At the Theaters

Frances White AT THE ORPHEUM

Passing Parade "WORLD"

Lou Barry AT THE GAYETY

Charles Ray "BRANDEIS"

Marie Maine AT THE EMPRESS

Marie Chaney AT THE BRANDEIS

New York Theaters

By PERCY HAMMOND.

New York, Oct. 27.

LET us be kind to Mr. Ziegfeld this week and talk as little as possible about the new Follies as "publicly rehearsed" the other night at $22 each for orchestra chairs. In his enthusiasm over this his farewell revue, Mr. Ziegfeld had collected enough material for three shows, some of it very good. A trustful fellow, it was his plan to depend upon the first-nighters to tell him what was worthy and what was not. Since the play continued from 8:30 to 2:15, these judges were confronted by several difficulties. The many virtues of the entertainment were at times obscured by its many faults.

Therefore it is only fair to Mr. Ziegfeld to defer a report of the final Follies until it has been made more presentable. Within a fortnight he will have separated the dross from the gold and the national institution will be itself again. It is a newsman's duty, however, to record that Mr. Ziegfeld's important comedians now include Hap Ward, in an exhumation of the ancient Ward and Vokes sketch, "Percy and Harold;" Miss Fannie Brice and—well, that seems to be about all. Most of the fun was made by a vaudeville team hitherto unknown to the big shows—Bert and Betty Wheeler—in a briny burlesque of the "Mammy" songs. Of course, the American girl was glorified thoroughly by Mr. Ziegfeld's rainbow tailors, and as a spectacle it was handsome and immense. All it lacked was the leaven of laughter. Where, it seemed to be lamenting, are Will Rogers, Bert Williams, Eddie Cantor, Frank Tinney, Don Barclay, Leon Errol, W. C. Fields and Jimmy—or was it Johnny—Dooley?

It is not, I trust, an impropriety to whisper to you that in one of Mr. Ziegfeld's lovely tableaux some slim and shapely ladies appear, wearing no garments whatsoever. In other Broadway revues nude women are to be seen, but not so completely as are those in the new Follies. Yet so artistic are the disclosures and so innocent withal that they evoked from the first night spectators no outcries of shocked modesty. Lest you think that these onlookers were hardened and complaisant, I must tell you who a few of them were. Within 20 feet of me sat 18 respectable New York dramatic critics, including myself; Miss Ethel Barrymore, Miss Neysa McMein, Frank A. Munsey, William Randolph Hearst, Herbert Swope, Miss Nora Bayes, Miss Cissie Loftus, John MacCormack, Lee Shubert, Victor Herbert, Miss Billie Burke, Frank Crowninshield, Miss Catherine Calvert, Ring Lardner and Mrs. Charles Dillingham.

None of them, however, endured the show more patiently than did Mr. Ziegfeld's rival impressarios. Comfortable smiles were to be seen upon the visages of Sam H. Harris and Irving Berlin, of the Music Box Revue, and George White of George White's Scandals, almost laughed himself to death in some of the duller moments of the play. John Murray Anderson, of the Greenwich Village Follies, appeared to be pleased by the more stupid antics, and Earl Carroll, of "Earl Carroll's Vanities," managed to chuckle while others yawned. They, perhaps, like Mr. Ziegfeld and other revue producers, laugh easily. They laugh even more easily when it is at the expense of an opponent entrepeneur. I suspect that the slowest items in the new Follies are the contribution of George M. Cohan, in "The Farewell Case," and Frederic Lonsdale, author of "Aren't We All?" in "The Bridegroom" and "The Spring Cleaning." How was Mr. Ziegfeld to know until we told him that they were terrible?

