

At the Theaters



Charlotte Greenwood and Sydney Grant in "The Tik-Tok Man of Oz" At the Brandeis



Genevieve Hamper Coming with Robt. B. Mantell to the Brandeis



Marton Bent At the Orpheum



EVA LANG At the American



FRANKIE HEATH At the Gayety



DOROTHY HOPE At the Orpheum



FLORENCE STONE At the Boyd



Roehm Athletic Girls At the Empress

NEW YORK is beginning to recognize the standard drama after its long siege of "modern" plays. The engagement of Sothern and Mariowe has been eminently successful, and Forbes-Robertson, in what has been widely advertised as his "farewell," is also drawing well for his important revivals, which include "Mice and Men" and "Hamlet." Saturday evening the first production was made of "Evangeline," made from the immortal poem of Longfellow, and with these plays to choose from the playgoer cannot fall back on the excuse that the stage is overcrowded with the newer school of realism. Mr. Forbes-Robertson—perhaps it is more becoming at this time to say Sir Johnston—has been cordially received, and his engagement has been more memorable by reason of the opening of the Sam S. Shubert Memorial theater, called The Shubert, which is the latest addition to New York's theater colony. This beautiful playhouse was auspiciously opened with "Hamlet," and the house fairly divided the honors with the splendid company engaged in the production.

In the obituary department notices were prepared for "The Escape," by Paul Armstrong, which had a brief existence at the Lyric, and for the delightful revival of "Rob Roy" at the Liberty. "Her Own Money" replaces "The Escape" at the Lyric, but no play has yet been chosen to succeed "Rob Roy" at the Liberty. The failure of the latter is one of those peculiar incidents which makes the theatrical situation an enigma to all who would fathom it. It was delightfully sung by a company of unusual merit, and deserved to rank with the most notable revivals of the season. There was less reason for "The Escape," and its demise was natural.

The events of the last week were concluded by the first performance on any stage of "Evangeline," presented by Arthur Hopkins, the stage version having been made from the immortal poem of Henry W. Longfellow, by Thomas W. Brodhurst, and the interpretative music having been composed by William Furst. It was presented at the Park theater, Saturday evening, October 5, with Edna Goodrich, in the title role of the affair, Dixie Klines writes The Bee:

"Before passing comment upon the performance, full credit must be given to Mr. Hopkins for his courage in making so handsome a production, and to Mr. Gustav von Serffteritz, who staged the production, and staged it as few plays have been staged on the American stage and, indeed, on any stage. There were ten of these scenes during the four acts, and the receptive applause was well merited. Mr. Hopkins himself added much to this effect by his own invention of a frame built with the perspective and enhanced the general effect.

"Mr. Brodhurst has adhered to the text of the poem with remarkable fidelity, with the result that we have a play cast principally in the shadows, unrelieved by lights. One might have made a better selection for the title role, as Miss Goodrich, whatever may be her personal charms, is lacking in dramatic expression, and her demureness bordering upon sedateness, became dreary and monotonous before the conclusion. She was a picture to look upon, however, and with the excellent work of several members of the cast, notably Lillian Kingsbury as the Shawnee, the performance was lifted high above the ordinary.

"A special word is due Miss Kingsbury for her really remarkable work in the one scene in which she appeared. The setting, representing an Indian mission in Louisiana, afforded a picturesque scene, and as the talented artist unfolded the Indian legend, she was complimented by the rapt attention of the large audience, which hung upon her well delivered speech and musical enunciation. The speech is of considerable length, but of remarkable dramatic quality, and Miss Kingsbury succeeded in making this one great dramatic moment of the play, being placed even above the thrilling beach scene when the Acadians were being deported, and clouds of smoke rolled out over their heads, telling them that their homes had been fired by the English. The compliment to Miss Kingsbury was the greater because the effect she achieved was distinctively personal, and a mark of appreciation of her intelligent conception and dramatic talent."

