

New York Theaters

By PERCY HAMMOND.

New York, November 3. NEW YORK did the best it could last Monday evening to mitigate the brooding, abiding melancholy of Eleonora Duse. Everyone was out to welcome her except the brass band—police reserves, the cognoscenti, the illuminati, the drama lovers, the sophisticates, Little Italy and Out Set. With them they brought \$30,000 for one performance of Ibsen's "The Lady From the Sea," and a really fine attitude of hospitality and appreciation. They did not, the moments of enthusiasm cry "Bravo!" Instead of "Bravo!" as was done recently in London, and there was every reason for you to be proud of the manner in which your delegation received the Lady of the Beautiful Hands.

I suspect that if anything in the way of a New York audience could cheer Duse out of her low spirits this would be it. And I believe the pathetic little woman had what was, for her, a good time. She answered innumerable curtain calls with a glint of pleasure in her "mad and eager" eyes and she is said to have admitted to Mr. Gest, after it was over that it was "wonderful." . . . Concerning the performance itself you will have to go to others for the loud and understanding hallelujahs. I was, apparently, the only person in the Metropolitan Opera house on Monday night who did not know Italian; and several of my most intimate acquaintances surprised me with their sudden familiarity with that tongue. Since I regard it as impossible to rave honestly about acting in a language of which I am ignorant, I resign such raptures to those more auspiciously equipped.

Briefly—the Duse entered the vast stage of the Metropolitan a little, lovely, gray old lady in a shawl. You said to yourself: Is this fragile, Italian and haggard figure supposed to be Ibsen's strong-willed, swimming Elvira? Is she the sea-haunted, Scandinavian, the mermaid longing to ride to freedom and the unknown upon a dolphin's back? Can this frigid creature be the comparatively youthful woman for whom in the third act the mysterious and romantic young stranger will come and whisper to a life upon the ocean wave? Er, you can answer "no" if you discover that it does not matter. It is Duse who concerns you, not the morbid Mrs. Wangel. You do not care what she is playing—Little Eva or the Third Witch in "Macbeth"—she is Duse. Whether it is art or hypnosis that puts you in this mood, the enchantment I do not know. It is perhaps, as Richard Carle used to say, "that something." At any rate, she thrilled a New York multitude at the Metropolitan in Ibsen's dullest allegory—the worst of the fiord stories, as a London critic called it. She was more of a miracle as the Lady from the Chimney Corner than she would have been as the Lady From the Sea.

Why, it may be asked, is Duse the sad, the acclaimed and worshiped high priestess of the drama? Why does she so seldom soften the rigors of the tragic mask as seen upon the Broadway drop curtain and proscenium—the knitted brow, the mouth drawn down at its corners? Sole and unparalleled in her art, now that the fabulous and businesslike Bernhardt has vanished, no one in the theater is idolized so deferentially. She will play a young woman, as in "The Lady From the Sea," in gray hair, declining the legitimate illusion of a wig; and she will answer as many curtain calls as you will give her, though curtain calls are said to be as spurious a thing upon the stage as false hair. It seems to me that if it is right for Duse to play Elvira without a wig it would have been right for Bernhardt to act Camille without a wooden leg. Many dramatists blame the heartless D'Annunzio for Duse's dejections. You will find, however, in Arthur Symonds' profound study of her that such is not the case.

"She loves art so devotedly," says Mr. Symonds, "that she hates the mockery of her own art. She pulls up all the rags of her own soul and flings them in the face of the people in a contemptuous rage." She hopes that some one in the audience will rise from his seat and, leaping indignantly upon the stage, will cry: "Enough of this!" and stop the performance. Duse once told Mr. Symonds that to save the theater the theater must be destroyed. "The actors and the actresses," said she, "must all die of the plague. They poison the air, they make art impossible. It is not drama they play, but pieces for the theater. The drama dies of stalls and boxes and evening dress and of the people who come to digest their dinners." . . . This seems to absolve the flighty Gabrielle from responsibility in the matter. Nevertheless, I cannot believe that Duse meant to blame her abhorrences on such admirable stalls and boxes and evening dress and people digesting their dinners as paid for her art the other night at the Metropolitan the tributes of \$30,000 and their applause.