Your correspondent is not among the many who suspect Mr. Ziegfeld of not having a sense of humor. By taxing the Broadway first-nighters $22 for a seat, he proves, I think, that laughter ripples in his sleeve. New York he knows, is the dogtown de luxe and its little servile barks of disapprobation disturb him but for a moment. An honest, a proud and liberal man, he spends upon his productions as much as it is possible to spend. But in case you think that he is only a solemn actorial chap, not knowing a joke when he sees it, I must tell you of an incident of the first, or $22, night of the Follies. At 1:30 a. m., when the proceedings were growing a bit tedious, a disturbance occurred in the fifth row of the parquet. Eddie Cantor, an erstwhile employe of Mr. Ziegfeld, was to be seen with hammer and chisel, digging up his orchestra chair. When agitated ushers endeavored to impede him he brushed them aside. "I paid $22 for this seat," he shouted, "and I'm going to take it home."

Other plays have been presented in New York this week, but none of course, so newsy as the Ziegfeld Follies. Mr. Richard Bennett, in "The Dancers," appears now as a noble five-keeper in the Canadian northwest, and then as Lord Anthony Chevieley, madly tossed between his honk-a-tonk girl (Miss Kathlene Macdonnell) and a neurotic patrician shimmieste of Hyde park London (Miss Florence Eldredge). Sir Gerald du Maurier wrote it and he has had the knightly nerve to play it for a year or more in England. . . . "White Desert," by Maxwell Anderson, New York editorial writer, tells of a tragic jealousy on a snowbound North Dakota prairie, wherein a mean young Irishman, envenomed by his own petty suspicions, murders at the end his true, but human, wife (Miss Beth Merrill). . . . Miss Francine Larrimore, in "Nobody's Business," a work by Frank Mandel and Guy Bolton, illustrates again the hazards that beset an artistic village maiden who comes to New York, determined to be successful, though virtuous. She has romantic troubles with a banker, a broker, several art editors, a musician and a hick boy from the home town; but at the end she appears to have got away with it. Next week Sir John Martin-Harvey, in the "Oedipus Rex" of Sophocles, and other classic entertainments.

There isn't a chance to dodge the name of Fairbanks. The nimble press agent of Douglas jr., advises us with bated breath that the lad has all his dad's versatility—he starts us off with the hint that the boy is an expert trap drummer. So there.

Joy Sutphen declares that someone is pulling the unfounded rumor stuff. "The Covered Wagon" will not play any other Omaha theater this year, he says—and unnecessarily adds the word, "positively."

What the Theaters Offer

HIDDEN away from most of his fellow countrymen for years because of a sensitive modesty, a most interesting adventure of a great American is now brought out by Charles Ray, who has the leading role in the spoken play adapted for the stage from James Whitcomb Riley's poem, "The Girl I Loved." Tradition has it that when it became known that Riley had written of his own romance, the sensitive poet withdrew it from circulation as far as he could do so. Charles Ray is said to do the greatest acting of his career in "The Girl I Loved," which comes to the Brandeis theater for three days beginning with the performance tonight.

J. Jacques Eiseman, under whose direction Ray is making a tour of the principal cities, has mounted the play lavishly and in scenic production every endeavor has been made to adhere strictly to historical detail. Every member of the company has been especially chosen for a particular type and the cast is an excellent one.

"Spice of 1922" will be presented at the Brandeis theater for three nights beginning Thursday and with a Saturday matinee. There has never been a No. 2 company of "Spice" and the original company has been held intact. The critics of the Pacific coast have been outspoken in declaring that "Spice" is the biggest, best and funniest production ever sent out from New York. The company will complete its full transcontinental tour, ranging from coast to coast and back again, in Philadelphia the coming Christmas week. After Philadelphia, the company goes south until next summer, when it is anticipated that it will be sent across the Atlantic for a tour of the British isles.

