

"Erminie" Has Roles For Nine Good Actors

"ERMINIE" has never been a matter of one role, masculine or feminine. So good a play is the libretto that no fewer than nine of the characters call for players of the first class. That the roles of Cadeaux and Ravennes are popularly regarded as "star" is due mainly to the voracious appetite of the American public for the robust comedy arising from situations; and it is an old proverb in the theatrical profession that "Erminie" could easily be played to the complete satisfaction of the average audience if there were never a note of music in it.

Of the "big" parts, Javotte is one. Javotte is the genuine, hall-mark soubrette of the French theater—the true "singing chambermaid," as this line of roles was termed in the days when our grandparents went to the theater as youngsters. Javotte takes part in the story, helps to develop the situations, makes mischief, and is wrapped up in the plotting. So, when making up a cast of "Erminie," Javotte is just as important as Cadeaux or Ravennes or Erminie, herself, or any other part.

With Francis Wilson and De Wolf Hopper there comes into Erminie a new Javotte—Rosamond Whiteside, who is a beauty, an excellent comedienne, and a sprightly dancer. She is not so well known as she will be. She is the daughter of Walker Whiteside, a star in his own right while in his teens as the actor of Hamlet, Shylock, Othello, Richard the Third and other great roles in Shakespeare. Miss Whiteside made her New York City debut last season as Javotte in "Erminie," and was credited by the reviewers with a distinctive personal success.

Miss Whiteside "follows" many famous girls in this perfect example of the soubrette-role. The original Javotte has been well forgotten. She was Georgie Demin, a popular New York Casino actress when "Erminie" was new. Then came the famous Marie Jansen, whose score in the role ran into something more than 800 performances. Another of that time was the beautiful Agnes Folsom. Fanny Rice was Javotte in one revival. Lulu Glasser had the role in at least three of Mr. Wilson's runs in "Erminie." When the opera was put on, the Javotte was Madge Lessing. It was not generally known that Fay Templeton, as a star, selected the role of Javotte for her own. She is said to have had no difficulty in making it the principal part of the opera, although her associates were players and singers of renown.

The matter of a first-act song for Javotte has, by tradition, been left to the actress thereof. Although Paulton and Jakobowski provided one—the well-remembered "And the Band Will Play a Waltz," used by Miss Jansen. Miss Templeton exercised her privilege here, and inserted two songs, "I Like It," which she had saved from her "Angeline" days, and "Ta-ra-ra-boom-de-ay," a rowdy, nonsensical song which swept the country. Lottie Collins was always credited with having popularized this list of effective rhythms and catchy tunes; but to Miss Templeton, who turned it into a vehicle for her own exquisite and knowing art, the credit really belongs.

Miss Whiteside, also exercising her privilege in the matter of Javotte's first-act song, has chosen "O-he, Mama!" This, although not composed by Jakobowski, "belongs," as it were, to a more successful and ditty, with new verses by Marc Connelly, one of the editors of "Life." Mr. Connelly, who is the co-author of one of the successful new comedies, "Dulcy," had revised the entire libretto of "Erminie" and provided fresh verses for all the topical songs.

The composer was the late Edward Jakobowski, an Englishman despite the Polish name, and one of a group of young musicians whose activities were turned toward the popular theater rather than to the symphony hall by the immense success of Sir Arthur Sullivan in the field of opera. Some of the others were Edward Solomon, second husband, of our own Lillian Russell and a fecund spinner of tunes in frank mimicry of Sullivan himself; Frederick Clay, now remembered solely for his "I'll Sing These Songs of Araby," although he was for a time collaborator of William S. Gilbert in a period when that peppery librettist was on the outs with Sullivan; and Ivan Caryll, a Belgian by birth and British by adoption, who survives as the maker of music for numerous musical comedies and extravaganzas.

Whereas Sullivan was avowedly a glance through any of his scores shows this to be so) a disciple and an adulant of Mendelssohn, a young Jakobowski took his tone and his ideas from Offenbach—not so much the Offenbach of "La Belle Helene" and "The Princess of Trebizonde," as the weightier, massive Offenbach of "The Grand Duchess" and, especially, "The Tales of Hoffman." And Jakobowski had his "grand" opera ready, with all the parts for an orchestra of 90 men copied out, against the day when he should be recognized as one worthy to go into line with Verdi and Wagner, with Audran and Bizet. For a time, it seemed as if he would achieve his ambition—and with the same Lillian Russell as the goddess from the ma-

HAMILTON 4th and Hamilton
Special Today and Monday
Wesley Barry in "Dinty"
also Harold Lloyd in "Bumping Broadway"

VICTORIA 24th & Fort
TODAY
THOMAS MEIGHAN
in
"Frontier of the Stars"

GRAND 16th and Binney
TODAY
"The Affairs of Anatol"
Continuous Show Beginning at 3 p. m.

