

Memories Are Revived in Good Old "Erminie"

WHAT the Dicky-Birds Say and Some Memories is the style in which the play bill of "Erminie" calls the attention of the audience to an interesting task of disinterment undertaken in the second act of the famous operetta by Francis Wilson, De Wolf Hopper and their associates in the revival. "What the Dicky-Birds Say" is, as no theatergoer with a memory for "Erminie" needs to be told, part of the original text and score of the operetta—a song devised to meet the tastes of a day when no comedian in operetta dared to face the public without a topic song and a never failing enterprise in keeping the verses threaded with the first page news in the daily papers.

Most of the topic songs of the 80s and early 90s were built on easy, obvious frameworks—usually, a line, the catch line; a second line, rhymed with the first, and then repetition of the catch line; then three rhymed lines, and again the catch line. The librettist or adapter of an operetta generally undertook the task of providing down-to-the-minute verses for the comedians, charging \$5 a verse apart from the fee or royalty paid by the management for the play itself. Some comedians rolled their own verses from day to day, and the late Richard Mansfield, when playing Koko in "The Mikado," added topical verses every night to Gilbert's famous song, "I've Got a Little List," and also helped out the singer of the title role with newsy verses for "My Object All Sublime."

It is not generally known, by the way, that Mansfield, when in operetta, invaded the field of the composer, also, and that the patterning accompaniment to the major general's famous song in the first act of "The Pirates of Penzance" is Mansfield's work, and not Sir Arthur Sullivan's. Mansfield "created" the role of major general in a minor English town in an emergency created by the desire to obtain simultaneous British and American copyright on the work in a day when the United States was sadly lacking in laws for the protection of what is called in the state's "literary and intellectual property." Sullivan had not worked out a tune for the dazzling verses of Gilbert, and Mansfield, a trained musician and for a time in his career, a professional pianist, furnished one in time for the premiere. Sullivan liked it so well that he retained it, although he orchestrated it in his own Mendelssohnian fashion.

However, few comedians in operetta or out of it were so versatile as Richard Mansfield. As to the "Dicky-Birds" song in "Erminie," its form was more ambitious than that of most topical ditties, and Wilson's task in obtaining fresh verses was, therefore, none too easy; we had not in those days developed a school of witty song writers. Marc Connelly, a taste of whose quality as a writer of comedy we had last spring in "Dulcy," has furnished fresh stanzas for the song in this revival. As the "business" of the song is now arranged, Mr. Hooper breaks in on a rhyme from the wings with a lament that he did not revive "Wang," so that he might again sing the well-remembered "An Elephant on His Hands." Mr. Wilson begs his co-star to help himself; and Hopper responds with the rhythmic refrain of Cheever Goodwin's once-popular lyric. Then comes "memories" of other songs in the halls of light opera—"Joseph, James and John," which Madge Lessing and Mr. Wilson used to sing and dance in "The Monks of Malabar," "The Omniscient Ostrich," another Cheever Goodwin triumph, from "The Merry Monarch"; "Baby! Baby!" from "Wang," and "A Little Peach in the Orchard Grew," verses by Eugene Field set to music by Hubbard Smith.

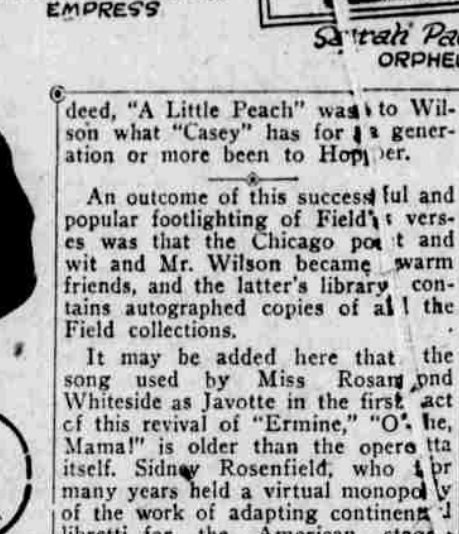
Field wrote the verses for his "colym" in Chicago one evening when, he afterward explained, he was "hard up to fill the space," and then proceeded to forget all about them, as is the wont of men who write day after day for the papers. But the verses, reprinted here and there in "exchanges," caught the fancy of three or four composers, who saw in them a text for something effective in the way of "close harmonizations" for male or mixed quartet. By this process they reached the stage: Corinne, then a popular star, is recalled as, perhaps, the first to use a setting of "A Little Peach" in the theater. Tim Murphy, then a mimic in the variety theaters, gave to the verses a considerable circulation by reciting them in the manner of Sir Henry Irving, then the target for every mimic and "impersonator" on the American stage. "Of course," Murphy would say to the audience, "it is doubtful if Mr. Irving ever heard of the verses; but I'm sure