York. It bears every ear-mark of the lower east side, and was presented Monday night at the Forty-eighth street theater. "Today" tells the story, with many jerks and pauses, of a family reduced in circumstances. The wife is one of those annoying personages who would, under even the most favorable conditions, drive her husband to distraction. When they are "tricked," speaking in a financial sense, she rebels against her changed conditions, and through the good offices of a "lady friend" learns of an establishment on the upper west side where discreet ladies meet more or less discreet men via telephone appointment. Here she is found in the second act, the aristocratic "madam" arranging assignments, which immediately explain the source of the new fine clothes possessed by the wife. To this house comes husband, who has been reduced to a collector of rents for a real estate agent, and he recognizes the photograph of his wife and expresses a desire that an appointment be made, which is done in due course, with its resultant "emotional scene." The purpose of the play, according to all inference, is to war upon the extravagance of the women of "Today." It is white slavery of another kind. It but follows the present trend of dramatists, and is less objectionable than many that have been seen recently, but the critics refuse to accept it seriously, the "Times," for instance, declaring that it is "vicious by intent and aim." It compliments Miss Stevens, Mr. Arden and Miss Wainwright, however, but regrets that they had no better vehicle. It comments as follows: "On the whole it is the sort of play to which no manager, genuinely interested in the welfare of the theater, should give house room." The World makes this comment: "The Forty-eighth street theater, the scene of the stage's new excursion last night into the byways of vice, has not been able to read the handwriting of its own wall. Less than a fortnight ago 'The Smoldering Flame' flickered out after one performance under the wet blanket of its audience's contempt. Yet so eager does it profess to be to sow seeds of morality by parading evil that it is back on the philanthropic job with an equally offensive concoction of platitudes, buncombe and pathos."

Oliver Morosco, the successful California producing manager, who has contributed "Fog of My Heart" and "The Bird of Paradise" as his share of the dramatic successes current in New York, will make a bid for public favor along new lines at the Brandeis theater for four nights beginning this evening.

"The Tik-Tok Man of Oz" is described as a quaint, fairyland fantasy, with book and lyrics by Frank Baum, a celebrated writer of fanciful tales for children, and music by Louis F. Gottschalk, a composer of note. Mr. Baum's story has to do with the adventure in the Rose Kingdom of Betty Bobbin and Hank, her pet mule. The first scene shows them

drifting ashore after being shipwrecked on the coast. Here they meet the Shaggy Man, when they agree to accompany to the cavern of King Ruggado, the Metal Monarch, who has imprisoned Shaggy Man's brother. At the Cross Road they meet Polychrome, who has danced off her rainbow, and Tik-Tok, the clockwork man, who has run down. On his back are directions for working him, so they proceed to wind him up, and he joins the searching party. Queen Ann and the army of Oogaboo, consisting of sixteen officers and one private, arrive on the scene and decide to join in the expedition for the release of the Ugly One, as well as to plunder the Metal Forest. The way is shown by the Field Flowers and the Metal Monarch is conquered by the magnet of love, the Ugly One is released and Polychrome returns to her rainbow. Eight scenes and two acts are required to tell the story, which abounds with bright, snappy humor and laughable situations. There are a series of lavish stage pictures, showing in rapid succession the shipwreck on the shore of the Rose Kingdom, the royal gardens, the Cross Roads, the Edge of Fairyland, the home of the Field Flowers, the cavern of the Metal Monarch, the Rocky Canyon and the Metal Forest. The musical numbers and ensembles supplied by the composer, Mr. Gottschalk, are of the sparkling kind. Among them are "The Magnet of Love," "So Do I," "Take Me to Your Hungalow," "Polly," "The Army of the Oogaboo," "My Dream Girl," "I've Lost My Bow," "Dear Old Hank" and "The Clockwork Man."

Heading the big cast of 100 people will be Morton and Moore, a remarkably clever vaudeville team who will be seen as the Tik-Tok Man and Shaggy Man; Charlotte Greenwood as Queen Ann; Sydney Grant as Private Fies; Dolly Castle as Polychrome; Leonora Novasco as Betty Bobbin; Olney Dale as Princess Oama; Fred Woodward as Hank, the mule; John Dunsmore as King Ruggado, and many others, including a beauty chorus of fifty, who will contribute to making Mr. Morosco's extravaganza venture one of the most pretentious offerings of the decade. The augmented orchestra will be under the personal direction of Herr Victor Schertzinger.