McKim a Villain And Lover in Play



Claire Adams, who is fast making an enviable record for herself as an emotional actress, plays the girl "Columbine," in "The Mysterious Rider," about whose mysterious parentage and whose love struggle the story builds itself. Robert McKim, one of the most poised, subtle and powerful actors of either stage or screen today, is "Wade," the man whose life has been spent in a secret quest, in the play now showing at the Moon theater.

chine. That diva, then in the full bloom of her beauty and at the height of her vocal efficiency in light opera, was actually under engagement for the Metropolitan Opera house, with "Martha" and "a new work" listed in the prospectus as her vehicles. The unnamed work was Jakobowski's major opus. The death of Henry E. Abbey, Miss Russell's sponsor, changed her plans, and that change of plans kept Jakobowski's opera from its promised American premiere.

American playgoers know Jakobowski mainly through "Erminie," but he composed at least 10 other operettas, of them popular in their day in England. His invariable librettist was the late Harry Paulton, who in his other aspect as a low comedian, originated the role of Cadeaux in the London production of "Erminie." Cadeaux is the role which the career of Francis Wilson has been associated. Other Jakobowski operettas have been sung in this country. One was "Mynheer Jan," a work of Dutch setting and locale, produced by W. T. Carleton when he was the popular star of his own country. Another, "Paola," with a Corsican legend, was staged in the United States by Mr. Paulton, who played the principal masculine role. Miss Russell, by the way of paving the way for her ascent to the Metropolitan, lavished a fortune on a production of Jakobowski's, "The Queen of Brilliants," but it did not strike the fancy of the American public. The latest of the Paulton-Jakobowski operettas to be staged here was called "Winnome Winnie," and the late Paula Edwards was its star when it was sung in Omaha in 1903-04. The composer of "Erminie" made more than one excursion into the field of "absolute" music, and two or three of his quartets and trios live in the ready repertoire of the English chamber-music societies.

The successive love affairs of a woman of the Latin Quarter who has fled from the wild life of Paris to bury her past in self-exile in South America. There she meets and marries a rich cattleman, who is murdered, leaving her again dependent upon her own resources. About that time she meets a Parisian and, overmastered by her longing for the old life in her native city, returns with him to Paris and is taken by him to the home of his father. There she finds a former husband and, fearing to acknowledge him as such, finds herself the object of the attentions of three men. The situation is productive of tragedy and gives Miss Negri a splendid opportunity to display her talent as an emotional artist.

Miss Negri is the only woman in the cast and is splendidly supported by four men in roles of almost equal importance.

Bill Hart Comes Back In Knockout Western

(Continued From Page Seven.)
lect, passion, sympathy, tenderness, courage—and you have "Columbine," the heroine of Zane Grey's "The Mysterious Rider," chief cinema attraction at the Moon theater this winter.

The spectator must conclude that the same things may be said of Claire Adams, the film star who plays "Columbine."
"Columbine" is the foster daughter of a rancher, whom she loves as dearly as though he were really her father. He has a dissipated, ne'er-do-well son whom he loves in spite of his faults. It is his wish that Columbine help him to make a real man of the son by marrying him, and out of love for her foster father she becomes engaged to the son, in spite of her natural inclination toward Wilson Moore, who loves her devotedly. About them is woven a fascinating plot of adventure, thrills, mystery and intrigue, in which a beautiful blonde woman and her sinister husband, a mysterious wanderer and other characters play important roles.

Fairbanks A Hero.
If anybody is in doubt about the costume play as an excellent form of motion picture entertainment, he should see Douglas Fairbanks' picture version of Alexander Dumas' classic story, "The Three Musketeers," which opens a continued engagement at the Strand theater today.

Featuring the costumes of the early Seventeenth century, this film stands as one of the most impressive and gorgeous photoplays of motion picture history. It is thrilling, romantic, crammed full of red-blooded adventure and reveals Douglas Fairbanks in a type of work which is in some respects typical of past performance, but on the whole differs from any other interpretation he has given us.

In the role of D'Artagnan, the dashing swordsman who intercepted one of the foulest intrigues ever attempted by Cardinal Richelieu of France, "Don" is called upon for a greater display of histrionic ability than in anything he has done since leaving the speaking stage for pictures.

Those who have read "The Three Musketeers" will have no regrets to express when they view it on the silver sheet, for Fairbanks has reproduced the story with a faithfulness and fidelity that is particularly gratifying.