Stars in "Erminie" Coming to Brandeis

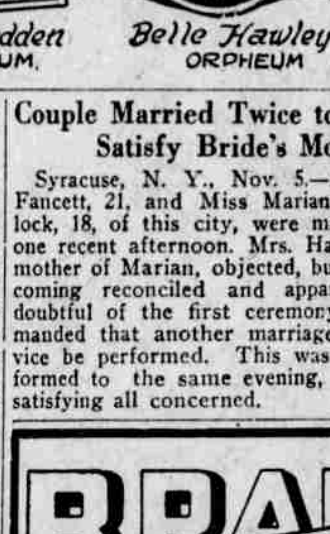


Rosamond Whiteside

At The Theaters



Sarah Padgett



Belle Hawley

deed, "A Little Peach" was to Wilson what "Casey" has for a generation or more been to Hopper.

An outcome of this successful and popular footlighting of Field's verses was that the Chicago poet and wit and Mr. Wilson became warm friends, and the latter's library contains autographed copies of all the Field collections.

It may be added here that the song used by Miss Rosamond Whiteside as Javotte in the first act of this revival of "Erminie," "O, Mama," is older than the operetta itself. Sidney Rosenfield, who for many years held a virtual monopoly of the work of adapting contemporary libretti for the American stage, wrote the song for the use of Miss Jansen in "The Beggar Student," a work by Carl Millöcker, in which first Mr. Wilson and then Mr. Hopper won early honors as General Orlendi, a comic opera prototype of any one of 10 or more of the Prussian officers who won unenviable reputations in the world war. This song, too, has been outlived by Mr. Connelly with 1921 verses.

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

Couple Married Twice to Satisfy Bride's Mother

Syracuse, N. Y., Nov. 5.—Floyd Faucett, 21, and Miss Marian Hallock, 18, of this city, were married once again yesterday. Mrs. Hallock, mother of Marian, objected, but, becoming reconciled and apparently doubtful of the first ceremony, demanded that another marriage service be performed. This was conformed to the same evening, thus satisfying all concerned.

THE BIRD OF PARADISE by Mary Roberts Rinehart and Avery Snowwood, which Wagner and Kemper will present at the Brandeis theater for Thanksgiving week, starting Sunday, November 25, "It Pays to Smile," gives Miss Robson a quaint comedy part, the best she has had since "Aunt Mary," and all will love the dear, sweet, and beautiful Freedom Talbot an aristocrat of Boston, Mass., whose blue-blooded ancestors have left much name and pride, but little money, and her entrance into the business world is a phantasmagoria of humor that Miss Robson feels safe in guaranteeing her host of local friends an afternoon, or evening, of real enjoyment.

THE stellar act of the new vaudeville show which opens at the Empress today is to be the Billy Doss Revue, a minor organization headed by the black-faced fun-maker, Billy Doss. Corinne and company, who are to appear in a new act, "Coquetish Fancies," in

What the Theaters Offer

WHAT marvel of perpetual drawing power, "The Bird of Paradise," Richard Wagner and Avery Snowwood, "The Bird of Paradise" is again due for its annual visit at the Brandeis theater for one week commencing tonight.

Interest in its presentation this season, is the appearance of Ann Reader, a recent "Daily Star" who has been entrusted with the colorful role of Luana, the little Hawaiian princess. With Miss Reader will appear a very capable company of new players which includes Herbert Charles, Frederick Forrester, Ellen Mahar, Joseph Robison, Ross Watson, Frank L. Cooley, James K. Applegate, Beta Gardan, Douglas Congrove and the native quartette of Hawaiian singers and players.