The company aggregates 100 people, headed by El Brendel, the Swedish comedian, and his singing partner, Flo Bert; Georgie Price, remembered from his juvenile days when he was the vaudeville partner of Lila Lee, then known as Cuddles; Arman Kaliz, equally at home in light opera and vaudeville; Jack Trainor, Florence Browne, Alice Ridnor, Martha Throop, Arthur Corey, Elsie Wachta, Evelyn Downing, Johnny Berkes, Thomas Morris, Dolores Suarez, James Gaylor, Maris Chaney, Eddie Fox, Eddie Cornell and George Anderson. There is also a chorus of 40, and the eight Pepperpots are also featured.

Billy Maine, comedian at the New Empress theater, has an enviable record. Enlisting in the One Hundred Eleventh engineers, Thirty-sixth division, at the first call to arms, Maine's discharge papers show 60 consecutive days in battle, including St. Mihiel and Argonne. Maine has been in theatricals 15 years. He got his start as a youngster with Gus Edwards' "School Days."

Tommy Gibbons, whom sport writers have labeled the "smiling hero of the ring," appears in person at the World theater next Saturday as the feature of a six-act bill. Gibbons skips rope, does some shadow boxing, demonstrates in slow motion some of the blows he used in the Dempsey-Gibbons affair, and for a finish boxes three fast rounds with Bill Hart, his sparring partner.

What the World theater management regards as a distinct achievement is appearance at the World this week of the musical comedy extravaganza, "The Passing Parade," featuring the comedian, Fred J. Ardath. He is supported by 35 other players including Sammy Weston, Muriel Dae, Billy Grant, Ruth Adair, William Singer, Francis Marchant, Jack O'Brien, Madge Miller, David Reese, Betty Barrett, Little Yoshii, Phyllis Paige and 16 Broadway beauties. Offered in seven spectacular scenes, "The Passing Parade" is a succession of laughs, novelty, girls, comedians, dances and music. Making up the vaudeville portion of the bill are a trio of clever acts. Little Yoshii and company is a novelty offering. Out of the ordinary balancing and contortion is supplied by these wonder performers. Sammy Weston offers "Dance 'Em Around," a fast terpsichorean novelty with Grant and Adair, Francis Marchant, Madge Miller and Betty Barnett.

Immediately preceding the big show Fred J. Ardath has much to say about nothing, all of it in comedy vein. Arthur Hays offers a new organ novelty. "A Wife's Romance" with an all-star cast is the photoplay feature.

Frances White, musical comedy star, mistress of every mood and emotion known to stage art, headlines the bill at the Orpheum this week. Omahans will remember Miss White for her clever work in association with the late William Rock. Miss White has just returned to the two-a-days after starring in Ziegfeld Follies, Greenwich Village Follies, "Jimmie", and "The Hotel Mouse."

Harry B. Watson and Reg. Merville will present their famous rube comedy production, "Fifty Miles from Broadway," which is one of the season's big vaudeville productions. There is a big company, lots of music and dancing and many novelties in staging and effects. Nate Leipzig, master card manipulator, has a kit of brand new baffling card tricks. In "The Awkward Age," between childhood and maturity, Herbert Hall has dealt most effectively with this age in his playlet by this name, which is presented by Eve Lynn, Clyde Dilson and Lillian Lee Anderson. Ben Ryan and Harriet Lee offer a skit entitled "One and Won is To." Hawthorne and Cooke are two comedians on a hunting expedition. Their laughs are their game. Their ammunition is called, "Make Me Serious." One of the surprise acts of the season will be presented by Carlton Emmy with his "Mad Wags". The setting and introduction of this set is novel and unique. Pathe News, Topics of the Day and the always entertaining crazy cat series, "Aesop's Fables," also are on this week's bill.