Justine Johnstone at Empress.
"Keeping Up With Lizzie," featuring Enid Bennett at the Empress theater the first four days of this week, is a picture that is full of enjoyment, thoroughly clean, and care-free entertainment of the very highest order, and is a remarkably true and clever picturization of the book itself. One follows the doings of Lizzie with rapt attention and expectancy, all the way from Pointview to finishing school in the east, abroad, and back home again with the count, where her old sweetheart, Dan, finally makes a strong come-back much to the disappointment of the distinguished suitor from abroad. There is a rare treat, with a good many laughs in store for those who haven't seen the picture, and once again we welcome the stories of Irving Bacheller to the screen.

"Sheltered Daughters," the Justine Johnstone picture, to be shown at the Empress beginning next Thursday, is a story of New York life, and shows some of the adventures which came to a girl who had been kept closely confined at home by a too careful father, and permitted no knowledge of life save as she found it in romantic novels.

Ethel Clayton at Must.
Jack Holt and Phoebe Hunt have the leading roles in "The Grim Comedian," cinema attraction at the Must theater today. The story concerns the love of an actress-mother for her daughter.

Ethel Clayton takes the screen at the Must theater Wednesday and Thursday in "Wealth," a drama of the care-free life of New York's Greenwich Village—of the mad, futile life of New York's millionaires.

In "The Mystery Road" at the Must tomorrow and Tuesday, David

Jack Holt Is Real Deep-Dyed Villain



Jack Holt, who plays the villain in the production, "The Grim Comedian," by Rita Weiman, has the leading role in this picture. Although he has long been known as a leading photoplay actor, he has never convinced anybody that he is the deep-dyed villain he plays. Mr. Holt was born in Winchester, Va., and educated at the Virginia Military Institute. After four years in stock, he entered the motion picture field and has since played with Universal, Ince, Paramount and Goldwyn. He may be seen in a full part in "The Grim Comedian," now playing at the Sun theater.

Powell has the leading role of a man that followed the curves of life through England, France and pleasure's haunts in Nice and Monte Carlo. Conway Tearle takes the screen at the Muse next Friday and Saturday in "Society Snobs," a romance of smart society.

Marguerite De La Motte is one of the popular film actresses of the day. From Fairbanks' "Three Musketeers," she went to Frothingham's "A Bride of the Gods," and now John Griffith Wray has cast her for the Ince production, "Jim."



"KEEPING UP WITH LIZZIE"

Featuring Enid Bennett

Directed by Lloyd Ingraham.

If you enjoy reading Irving Bacheller's books, you will even more enjoy seeing his stories on the screen. You'll see what a big-town finishing school did to a small-town girl, and what she, in turn, did to the small town when she came back home.

Picture Shown at 11:15, 1:00, 4:15, 6:15 and 10:00 P. M.



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Grand.
Today, Tomorrow and Tuesday—"The Affairs of Anatol."
Wednesday—Marie Prevost in "Moonlight Follies."
Thursday and Friday—Dorothy Dalton in "Idol of the North."
Saturday—"Kazan," an Oliver Curwood story.

Hamilton.
Today and Tomorrow—Wanda Hawley in "Kissing Time."
Wednesday—Alice Brady in "Out of the Chorus."
Thursday—Edith Roberts in "Opened Shutters."
Friday—"Kazan."
Saturday—Pearl White in "Beyond Price."

All Is Not Bliss In Movies, Avers Miss Beatrice Joy

If you have ambitions to appear in the movies, here's a word of advice: Talk to Beatrice Joy first. Together with a large proportion of the rest of the world, Miss Joy once had ambitions to act on the screen. Unlike the majority of hopeful aspirants, she was promptly given an opportunity to gratify her ambition.

Almost the first thing she was required to do in the filming of "Saturday Night," Cecil B. De Mille's picture in which she plays one of the prominent roles, was to drive a roadster into a dangerous skid, run it out on a railroad trestle a hundred feet above the ground, abandon the car as an approaching electric train menaced it and, with her fellow player Jack Mower, swing suspended below the trestle as the train rushed overhead, crushing the car to tinder above them!

Movie Plots Need Characterization, Says Scenarist

Lack of characterization in their plots is one of the most common handicaps which prevents the sale of stories submitted by ambitious amateur scenario writers, says dramatic situations. He says that Wycliffe A. Hill, president of the

Photoplaywright's League of America, which has its headquarters in Los Angeles.

He calls attention to the fact that there are only 37 basic dramatic situations on which all drama and fiction are founded, and that all plots must necessarily be a combination of two or more variations of these basic dramatic situations. He says that especially for new plots, but that

they do require unusual characterizations and refreshing atmosphere.

The Photoplaywright's League of America, of which Hill is president, is now the largest organization of scenario writers in the world, having over 2,000 members. For the benefit of new writers a circular devoted to characterization has been written by Mr. Hill and reproduced by the league for free distribution.

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