THE distinguished stars of light opera, Francis Wilson and De Wolf Hopper, in their restoration to the stage of what is, in all respects, the most popular comic opera ever seen in the United States, "Erminie," will be the attraction at the Brandeis theater, for the first three days of next week, November 14, 15 and 16. That Messrs. Wilson and Hopper will be seen as the two titans, Cadogan and Stavenham, hardly needs to be explained. Mr. Wilson originated the role of Cadogan, the character "what Jefferson made of him" what Warfield has made of the old Music Master, what Miss Marie Adams has made of Peter Pan, Mr. Hopper as King of the Forest, what the Omaha; but it seems safe to assert that those who know this versatile comedian are moved by the expectation of his being no less successful in the role of the well-known and popular character than he has been in "Wang," "El Capitán," "The Mikado," and "The Butler Ole."

MAY ROBSON in a new comedy drama, "It Pays to Smile," adapted by Ethel Watts Mumford from Nina Wilcox Putnam's stories, published in the Saturday Evening Post, will be the attraction at the Brandeis theater for Thanksgiving week, starting Sunday, November 25, "It Pays to Smile," gives Miss Robson a quaint comedy part, the best she has had since "Aunt Mary," and all will love the dear, sweet, and beautiful Freedom Talbot an aristocrat of Boston, Mass., whose blue-blooded ancestors have left much name and pride, but little money, and her entrance into the business world is a phantasmagoria of humor that Miss Robson feels safe in guaranteeing her host of local friends an afternoon, or evening, of real enjoyment.

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returned to America after mystifying other nations with his astounding tricks. An amusing skit called "Laughing Coupled With Melodious" is to be presented by George Watts and Belle Hawley. Art Henry and Leah Moore, who appear in "Coquetish Fancies," have a diverting piece of entertainment, songs and bright dialogue develop an amusing idea. A vaudeville specialty will be the offering of Harbette. A skilful slack-wire performance is conspicuous in the act. Once again the cartoon comic, Assop's Fables, will be screened, also the Fable Weekly and Topics of the Day.

Opheum THE BEST IN VAUDEVILLE Opheum Circuit

Week Starting Sunday, November 6 Matinee Every Day, 2:15 Every Night, 8:15 SARAH PADDEN And Company in the "CHARWOMAN" By M. H. Gropper Staged by Harry Morvil WILBUR MACK & CO. Including Elsie Rose "TWO IS COMPANY" GEO. WATTS & BELLE HAWLEY In Laugha Costed With Melodias Return After Five Successful Years Abroad CLAUDE GOLDEN "PREMIER CARD EXPERT" HENRY & MOORE "Escorts Supplied" BARBETTE In a Versatile Specialty "The East Finds a New Dancer from the West" BETH BERI Assisted by Gil Squires and William McLeod Topics of the Day | Assop's Fables | Fable News Matinee—15c to 50c; some at 75c and \$1 Sat. and Sun. Nights—15c to \$1.00; some \$1.25 Saturday and Sunday. Patrons Pay U. S. War Tax.

Empress NEW SHOW TODAY BILLY DOSS REVUE Presenting Billy Doss and His Musical Organization. CORINNE & CO. Offering "Coquetish Fancies" ERNEST DUPILLE "Timely Witiicisms and Songs of His Own Writing." VALENTINE & BELL "The Furniture Removers." Photoplay Feature "THE JOURNEY'S END."

Picture Shown at 11:30, 1:00, 4:15, 5:45, and 10 p. m. Also Our Double Show Program of Many Features.

EMPRESS PRESENTS

Hugo Ballin's Masterpiece

"The Journey's End"

with MABLE BALLIN and Wyndham Standing with distinguished support.

A Dramatic Thunderbolt That Has Electrified All America

The Greatest Achievement of Cinema Art

A Picture Without A Single Subtitle

You will sit spellbound during the unfolding of this mighty story of deep, underlying human emotions, right up to its amazing climax.

