Popular Song Writer JOE MORRIS & FLO CAMPBELL "The Avi-Ate-He" By Joseph L. Browning THE SHATTUCKS in "The Flower Shop" FRANK WILSON The Cycling Genius MADAM ELLIS "The Woman Who Knows" INTERNATIONAL AERO CONGRESS Special Surprise Feature Topics of the Day Acrop's Fables Paths News Matinee—15c to 50c; some at 75c; Saturday & Sunday Nights—15c to \$1.00; some at \$1.25 Saturday and Sunday Patrons pay U. S. War Tax

BRANDEIS THEATRE

Today MATINEE 2:30 Last Two Times EVENING 8:25



With Dainty Helen Saxe Night, 50c to \$1.50 Matinee, 50c, 75c and \$1

Tomorrow, One Night Only, Monday, October 31st

Mme. Borgny Hammer and Rolf Fjell Formerly of the National Theater of Christians, Norway Formerly of the Central Theater of Christians, Norway

"The Master Builder" By Henrik Ibsen Tickets 50c, 75c, \$1.00, \$1.50 and \$2.00

Five Days Starting Tuesday, November 1st Matinee Wed. and Sat. AL. RITCHIE Soldier of Fortune

Assisted by Mrs. Al Ritchie and Company in a Novel Entertainment ADDED ATTRACTION RUTH CLIFFORD IN "TROPICAL LOVE"

A Ralph Ince Production Dealing with the Warm Passions and Strange Intrigues of the Tropics Tickets—Wed. and Sat. Matinees, 25c, 50c, 75c Evenings, 25c, 50c, 75c and \$1.00

Coming Week Com. Next Sun., Nov. 6 Mats. Wed. and Sat. Evenings—50c to \$2.00 Wed. Mat.—50c to \$1.00 Sat. Mat.—50c to \$1.50 SEATS TOMORROW 10 A. M.

Return of the Favorite RICHARD WALTON TULLY'S PULSATING ROMANCE THE BIRD OF PARADISE A BRILLIANT NEWCAST WITH ANN READER AND THE FAMOUS SINGING HAWAIIANS

"The Bird of Paradise" returns to this city on route to engagements on the Pacific coast, prior to an extended tour of Australia and the Orient. Because of the importance of these engagements, Richard Walton Tully has selected a cast of unusual distinction—and has also imported from Hawaii five expert guitarists and native singers for this extensive tour. The grandeur of the new scenic equipment far exceeds all previous productions of this master drama.

Coming Monday, Tuesday, Wednesday, Nov. 14, 15, 16

Matinee Wednesday, November 16 First Joint Appearance in Omaha of the Comedy Chieftains of Comic Opera

Francis De Wolf Wilson and Hopper With a fine company of singers, dancers and comedians in a gorgeous restoration of the world's most famous light opera,

"Erminie" Mail orders now. Send stamped, self-addressed envelope for return. Evening: \$2.50, \$2.00, \$1.50, \$1.00 Matinees: \$2.00, \$1.50, \$1.00 and 50c

Sunday Afternoon, November 20 MAIL ORDERS NOW Special Concert Engagement

EMMY DESTINN World's Famous Dramatic Soprano Tickets 50c, \$1.00, \$1.50 and \$2.00 Plus 10% War Tax



THE BEST IN VAUDEVILLE Orpheum Circuit Week Starting Sunday, October 30 Matinee Every Day, 2:15 Every Night, 8:15 MISS MARY BOLAND And Associate Players in "Five Thousand Dollars" By Hilliard Booth CLARK & BERGMAN Assisted by the Dale Sisters and Jack Landauer in "Tunes of the Hour" SHELTON BROOKS Popular Song Writer JOE MORRIS & FLO CAMPBELL "The Avi-Ate-He" By Joseph L. Browning THE SHATTUCKS in "The Flower Shop" FRANK WILSON The Cycling Genius MADAM ELLIS "The Woman Who Knows" INTERNATIONAL AERO CONGRESS Special Surprise Feature Topics of the Day Acrop's Fables Paths News Matinee—15c to 50c; some at 75c; Saturday & Sunday Nights—15c to \$1.00; some at \$1.25 Saturday and Sunday Patrons pay U. S. War Tax

Empress Rustic Garden DANCING Big Halloween Party and Dance MONDAY NIGHT Novelties, Souvenirs, Noise Makers, Table Favors, Special Decorations. Guess the Weight of the Big Pumpkin and Win the Money. Dancing Every Night 40c Sunday Matinee 25c