This correspondent admits that he enjoys fine acting in English more than he does great acting in Italian. For the naive and yokel reason that he knows what it is talking about. He can recommend, therefore, with few reservations, Sir John Martin Harvey's presentation of the "Oedipus Rex" of Sophocles when and if it reaches you or you reach it. In case you are not immune to the catharsis of Greek tragedy and if your soul needs purging by pity and terror, Sir John, Sophocles, Prof. Gilbert Munn and the "Oedipus Rex" are prescribed by this apothecary. It is a moving and a majestic ceremonial, though desecrated sometimes, one thinks, by the expedient stagecraft of the opulent and spectacular Herr Max Reinhardt. Sir John as the parricidal, incestuous and innocent Theban king is a stately figure to look upon. He has the tragic mien and the regal bearing of Oedipus, but his high-pitched and petulant voice detracts a little from the essential brooding of the tragedy. . . . There are hundreds of meek New York supers clamoring mildly down the aisles of the Century theater, en route to Oedipus' grim palace, crying for help; and they seem to me to be bringing Broadway to Athens. . . . Miss Miriam Lewes plays Jocasta, the wife and the mother of the king, musically and tragically, but in appearance as if she were his granddaughter. . . . The Oedipus is not, of course, a



Scott Welch AT THE BRANDEIS

perfect thing, either in itself or in its acting, but it is a thing to be seen in case you do not like "Kiki" or the shows at the Winter Garden.

Gaiety Burlesque "Queens of Paris"

There will be two acts and 12 scenes embodied in this week's entertainment at the Gaiety theater, presented by "Queens of Paris," at the two daily performances. There will be no novelties galore in its incident, burlesque hits that contribute to a revue type of diversion, featuring I. B. Hamp as chief comedian. The laughs will be fostered by Lew Denney, Arthur Young and Jack Callahan. Ann Myers, "Blues," Gertrude Beck and Rosa Rosalina will be leading ladies in a company of more than 25 characters. The Frazier Trio, a group of Hawaiian harmonists, and the Six Rockets, European musical artists, now making their first tour of America, will be featured vaudeville attractions with "Queens of Paris" Ladies' matinee at 2:15 daily, starting tomorrow. Today's matinee starts at 3.



Farewell Week Starting TODAY The Favorite Comedian **BILLY MAINE** and Associate Players in the Farce of Countless Laughs "Fifty-Fifty"



Billy and Marie Maine as they appear in the characterizations which made them famous.

ON THE SCREEN First Run **MARY MILES MINTER** In the Great Adventure Romance "THE DRUMS OF FATE" Starting NEXT SUNDAY The Renowned Cort Theater, New York Success "FLO-FLO" with **PEGGY MAYO** And a Perfect Cast The first of a series of proven successes never before offered at popular prices.



What the Theaters Offer

"SCARAMOUCHE," the greatest motion picture spectacle, will be the attraction at the Brandeis for one week only, starting tonight, with daily matinee and evening performances thereafter. "Scaramouche" is a romantic story adapted from Rafael Sabatini's widely read novel of the same name. The central figure of the story is Andre-Louis Moreau, a young Frenchman who falls in love with the aristocratic beauty, Aline de Keradion. His dearest friend is killed in a brutal unfair duel with the powerful Marquis de La Tour d'Azyr, who is a power at court, and who is also a suitor for the hand of Aline. Andre swears vengeance for the murder of his friend and the story is taken up with his adventures in the pursuit of this object and his fight in behalf of the common people against the autocratic tyrannies of the ruling classes. Thus the French revolution is interpolated in the story which is action from beginning to end with thrills galore and an abundance of tense dramatic suspense. Another important feature is the music setting which will be interpolated by a special orchestra under the direction of Mr. E. Villani.

Tommy Gibbons, one of the most popular men who ever laced on a glove, is the headline feature in the current six-act vaudeville and photoplay bill at the World theater. Gibbons, appearing in person, offers an interesting and entertaining athletic exhibition. Going through some of the routine stuff he uses for every day training, he does a little shadow boxing and concludes his performance with a snappy three-round match with big Bill Hart his sparring partner. Eddie Kane, Gibbons' manager, acts as announcer. Noodles Fagan, rotund comedian, comes back with new comedy ideas, some of that patter. Noodles is assisted in his funmaking by Elsie. In "Nonsensical Nonsense," Weber and Elliott bring comedy song and dialogue. "Wedded Bliss" is the title of the oddity presented by Roy Gordon and Nell Healy Callahan. Ann Myers, "Blues," Gertrude Beck and Rosa Rosalina will be leading ladies in a company of more than 25 characters. The Frazier Trio, a group of Hawaiian harmonists, and the Six Rockets, European musical artists, now making their first tour of America, will be featured vaudeville attractions with "Queens of Paris" Ladies' matinee at 2:15 daily, starting tomorrow. Today's matinee starts at 3.

