

# Tears for Actor

## Henry Miller About to Leave Stage He Has So Long Adorned; 10-Year-Old Triumphs Live.

New York Dec. 13. I AM one of those who weep easily in the theater, and after many a happy ending I grope tear-blinded to my typewriter and have a good cry. The joys and sorrows of the heroines, if not the heroes, cause my man's cheeks to be wet "with woman's water drops," and, like Sir Roger de Coverley, I find myself exclaiming, "Poor lady! Poor gentleman!" I know that the source of my emotions is spurious and that, before my eyes are on the printing press, Romeo may be dancing with Juliet in a cabaret, oblivious to his tribulations of the preceding hour. Paolo buys hot dogs for Francesca after the tragedy is over, and the murderous crook of the drama can be seen in intimate friendship with the district attorney drinking near brews in the Lamb's club.

The above words are antic and should not preface remarks about Mr. Henry Miller's intimated abandonment of the stage. For in a gracious speech to the first audience at "The Man in Evening Clothes," Mr. Miller's hint that he was about to quit the drama was of the real stuff that heavy hearts are made of. A dignified and intelligent actor-manager, he has been of value to the American theater—a good, proud and conscientious showman. Now that he is weary and a little discouraged, facing twilight and the evening bells, his adieu to the playgoers inspire a word of melancholy. I have seldom been more depressed in a theater than I was by Mr. Miller's subtle valediction. The occasion was made even more delectable by "The Man in Evening Clothes," a dreary comedy translated volubly from the French by Miss Ruth Chatterton. It was a flat bungle upon which to sound Mr. Miller's "vay."

Just a word or two about it. Mr. Miller plays a bankrupt French nobleman, who is deprived by the baffles of everything he owns except his evening dress. After several ludicrous humiliations he descends to the position of ticket-taker in a cheap Paris music hall, where as the curtain rolls up he is rescued by his rich and beautiful ex-wife (Miss Carlotta Monterey).

I hope that in the circumstances Mr. Miller will reconsider his plan to "send down the long spars and hoist the captious canvas," in so dull a harbor as "The Man in Evening Clothes."

Ernest Valda, the Hungarian, and Avery Hopwood, the New Yorker, are twin imps in the theater, each being almost as naughty as the other. Therefore when they combine their impudent talents in "The Harem," something nymph-like is the result. "The Harem" as performed by Miss Leonora Ulric, under the benign auspices of David Belasco, is as naked and unabashed an entertainment as you will see in public. It is more than a frank disclosure of animal life, revealing as it does the spectacular secrets of Miss Ulric's argenteo torso, as well as emphasizing the better-known facts of—but I should have to take you in a corner and whisper the details.

It is discreet to say that Miss Ulric as the bride of William Courtenay (rich and handsome Budapest violinist), discovers him on the rim of an infidelity. To preserve him from that error she disguises herself as a Turkish houri wearing little but a face veil. Though every one else thinks who she is, Mr. Courtenay is fooled, and he commits a rendezvous with her, believing that she is some one else. The lesson of "The Harem" seems to be that it's a wise husband who knows his own wife. The play is wanton, if not voluptuous, and it is an impudent bawdy "hit."

In "Badges," a comic melodrama by Max Martin and Edward Hammond, a boy detective (Gregory Kelly) solves the mystery, retrieves the stolen \$2,000,000 and marries the ingenue (Miss Lotus Robb). Mr. Kelly's sleuth is a timid boob, wearing a tin badge from a correspondence school, and his successful investigations, therefore, are calculated to please. Here is a good show for those who do not care for the work of Eugene O'Neill.