Billy Maine, the original laughmaker now at the New Empress and his big company of players, start the second week of their limited engagement here offering Charles Morton's farce comedy, "Private Goldbrick's Return." This is a follow-up story on the opening show. Goldbrick in his civilian clothes is still the same consummate "boob" as he was in the army and the adventures he encounters down in the little country village is a certain cure for the blues. All the favorites, Billy Maine, Marie Maine, Beulah Hayes, James Le Roy, Ada Billsbury, Eugene Carey, George Crabble, Fred Ford, Paul Landrum and the dozen others are seen in roles that fit them like the proverbial glove. Among the song numbers introduced are "Great American Desert," "There's a Mother Waiting Still," "Swinging Down the Lane," "Why Should I Cry Over You," "You're My Sweet Mamma Now" and specialties by Miss Hayes and the four harmony hounds.

The picture feature is of unusual attractiveness and serves to present Anita Stewart in her first Goldwyn production, "The Love Piker." Miss Stewart is given exceptional support by a big cast of well-known players.

An elborate production at the Gayety is promised in the "Bon Tons," which plays that theater all week. The company is led by John Barry, who will be remembered for his comedy work in this show last season. Bernice La Barr, last season prima donna with "Broadway Brevities," occupies the same role in the "Bon Tons." Lou Barry, another old favorite, is the soubrette, while Sam Raynor, Louise Wright, Walter LaFoy and Eddie Simmons are all old burlesque favorites, who have a host of followers in this city. There are two acts and twelve novel and colorful scenes in the show which are enlivened by a dozen tuneful and sprightly musical numbers. Particularly true is this of the "Wine, Woman and Song" scene, "the Lingerie scene," "the Jewel scene," and "the Chorus Girls' Dressing Room scene." I. B. Hamp, the well known writer, is responsible for the book. Today's matinee starts at 3:00.

John Golden will present the comedy, "First Year," here at the Brandeis theater for a week starting November 11. Golden characterized the comedy as a "comic-tragedy of married life," and when it opened for its run of two calendar years on Broadway, it was a sensational success mostly because of its lack of sensationalism. At the head of the cast will be: Scott Welsh, John W. Ransone and Patricia O'Hearn.

Outside New York Shows

By SIME SILVERMAN.
Universal Service Special Correspondent.

NEW York, Oct. 27.—In the box score records of the Metropolitan dramatic critics published in "Variety" this week, James Craig of "The Mail," leads with a percentage of .536. Heywood Broun of "The World," is second at .462; John Corbin of "The Times," is third at .455, and Alan Dale of "The American," fourth with .444.

"Variety's" scoring is based upon 20 failures on Broadway since the season opened. Until this week 49 new plays had been entered in the legitimate race.

The basis of figuring for the percentages was on the written opinion of the critics, right or wrong, according to the length of time the play remained in Times Square. Where no opinion was expressed it counted as a cipher and figured in the total. Through that, Percy Hammond, of the Tribune, who failed to give a positive decision on several plays, dropped to the bottom of the list, with .166.

Alexander Woolcott of "The Herald," stands fifth at .333, the same percentage gained by Burns Mantle of "The News."

Fannie Ward, the champion face uplifter of two continents, has informed friends the reason she no longer smiles is that it might ruin her latest operation. As she has gone the limit, there is no next operation available for her phiz.

Puccini in Milan has notified the foreign Riccordi company he has just heard that some years ago, over here, somebody infringed through "Avalon" and "Cho Chow San" upon his pet operas, "Tosca" and "Madame Butterfly." The foreign Riccordi admits it might have happened, but passes the buck to the New York Riccordi, an independent branch.

Dialogue previously never heard on the American stage of late has been rampant in New York's playhouses and action is threatened. "Variety" this week is editorially warning the producers of ribald box office plays they are endangering the entire show business through this manner of procedure.

Three more shows fold up this week in the theatrical section. "Launzi" is one, a Molnar piece of a week's duration. Molnar's "Swan" opens Tuesday night in New York and may have a life, although Montreal and Detroit walked out on it. Another is "Tweedles," the Booth Tarkington play, his second failure so far of this young season. "Zeno," a mystery piece, came in behind scheduled time for its class and is also departing.