Wilfred Dubois calls himself the "Jongleur Distingue" and offers what is perhaps the most finished juggling novelty in the varieties. Dancing of several different varieties ranging from buck and wing, to jazz and Apache is presented by the three Stylish Steppers. "In the Old Neighborhood" is given a comedy presentation upon the big World organ by Arthur Hays. Edward (Hoot) Gibson, who has established himself as a star of the first magnitude with World audiences, is seen in his latest screen romance "The Ramblin' Kid," in which laughter is intermingled with thrills. Louise Lovely, remembered for her work on the screen in plays as "The Old Nest," "The Gift Girl," "Sirens of the Sea," "Shattered Idols" and other noteworthy productions, will be seen at the Orpheum this week, commencing with today's matinee, in a new and unique presentation, "A Day at the Studio," picturing the interesting methods employed in producing pictures. Miss Lovely's entourage includes Wilton Welch, who is featured in Miss Lovely's support; a director, a camera man, and an electrician, together with special settings and lights—in fact everything needed in a studio. Miss Lovely will select local young women and men, as well as children, from the audience to play roles in the picture, which will be shown in its entirety at the Orpheum next week. The screen actress will use children at the matinee and young men and young women at the evening performance. Miss Lovely will personally meet all the candidates at noon today in the lobby of the Orpheum to assign them roles and so forth. An exceptionally good bill is booked this week. The Four Mortons, who have the distinction of being the best known family in vaudeville, appear in a skit entitled, "Wearin' of the Green." The presence of Princess Radjah on the bill gives it a touch of royalty, for the celebrated continental dancer, is a descendant of King Tutankhamen. Others who will entertain this week are Jim and

Register at the Orpheum NOW for a Trial Screening.

This Week, Commencing With Today's Matinee

Matinee 2:30	Orpheum Orchestra Concert	Night 8:20
2:30	Aesop's Fables—Topics of the Day	8:30
2:35	THREE LORDONS in "LIGHTS OUT"	8:35
2:47	JIM AND BETTY MORGAN "SONGS SOMEWHAT DIFFERENT"	8:57
3:16	MINSTREL MONARCHS In a Unique Offering of Minstrelsy	9:16
3:32	DOOLEY & MORTON Famous Babes From Famous Families	9:32
4:02	LOUISE LOVELY	10:02
4:28	THE FOUR MORTONS Sam, Kitty, Joe, With Clara Home Again, in "WEARING OUT THE GREEN"	10:28
4:38	CELEBRATED CONTINENTAL EXPONENT OF TERPSICHORE	10:38
4:50	PRINCESS RADJAH In Her Famous "DANCE OF CLEOPATRA" A Fantasmic Portrayal of the Tragedy of the Immortal Queen.	10:50
	Pathe News	10:50

NOTE—Miss Lovely will direct scenes, with her own cameraman and settings, to produce a real movie of local people secured from the audience at each performance. Children will be photographed at each matinee, young men and women at every evening performance. The picture in its entirety will be shown on the screen at the Orpheum the following week.

WORLD THEATRE

This Week—Ends Friday Eddie Kane Presents The Smiling Hero of the Ring, **Tommy Gibbons** (IN PERSON) Presenting an entertaining, interesting and thrilling athletic exhibition

5 Other Standard Acts of song, comedy and laughter AN EXCEPTIONAL PHOTOPLAY "HOOT" GIBSON in his fastest comedy romance, "THE RAMBLIN' KID" USUAL WORLD PRICES

of standard New York comedy successes. The opening bill is "Flo Flo," which originally ran at the Cort theater, New York, for eight months. It is a farcical musical comedy in five scenes. Silvio Hein, the composer, never wrote more melodious airs than "Paradise of Love," "Goodbye to Happy Days" and "The Small Town Girl," three of the outstanding hits of "Flo Flo."

John Golden is sponsor for "The First Year" scheduled for its first presentation here at the Brandeis theater November 11 to 17. For two years "The First Year" ran along in New York, admired and extolled beyond measure by audiences that filled the theater to overflowing and kept the newspaper critics busy trying to find adjectives superlative enough to do justice to such a wholly deserving play. Not only does the play command general reverence, but compliments galore are showered upon Mr. Golden for having a thoroughly efficient cast—a feature which always had his best consideration in all other companies he has organized.