Since it is the practice these days for critics to compile lists of the six best players, there may be interest in a reminiscence of the good acting of 10 years ago. In those times the catalogues included 15 performances, indicating that then there was thrice as much good playing as there is now. That, of course, is absurd, for we are at present harder to please. Here is a record I made, I think in 1915, of actors who, as I remarked, "evoked illusions of reality":

Mary Miles Minter in "The Little Rebel."  
Frank Keenan in "The Girl of the Golden West."  
Mary Mallon as Frailty in "Experience."  
Barney Bernard in "Potash and Perlmutter."  
Nazimova as Regina in "Ghosts" (in Russian).  
"Seven Keys to Baldpate."  
David Warfield in "The Auctioneer."  
Herman Lieb in "Dope."  
Ethel Barrymore in "A Doll's House."  
John Mason in "Common Clay" (second act).  
Mae Marsh in "The Birth of a Nation."  
Henry Irving in "Louis XI."  
Lola Fisher in Augustus Thomas' "Rio Grande."  
Eva Le Gallienne in "Mr. Lazarus."

# AT THE BRANDEIS



Alice Wheeler, COMING TO BRANDEIS Dec. 25-26-27



Billiar Bessert, AT EMPRESS



Marie Tyler, AT GAYETY



Otis Skinner, COMING TO BRANDEIS



Arista Case, AT ORPHEUM



Grace O'Malley, AT WORLD

**CLEAN COLUMBIA BURLESK**  
—Tired Shoppers' Matinee at 2:15 Daily  
**"BOZO" SNYDER**  
(The Man Who Never Speaks)  
With Barney Gerard's Magnificent  
**"FOLLIES OF THE DAY"**  
Today's Bargain Mat. at 3:00, Best Seats 50c

**"Dynamite Smith"**  
A wonderful screen story that will grip you and hold you and make you laugh as well.  
With Charles Ray back in the "book" character that made him famous.

**Passing Show Will Furnish Cheer for Christmas at Brandeis**  
According to advance reports, the biggest and most costly Winter Garden attraction ever sent on tour opens at the Brandeis theater December 25, 26, and 27. Such is the claim made for the New York Winter Garden's annual revue, "The Passing Show." It is the 11th of the series, the first being produced in 1912. It has 28 colossal scenes, thousands of costumes, and 25 odd musical numbers, not overlooking two surprising

**Stars Loom Above Horizon on Orpheum**  
Nance O'Neil, famous emotional actress, will top the bill at the Orpheum the week of December 21, in "All the World's a Stage," a gripping satire, by the well-known English author, Alfred Sutro. Miss O'Neil is often called "The Bernhardt of the American Stage." She recently finished an engagement at the Greek theater at Berkeley, Cal., where she starred in Maeterlinck's great drama, "Mary Magdalene."  
Robert B. Mantell, noted Shakespearean actor, and Genevieve Hammer will headline the bill the week of December 28. They will present a scene from Macbeth. Mr. Mantell is acknowledged the dean of American Shakespearean actors. This is his first appearance in vaudeville.

**Orpheum Bill Heavy With High-Grade Features This Week**  
Toy week will be celebrated at the Orpheum this week in conjunction with Joseph E. Howard's elaborate musical offering, "The Toy Shop," comprising a cast of 25 superlative entertainers, including Edith and Dickie Barstow, Mammy Jinn, Janette Gilmore, Lew Browne, Ed and Miriam Root, Ruth Miller, Anita Case and the Yankee Doodle Boys. There is a melodious jazz band, pretty girls, clever costumes and attractive settings, an abundance of talent, which makes this thrilling production all that any musical hit could be. The characters are all toys, excepting the Toy-Keeper, the role enacted by Mr. Howard. Every child attending a week-day matinee this week will be given a souvenir toy by "the toy-keeper."

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spectacular effects; the living chandeliers and the French revolution. The artists who will appear are an exceptionally capable company and include among them: William Philbrick, Vera Ross, Perry Askam, Jean Moore, William Fringe, Louise Blakeley, James Hamilton, Ann Loewenworth, Edgar Atchison Ely, Billy Shaw, Jack Hall, Bob Gilbert, Jack Rice, Francis Mahoney, David Breen and Frank Breen, and a chorus of Winter Garden beauties of various types. Besides being a spectacle of huge novel proportions, the revue is all its name implies, since all the important dramatic successes of the time are parodied. There is such a vast quantity of entertainment of one kind and another in these Winter Garden revues that one pauses to wonder how they are ever arranged to run so smoothly, gayly and sparklingly.