MISS IT AND BE SORRY SEE IT AND BE GLAD

A SIGH OR TWO A CRY OR TWO

A SMILE OR TWO AND TEARS

WHAT THE CRITICS SAY:

The New York Morning Telegraph Says: "The Journey's End" is a masterpiece, no matter from which angle it is viewed. There is not a single subtitle in it—and yet the action is crystal clear. It can be listed as a photo-dramatic triumph for all concerned.

THE THRILLER OF TWO GENERATIONS. DIRECTION OF GEORGE C. TYLER and WILLIAM FARNUM. Nights, 50c to \$2.50—Wed. Mat., 10c to \$2.00—Add 10% for War Tax. TOMORROW, 10 A. M.

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OLD MAN JOHNSON'S GAYETY ALWAYS GOOD USUALLY GREAT Brilliant Musical Burlesk Twice Daily ALL Mat. Today Final Performance Friday Nite YOUR EYES Will explain and gratefully thank you for this opportunity to witness the success in "Pook-a-Boo," which was Purposely Booked for Teachers' Week JEAN BEDINI

CUDDLE UP ONLY MUSICAL SHOW IN TOWN BEAUTY CHORUS OF SNUGGLY CUDDLERS Nymphs & Bubbles Most gorgeously resplendent optical delight FOLLIES, FANCIES & FOOLERY WITH UNSEEMING END DON'T WAIT FOR YOUR NEIGHBOR TO TELL YOU WHAT A GREAT SHOW THIS IS—Beat Him to It! Grand Holiday Matinee Armistice Day Friday, Nov. 11 NOTE REDUCED PRICES RES'VD SEAT 50c OTHERS AT 25c ANY NITE 75c & \$1 Ladies' Tickets, 15c and 30c Every Week Day Baby Carriage Garage in the Lobby

HAMILTON 40th and Hamilton ROBERT WARWICK IN "Jack Straw" Dancing Rube Band Nov. 8th De Luxe Academy Opp. Fontenelle Hotel ADMISSION 40c Special Attractions

Auditorium SOUSA and his band Sunday, November 27th matinee and night

BRANDEIS THEATRE WHERE EVERYBODY GOES TONIGHT and All Week MATS. WED. AND SAT. Evenings, 50c to \$2—Saturday Mat., 50c to \$1.50 BARGAIN MATINEE WEDNESDAY, 50c, 75c, \$1 Richard Walton Tully Presents the Fascinating Romance

The BIRD OF PARADISE WITH ANN READER AND NEW CAST, AND THE FAMOUS HAWAIIAN SINGERS AND PLAYERS POSITIVE FACT AS TO THE "WHY" THIS SENSATIONAL SUCCESS HAS SWAYED MORE Amusement Lovers to Tears—Humanity to Ponder and Reflect—People Have Paid Admission to see this—Richard Walton Tully's American Masterpiece—Than Any Play Ever Produced Within the Same Period.

Its Big Clarion Note Has Been Heard Around the World THE ONLY AMERICAN PLAY EVER PRESENTED IN EVERY MODERN LANGUAGE THREE NIGHTS MONDAY, NOV. 14 BEGINNING MATINEE WEDNESDAY Association of the Two Most Famous Stars in the World of Comedy

FRANCIS WILSON AND DE WOLF HOPPER IN AMERICA'S MOST FAMOUS COMIC OPERA "ERMINIE" The Thriller of Two Generations. DIRECTION OF GEORGE C. TYLER and WILLIAM FARNUM. Nights, 50c to \$2.50—Wed. Mat., 10c to \$2.00—Add 10% for War Tax. TOMORROW, 10 A. M.

Empress Rustic Garden It is Different LEDOUX'S Amusement Place Not a Dance Hall THE EMPRESS GARDEN is one of Omaha's largest amusement enterprises. It looks like a Paris Garden Cafe on the Boulevard. An outdoor Flower Garden, combining a scenic Promenade, dance pavilion, a cabaret, light lunch cafe and soda fountain service, all under one roof. Just the place for the business and professional man and his family to enjoy an evening. You can bring the children. Open every night. Accommodations for 1,500 guests. HARRY WHITNEY, Mgr. Mon. Night—Coco Cola Bottling Co., and Satin Ice Cream Co., Party and Dance