Striking costumes, attractive scenery and a bevy of beautiful women mark the performance of "Venus," which is coming to the Brandeis theater November 23 and 24. Nyra Brown takes the leading part in the production. Johnnie Gray, comedian of the first rank, competes with Miss Brown in "getting the lines over" and in making the show a success.

Augustus Pitou, Inc. will present May Robson in "The Rejuvenation of Aunt Mary" at the Brandeis theater for her usual Thanksgiving week's engagement, starting Monday evening, November 26. Miss Robson is seen to best advantage in this character, as she has so many different emotions to portray, and when she realizes that the "city life" has gotten into her blood and she decides to sell her country home and go to New York to live—the climax is a scream.

"Blossom Time" will be presented by the Messrs. Shubert at the Brandeis theater, December 2 to 5. "Blossom Time" is based on incidents in the life of Franz Schubert, the famous Viennese composer. The book and lyrics are by Dorothy Donnelly, adapted from the original of A.

"Three o'Clock in the Morning" with star Constance Binney.

BRANDEIS THEATRE

The Tuesday Musical Club Presents **Sigrid Onegin**

Contralto Metropolitan Opera Company. Good reserved seats still available. Tickets—\$1.00, \$1.50 and \$2.00

OLD MAN JOHNSON'S **GAIETY** ALWAYS GOOD USUALLY GREAT

COLUMBIA BURLESK Ladies' 25c Bargain Mat. 2:15 Wk. Days

A Melodic, Iridescent Classic of Burlesk

Jacobs & Jermon Present **Queens of Paris** Just as Paris' saw 'em Extra Added Vaudeville

Glittering Wardrobe—Scintillating Settings The Emment Swed. I. B. HAMP Cast and Chorus and Superlative More Amusement for Your Money Than Is Possible in Any Other Omaha Theater. Make Up a Party Today's Bargain Matinee at 3 SEATS 50c

Auditorium Saturday, November 24, Matinee and Evening

SOUSA AND HIS BAND SOUSA BAND

Seats on Sale Monday, Nov. 19 Prices Matinee 50c to \$1.50 Prices Night \$1.00, \$1.50, \$2.00 Plus Tax

Two Brand New Sousa Programs

Brandeis Theater

TONIGHT TWICE DAILY THEREAFTER

MIGHTIEST ACHIEVEMENT OF THE AGE

REX INGRAM'S **SCARAMOUCHE**

A METRO PICTURE ALICE RAMON LEWIS TERRY NOVARRO STONE Support by Thirty Distinguished Players 10,000 EXTRA PEOPLE Special Symphony Orchestra

Conducted by E. Vanelli Arrangement by Ernest Luz

Evenings, 50c, \$1.00, \$1.50. Daily Matinees, 25c, 50c, 75c, \$1

Evenings, 8:30 P. M. ALL SEATS RESERVED Matinees, 2:30 P. M.

"SCARAMOUCHE" will positively not be seen in any other Omaha Theater this year

Read What the Critics Say About the World's Greatest Picture

New York, October 2 "It is the very best of them all."—Morning World.

Cincinnati, Monday, October 1 "Most artistic photoplay we have even seen. We shall tell our friends to go see it and if they refuse, take them by force to the theater."—Mail.

Chicago, Monday, October 1 "It is decidedly worth seeing. If you are a movie lover you will go crazy over the picture. If you dislike movies stay away from 'Scaramouche,' for it will convert you."—Post.

"To call 'Scaramouche' a fair sized production is like calling the Sphinx a little statuette. . . . It is on such a large scale it must be seen more than once to be appreciated."—Equiur.

"'Scaramouche,' big, well done and expensive. . . . thrills galore."—Tribune.

Engagement Positively Limited to One Week Only—Closes Saturday Night, November 10

ONE SOLID WEEK COMMENCING SUNDAY **NOV. 11th** Matinees Wed. & Sat.

John Golden, Producer of Lightnin', Presents THE BEST AMERICAN COMEDY EVER WRITTEN—N. Y. World.

the 1st Year

Second World's Record Run—Two Solid Years in New York.

PRICES: Nights, 50c to \$2.50. Wednesday Matinee, 50c to \$1.50. Saturday Matinee, 50c to \$2.00.

SEAT SALE TOMORROW MAIL ORDERS FILLED PROMPTLY