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Omaha's own American Legion Drum and Bugle corps, R. G. (Doc) Conklin, directing, will make its professional bow at the Orpheum this week in "Puttin' It Across." This snappy aggregation of 32 drummers and trumpeters were prize winners at the 1924 American Legion convention, at St. Paul, Minn. Harold Moorman and August Olson are featured in a drum and bugle duo. Olson is a trick drummer and Moorman's bugling is original to say the least.  
Chic Yorkie and Rose King are giving the old family tin type new life in their travesty on the "tin type," an eccentric bit of comedy, patter and song. Harry and Emma Sharrock, mind readers, are doing astonishing things in this line, but their psychic powers are heavily coated with the best kind of fun. Margit Hegedus, Hungarian violinist, has gained the heights in the concert field, and is equally popular in vaudeville.  
As hand balancers, Ishikawa Brothers will build up pyramids and obelisks of humanity, four men deep. They handle their arms with such dexterity it seems unnecessary for them to have feet.

## Double Headline Bill Offers Much to the World Patrons This Week

A double headline bill is featured at the World theater this week, the six acts combining to provide widely diversified entertainment.

"Dancing Shoes," with a company of six star steppers, features Marcia Compton in a speedy program of variety dancing. Many novelties interspersed with song make this one of the high spots of 1924 vaudeville.

Sharing top line honors is the distinguished actor, Maurice Barrett, who, with a company of four, including John Reinhard, offers Bradley Barker's playlet, "On the Road to Calcutta." In the role of a Hindoo mystic Barrett offers one of the finest characterizations on the variety stage. The action takes place at a roadside inn near Calcutta, India, one stormy night.

Billy Durham and Grace O'Malley are laugh makers who offer a hold-up of fun in song, dance and chatter called "That's My Business." Johnny Dove and Mabel Wood present in black and tan makeup humorous dialogue mingled with song and dance. "Just a Hohner," A. Turelly offers a blend of whistling comedy talk and some clever playing upon the harmonica. Beshoe and Hassan, Arabian athletes, show a somewhat different series of tumbling with cyclonic speed. Arthur Hays on the World organ has another musical novelty done in his own unique style.

Starting next Saturday the World presents a merry Christmas bill headed by Edith Murray and company, an all girl revue of the most spectacular order.

## Otis Skinner Headed for Omaha in "Sancho Panza"

Otis Skinner is coming to the Brandeis theater January 1, 2, and 3, in a production entirely different in which he has appeared since his career as a star. The play is "Sancho Panza," and the chief character is that genial squire of Don Quixote made famous in Cervantes' novel, "Don Quixote de la Mancha." But while that in itself holds unusual interest to the lover of literature, the hardened playgoer will be somewhat astounded by the announcement that "Sancho Panza" is in reality a gigantic spectacular production with a veritable whirlwind of music, songs and dances, lavishly costumed by James Reynolds the man who furnished the costumes for the production.

Julie is the youngest, having been born 14 years ago while the elephants were playing a summer engagement in Pittsburgh. Julie was born in Forbes park, the famous baseball field, and by a slight error was named Hans Wagner. Judgment was later reversed and Julie received her present cognomen, under which she has won thousands of devoted friends among the children who visited her at the Hippodrome.

Jennie's shimmy dance and fox trot are the most difficult feats ever mastered by a performing animal. It took two years and infinite patience to teach her the trick. Roxie has launched, out this season as a Hula dancer. Her dance is a direct steal from the South Sea undulations of Gilda Gray. Roxie has not yet mastered the steps, but she certainly has them down to a fine point.

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fact, from all accounts, "Sancho Panza" is a Spanish Arabian Nights, with all the colorful, brilliant ensemble of our best Broadway musical productions. The fact that the special dances have been arranged by Bert French gives the production a still more typical Great White Way atmosphere, and this, with the announcement that more than 50 players appear on the stage, would seem to indicate that Mr. Skinner has in "Sancho Panza" a worthy successor to his memorable "Kismet."

## Elephant