Hap Ward opened and closed with Ziegfedl's new "Follies" Saturday night. Induced to return to the stage against his judgment, and $1,000 weekly being the great inducer, Ward now threatens to sue Ziegfeld for $15,000.

"The Follies" opened to a $22 top scale that drew over $24,000 into the Amsterdam theater for that one evening. Ziegfeld is now charging regularly $5.50. At the price he can do $44,000 weekly at the Amsterdam. Last week Ziegfeld sent out his annual squawk about actors getting too much salary.

Prohibition Commissioner Haynes in Washington this week instructed his legal division to proceed against The Clipper for publishing weekly in its prohibition pages the current liquor prices around New York. The Clipper publishes the bootleggers' quotations as a news item, not as advertising.

Louise Will Make Pictures of Omaha People Next Week

Omaha will be given the opportunity during the week commencing November 4, of seeing a motion picture made and screened with local people as the stars in a scenario which will be made. Miss Louise Lovely, stage and screen star, will appear at the Orpheum with her own company, prepared to screen local talent. She brings a full studio equipment, director, cameraman and electrician.

Young ladies and gentlemen with screen personality will be chosen by the star and she will personally direct and show them how to act for the screen. It will be the chance for many to know if they are suited for the most lucrative profession in the world.

During her recent tour of the Pacific coast and Canada, Miss Lovely discovered many clever girls and men, and already some are in good positions in the studios, on the way up the ladder of fame.

At the matinees Miss Lovely will direct children, and it will afford mothers an opportunity to determine if their children are of the type of Jackie Coogan and Jane and Katherine Lee.

Miss Lovely works with adults at nights. She will hold a reception on the morning prior to her opening performance in the foyer of the theater and greet the aspirants to screen fame. A booth will be maintained in the foyer of the theater for local candidates to make application for a trial before the lens.

Ruth Stonehouse returns to pictures in "Lights Out."

9 years on tour
due back pretty soon
YOU WILL SEE IT AS A PHOTOPLAY
Next Sunday RIALTO

The Dumb-bell Doughboy Back to His Home Town!
Gosh All Hemlock
How the Hearts of the Village Belles Fluttered
Billy Maine
The Most Talked About Comedian Ever Here, and His Associate Players in
"GOLDBRICK'S RETURN"
A New Farce Comedy With Musical Trimmings
On the Screen—First Run
ANITA STEWART
In the Clever Comedy Story by Frank R. Adams
"THE LOVE PIKER"
This Week NEW EMPRESS GREATER MUSICAL SHOW Ends Sat.

BRANDEIS THEATRE WHERE EVERYBODY GOES
TONIGHT and Monday and Tuesday Three Days Only
SPECIAL POPULAR MATINEE TUESDAY, 2:30 P. M.
His Greatest Triumph
CHARLES RAY (IN PERSON)
Supported by an Excellent Cast in the Spoken Play
"THE GIRL I LOVED"
Adapted for the Stage from the Poem by James Whitcomb Riley
TOUR UNDER DIRECTION J. JACQUES EISEMAN
This Will Mark the First Personal Appearance in This City of Mr. Ray in a Spoken Play
Prices, Nights ..... 50c to $2.50
Special Tuesday Matinee, Best Seats $1.50

Next Sunday Afternoon, Nov. 4, at 4 O'Clock
THE TUESDAY MUSICAL CLUB PRESENTS SIGRID ONEGIN CONTRALTO METROPOLITAN OPERA COMPANY
Membership Seat Sale, Monday, October 29th.
Public Sale, Thursday, November 1.