When Robert B. Mantell pays his regular visit to this city at the Brandeis theater, the week of October 21, the feature of his repertoire will be the elaborate scenic production of "King John," in which he scored an artistic sensation in Chicago and New York a few seasons ago. In addition to "King John," which will be presented on Monday night only, Mr. Mantell will present "Hamlet" on Tuesday night; "Richard III," Wednesday matinee; "Macbeth," Wednesday night; "Othello," Thursday night; "King Lear," Friday night; "Merchant of Venice," Saturday matinee, and "Richard III," Saturday night. This is the most formidable repertoire undertaken by an American tragedian since Edwin Booth. Subscrip-

tion blanks may be obtained at the box office.

"Beverly of Graustark," the romantic tale of a lost and recovered kingdom, an American girl who loved and saved a ruler to his people, with its light of marching, its atmosphere of intrigue, its hints of the din of battle, and all that goes to make up the swift and thrilling action of a George Barr McCutcheon story, will be presented at the Boyd theater all week by the Boyd Theater Stock company. Miss Stone will be seen in the role of Beverly, and Mr. Herblin will play Prince Danton. Director Barber has provided for an unusually elaborate staging of the interesting play, and promises a week of splendid entertainment at the Boyd. The first performance will be at the matinee this afternoon, and the bill will run all week, with other matinees on Thursday and Saturday.

At the American this week Miss Lang and her company will be seen in "When Knighthood Was in Flower," the delightful drama made out of the novel of the same name by Charles Major. Miss Lang will have the role of Mary Tudor, made famous by Julia Mariowe, and in which a number of America's foremost actresses have appeared. The incidents of the play, which is based on historical fact, show that the author has taken one of the most romantic episodes in English history for his theme, and has worked it out perfectly. A number of important personages, all familiar to the reader of history, move through the drama, among them Henry VIII, his prime minister, Wolsey; Lady Jane Grey, Anna Bolera, the Duke of Buckingham, and others less well known, but equally important, such as Mary Tudor, sister of the king, who

married Louis of France, and then Charles Brandon, an English gentleman; his friend, Edward Cusackden, and others. The action of the play is swift and intensely dramatic, so the interest is always maintained. It will open for the week's run at the matinee this afternoon.

Workmen were busy last week putting beams and braces under the Orpheum stage to strengthen it to bear the strain of three elephants, each of them weighing three and a half tons. They are owned and handled by a young woman, Miss Orford, who has spent years in giving them their college education. To see the immense pachyderms, and a baby elephant with them, going through a variety of tricks, each animal obeying the word of command, is a spectacle interesting to everybody and especially to children. These elephants are to be the headline attraction of the bill opening with the Sunday matinee.

Accompanied by the winsome and vivacious girl, Miss Marion Bent, the dancing comedienne, Pat Rooney, son of the famous dancer, Pat Rooney, senior, will contribute a fun-compelling bit called "At the News-stand." A comedy sketch, "The Substitute," is given a clever handling by Hilda Thomas and Lou Hall. In serving as stage director and actor for several of the important producing managers, Mr. Pollock is a general times assigner to direct the production of George Ade's plays. Becoming in this way closely associated with the humorist, finally ventured to suggest that Mr. Ade write him a one-act play. A successful comedy, "Speaking to Father," is the result.

Omaha playgoers will recall that the theatrical event of last season was the presentation, by an all-star cast, of the

AMUSEMENTS. AMUSEMENTS.

BRANDEIS THEATER

Tonight, Monday, Tuesday, Wednesday
WEDNESDAY MATINEE.

OLIVER MOROSCO'S
FAIRYLAND EXTRAVAGANZA

THE TIK-TOK MAN OF OZ

WITH ORIGINAL COMPANY OF 100 DIRECTED BY A. J. L. DE VITO. RUN BY GILBERT

Book by L. Frank Baum; Music, Louis F. Gottschalk.

