

At the Theaters

Gustave Werner, Kitty Gordon and Arthur Forrest

in 'The Enchantress' At the Brandeis



DAVE MARION At the Gayety



Kitty Gordon-At the Brandeis

The brilliant new Victor Herbert musical spectacle, "The Enchantress," with beautiful Kitty Gordon in the stellar role, is coming to the Brandeis theatre tonight, and until Wednesday night with a matinee Wednesday, direct from its successful run in Chicago.

Rarely has Victor Herbert shown himself in a more pleasant vein than in this delightful opera, which had so long and prosperous a run last fall and winter at the New York theater. Indeed, many critics declare that it equals, if not surpasses, his other famous successes, "The Serenade," "Babes in Toyland" and "Mlle. Modiste." So widely appreciated is the score that it was produced in Vienna last spring by Adolph Burt, the famous Austrian impresario. It has the distinction of being the second American comic opera to go abroad, the first having been Mr. Herbert's "The Wizard of the Nile" in 1897.

Nor has Miss Gordon ever appeared more charming than in this brilliant, colorful spectacle. The eminent French sculptor, Rodin, has called her the most beautiful woman on the stage, and in the role of the entrancing opera singer, Vivien, she has a part literally written for her. For "The Enchantress" is a genuine light opera woven around a love story of the gay crown prince of a mythical kingdom, a story brimming with humor and amusing situations, and its entire absence of the innocuous horse-play so common in light musical plays. The book is the combined work of Mme. Fred de Gresac and H. B. Smith. Mme. de Gresac is well known as the author of "La Passerelle," which is one of Mme. Rejane's most popular impersonations, and her light Gallic wit is evidenced through the piece.

A more appealing scene is seldom presented in light opera than that of the prince of the crown prince, with its exquisite vista of the Blue Danube, and Balkan mountains towering in the distance under the starlit sky. Nor have there been more than several recent productions so impressively costumed. Most gloriously gowned of all is Kitty Gordon. In the second act she appears in a wonderful gown of spun gold. Yet the greatest charm of this opera lies in the music, which is said to be as sparkling as champagne, or as moment, and swelling into triumphant finales, worthy of grand opera the next. Lovers of music say that Mr. Herbert has revealed new beauties in light musical composition. Certainly his melodies and waltzes glow and linger through their freshness and vitality.

In presenting "The Enchantress" Mr. Gaites has taken unusual pains in selecting a singing chorus, and the famous sextette of princesses has been praised a revelation of what thoughtful selection and excellent direction will do. In the company of 100 there are a number of well-known names, including Gustav Warner, Arthur Forrest, Harrison Brookbank, Ernest Terrence, Mamey Gehrus, Vesta Fitzhugh, Hattie Arnold, Ralph Riggs and Katherine Witchee.

The news of "The Blue Bird's" engagement this week at the Brandeis for Thursday, Friday and Saturday evenings and Saturday matinee has brought joy to both the children and the adult playgoers of this city and vicinity, for rarely has an attraction been booked that so appeals

to the young-at-heart of all ages. It is because the poor children of the wood-cutter's cottage have no one to bring them gifts and because happiness is likewise denied to a neighbor's sick child, that they go forth to seek the blue bird, which signifies happiness. The quest of the blue bird turns out to be a wonderful excursion. The boy, Tytyl, and the girl, Mytyl, are charpered by the Fairy Berylline, guided by Light, followed by their animal companions, the Dog and the Cat, while Milk, Bread, Water, Fire, Sugar and other objects assume bodily presence and life to accompany them on their travels. Of the marvelous things they see and encounter there is hardly an end. They visit the Palace of the Fairy and the Palace of Night, dwell among the forgotten souls of the Kingdom of the Past, and peep into the Kingdom of the Future, to see the souls as yet unborn. A graveyard blossoms into lilies as they look at it; a flock of Hououtroups out of Grandfather's Clock; all the little Happinesses appear and dance with joy. It is a long, long journey filled with the fascinating scenes and crowded with incidents. But after all, it is only the interval between bedtime and awakening "The Blue Bird," sought and almost captured in distant climes, is finally found right within their own door.

Such is the barest outline of Maurice Maeterlinck's fairy fantasy, which, translated into many different languages and played in every civilized country, has brought to children and adults everywhere a new meaning of the word happiness. In the presentation here is promised the same gorgeous series of spectacles that entertained New Yorkers at the New theater. Practically the same company that played in New York a year or so ago is being here to interpret the play. The principal child roles are in the hands of Master Burford Hampden and little Miss Editha Kelly. Among the others in the cast are Harry Lambert and Cecil Yapp as the faithful Dog and the treacherous Cat, Winifred Harris as Light, Alice Butler as the Fairy, Gwendolyn Valentine as Water, John Sutherland, George Sylvester, Alida Cortezolo, Ethel Brandon, Charles Hampden, Angelo Romeo, Dore Davidson and Margaret Millette. And juvenile actors—the play just swarms with them. Graceful little girls interweave the dances of the Hours and the Happinesses and the Mist Maidens. All is wonderful mystery and charm. It cost \$50,000 to produce "The Blue Bird," it is said, but aside from the mere expenditure of great sums is the more important consideration of the loving, artistic care that was devoted to making the poet Maeterlinck's dream "a thing of beauty and a joy forever." There is entertainment for folks of all ages in "The Blue Bird." To the children it appeals as fun and spectacle, while to the grownups it has the deeper meaning of symbolizing man's restless search for happiness and contentment. And this double appeal goes far toward explaining its



Gladys Alexander At the Orpheum



ETHEL GREEN At the Orpheum



Gladys Sears-At the Krug



Gwynne and Gosette At the Hippodrome



Burford Hampden as Tytyl in 'The Blue Bird' (Brandeis)

Editha Kelly as Mytyl in 'The Blue Bird' At the Brandeis

universal popularity. Certainly no other theatrical attraction has excited a more extraordinary interest in this city and the number of tickets sold for both night performances and matinees has been unprecedentedly large.

Two headline acts will be given at the Orpheum this week. Don, "the only talking dog in the world, and Miss Ethel Green, "vaudeville's daintiest comedienne," will be the features of greatest interest. Don has been the subject of extensive discussion throughout the east and Europe. It is claimed this remarkable dog can actually talk. It is true that his vocabulary is limited, but the words

he does say are marked with perfect enunciation. Don was born in Germany eight years ago in a little village near the Black Forest. When he was a very small puppy he began to express his wants in words. At first no attention was paid to the peculiar noises he made, but finally his repetition of the same sounds caused the owners to listen to what he said. In a little while he plainly showed that he was talking and not only that, but he knew what he was saying. Don is the property of Miss Martha Haberland, who exhibits him on the stage. The dog's life is insured for \$50,000. On his travels Don rides in taxis and is treated

(Continued on Page Ten.)

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