THREE NIGHTS Beginning Thursday, NOV. 1
MATINEE SATURDAY
1923—TRANSCONTINENTAL TOUR—1924
Exactly as Presented at the NEW YORK WINTER GARDEN
EDWARD L. BLOOM Presents
The REVUE that Startled BROADWAY

Combined with this Extraordinary Array of Talent Brendel & Bert, Georgie Price, Arman Kaliz, Jack Trainor, Florence Browne, Alice Ridnor, Johnny Berkes, Martha Throop, Evelyn Downing, Arthur Corey, Thomas Morris, Dolores Suarez, Elsie Wachta, Maris Chaney, Jas. Gaylor, etc.
SPICE OF 1922
By JACK LAIT
With the Original Cast and Scenic Investiture
32-GORGEOUS SCENES-32
40-PICKED CHORISTERS-40
100-PEOPLE-100
SEATS NOW SELLING
Prices: (Plus Tax)
Nights, 50c, $1, $1.50, $2, $2.50
Special Sat. Mat. 50c, $1, $1.50, $2
Biggest Show Ever Routed on a Transcontinental Tour

ENTIRE WEEK Starting Next Sunday Evening NOV. 4
Twice Daily Thereafter
A Metro Picture SCARAMOUCHE A Rex Ingram Production
With ALICE TERRY, RAMON NOVARRO, LEWIS STONE
And an All-Star Cast
Reserved Tickets on Sale Tomorrow 10 A. M.

Standard Vaudeville—Exclusive Photoplays
This Week WORLD Ends Friday
GLOOM TOPPLED FROM ITS THRONE
The mighty musical extravaganza of bewildering beauty, lovely ladies, lingering laughter and spectacular settings.
THE Passing Parade
With the noted comedian,
FRED J. ARDATH
and metropolitan cast of 35 people
AS FULL OF WONDERS AS ALADDIN'S LAMP—
Other Star Vaudeville and Pictures
NEXT SATURDAY—IN PERSON
Eddie Kane presents the idol of the hour,
TOMMY GIBBONS
The world's heavyweight

OLD MAN JOHNSON'S GAYETY ALWAYS GOOD-USUALLY GREAT
COLUMBIA BURLESK Twice Daily All Week
Ladies' Pop. Price Mat. 2:15 Wk. Days
When you see a show here you POSITIVELY get the New York Cast and Production—no No. 2 company; no small town outfit foisted upon you; no make-shift aggregation to steal your time and money. Instead, the Identical Organizations that play ALL the big cities. This week
Jacobs & Jermon Present THE BON TONS With JOHN BARRY FAMOUS FOR "I'll Kill 'Em"
IN AN EASY-TO-TAKE CAPSULE OF MELODY, MUSIC AND MONKEYSHINES
50 People Not 25, 35 or 45 50 Count 'Em
Today's Bargain Matinee at 3 BEST SEATS 50c
ADDED The Original CHICAGO Jazz Band

Orpheum ORPHEUM CIRCUIT VAUDEVILLE
THIS WEEK COMMENCING WITH TODAY'S MATINEE
A Top-Heavy Bill of World Renowned Stars
MISS FRANCES WHITE
MUSICAL COMEDY STAR
CARLTON EMMY
With His "Mad Wags"—A Most Artistic Comedy Offering
Ben RYAN & LEE Harriet "One & Won Is To"
Alfred F. HAWTHORNE & COOKE Johnny in "Make Me Serious"
EVE LYNN—CLYDE DILSON & CO.
In "The Awkward Age"
NATE LEIPZIG
Of International Repute "A Young Man to Be Watched"
"50 Miles From Broadway"
with
HARRY B. WATSON and REG B. MERVILLE
Assisted by Olga Woods
Aesop's Fables Topics of the Day Pathe News
PRICES— Matinee ..... 17c, 25c, 50c and 75c
Night ..... 17c, 55c, $3c, $1.10 and $1.50
Next Week
The Famous Motion Picture and Screen Star
LOUISE LOVELY
(In Person)
In "A DAY AT THE STUDIO"

THE WORLD'S GREATEST MUSICAL ORGANIZATION SOUSA AND HIS BAND

Auditorium -- Saturday, Nov. 24
TWO POPULAR CONCERTS
Music for the Masses—Selected by the Master