10 Gorgeous Stage Pictures
20 Enchanting Song Hits

Wednesday Matinee Each Child Will Be Given a Souvenir Book of "OZ" FAIRY TALES.

3 DAYS—COMMENCING THURSDAY OCTOBER 23.

BLANCHE RING

Supported by HARRY CONOR, in
WHEN CLAUDIA SMILES

WEEK BEGINNING MONDAY, OCTOBER 27.

MR. ROBERT B. MANTELL

IN A MASSIVE PRODUCTION OF KING JOHN AND OTHER CLASSIC PLAYS
ASK FOR SUBSCRIPTION BLANK AT BOX OFFICE.

Matinee Daily 2:15
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Orpheum

Advanced Vaudeville

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WEEK STARTING MATINEE TODAY

MISS ORFORD AND HER WONDERFUL ELEPHANTS

The Rollicking Comedienne
HILDA THOMAS and LOU HALL

ARTHUR ALDRIDGE
Late Tenor of The Gilbert and Sullivan Opera Co.
Suffocated with Delightfulness
FIDDLER & SHELTON
Colored Comedians Who Sing, Play and Impersonate

McINTYRE & HARTY
"The Sugar Plum Girl and the Marshmallow Boy"

BARTHOLDI'S BIRDS
Wonderfully Trained TROPICAL PERFORMERS

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PRICES: Matinee—Gallery 10c; Best Seats (Except Saturday and Sunday) 25c. Nights—10c, 25c, 50c and 75c.

BOYD THEATER

THIS AFTERNOON, TONIGHT, ALL WEEK
MATINEES SUNDAY, THURSDAY AND SATURDAY.

THE BOYD THEATER STOCK CO.

WITH
MISS FLORENCE STONE
AND
BEVERLY OF GRAUSTARK

Gigantic Production—Augmented Orchestra.

Next Week—MRS. WIGGS OF THE CARRIAGE FACTORY.

Empress

WEEK OF OCTOBER 12

SPECIAL
ALL GIRL BILL
ROEHM'S ATHLETIC GIRLS
Boxing, Wrestling, Fencing,

THE BENNETT SISTERS
The Dancing Ventriloquist

VERA DE BASSANI
The Italian Nightingale.

BUDLEY & PARSONS
Exquisite Character Comedy.
Excellent Camera Dramas
and Comedies.

10c Reserved Seats, 20c 10c

American Theater

ALL DAY CIRCUS LESSEE

MAT. TODAY and All Week

EVA LANG

In the ROMANTIC COMEDY DRAMA
WHEN KNIGHTHOOD WAS IN FLOWER

NW FIRST TIME HERE.
E E MRS. BLACK IS BACK
X T K

Mats. SUN. WED. Prices 25c-50c

Gayety

Daily Mat., 12-25-50c
Evngs., 15-25-50-75c

Musical Belles of Beauty Row

Surprise
A Brilliant Ensemble in a High Pressure Exposition of Music and Fencing. Featuring Frankie Heath, Harry Loran and Big Beauty Orson.

Ladies' Dime Matinee Week Days.

Gilbert and Sullivan light operas. One of that cast, the principal tenor of the organization, was Arthur Aldridge. Now he is scheduled for the Orpheum bill of next week, making this his first vaudeville appearance. Comedy songs will be the chief element of the act to be offered by a comely young woman and a jolly fat man. Mr. McIntyre and Miss Harty, another comedy skit is to be presented by the colored entertainers, Harry Fiddler and Byron Shelton. The bill is to be rounded out by a performance of tropical birds.

Henry F. Dixon's Belle of Beauty Row company is to be the attraction all this week at the popular Gayety theater with the usual matinee. It boasts of distinct and unique features, a scenic embellishment out of the ordinary, melodramatic thrills, exceptionally pretty choristers, comedians who can make you laugh, 47-

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Henshaw Hotel

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Applications for enrollment in classes can be made now by calling D-1871. New entrance on 25th Street.

Roller Skating will begin October 14th.

Entrance on Farnam Street.