

### Lines Shakespeare Wrote

Modern Actor Receives the Play Just as It Came From the Poet's Pen

It has been the complaint of commentators that actors so mutilate the texts of William Shakespeare's plays in order to satisfy personal vanities by throwing their own roles into higher and bolder relief that the Shakespeare of the stage and the Shakespeare of the library are two distinct persons. Through changes in theatrical conditions, not only in the development of more intricate staging but in the tastes and temper of the times, it has become necessary to put Shakespearean dramas to trying them within the time limit of modern theater requirements. Even with the nearest possible replicas of the Elizabethan stage, it is gravely doubtful if any good purpose would be served by presenting uncut texts of Shakespeare. At Stratford-on-Avon, the Bayreuth of the poet, such a policy prevails. When William Poel gave "Hamlet" in London with a complete text, those who sat through the five and one-half hours of the tragedy were fain to admit that what was gained was of questionable value because fatigue blurred the appreciation of the later scenes.

Students of Shakespeare may deplore elisions of lines or scenes, but they may well be grateful that the modern actor's approach to the dramatist is deeply reverent compared to that which motivated players of other days, who had so little respect and opinion of the man who is the greatest glory of the English speaking races that they boldly threw out major portions of the plays and rewrote much of what was left.

The history of one Shakespearean drama is somewhat like that of another in the theater, but "Romeo and Juliet," which E. H. Sothern and Julia Marlowe present at the Brandeis theater three days beginning Thursday night, February 21, with a matinee on Saturday, illustrates the methods of stars of other days in maltreating Shakespeare on the stage.

The actor who today would change a line of Shakespeare would not be tolerated in the theater. Yet "Romeo and Juliet" as Shakespeare wrote it was absent from the English stage from the time of Betterton in 1662 until 1845, when Charlotte Cushman restored the original text in public

performance. In 1662 Betterton brought out "Romeo and Juliet," after it had been neglected since the death of Burbage. Some time later, Davenant produced an adaptation of the tragedy written by James Howard, a brother-in-law to the poet, Dryden, in which a happy ending was given to the story. Betterton acted Mercutio in this arrangement. In 1680 Thomas Otway wrote "Caius Marius," which contained much of "Romeo and Juliet" and this held the stage until Theophilus Cibber, son of Colley, produced his version in 1744 in which Juliet awakened before Romeo's death. The lovers had a farewell scene of supposed great pathos, before Romeo died and Juliet killed herself. This arrangement has been attributed to Garrick, who used it during his lifetime.

When Charlotte Cushman acted Romeo to the Juliet of her sister, Susan, Shakespeare's own play was seen in England for the first time in nearly 200 years. English playgoers liked the Cushman Romeo, though American critics were not overly kindly to her portrayal of the role. A year later, in 1846, the faithful Samuel Phelps brought out Shakespeare's text, somewhat cut, and from that time with but few exceptions the original tragedy held the stage. One curious exception was seen in 1881 when Ernesto Rossi, the Italian actor, changed the tomb scene to the extent of permitting Romeo to hob up to tell Juliet that he was "dead."

"The Taming of the Shrew," another play in the Sothern and Marlowe repertoire, suffered worse treatment. The Garrick version retained only the scenes between Katharine and Petruchio and this arrangement was always acted until Augustin Daly restored the original farce to the stage.

Moving pictures of the funeral of ex-President Wilson arrived in Omaha by airplane Saturday and by show-time were appearing on the Rialto screen.

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### Thomas Meighan in "Pied Piper Malone"



All dressed up and no place to go? Nay, nay. All set with a story and no author. But such is not Thomas Meighan. Tommy for short, and lovable to all

Everybody's Favorite, in a Picture Everybody Loves

**THOMAS MEIGHAN**  
in  
**'Pied Piper Malone'**  
By  
BOOTH TARKINGTON

Meighan pictures never disappoint! And "Pied Piper Malone," Booth Tarkington's first original screen story leads 'em all!

STARTING NEXT SUNDAY  
**Strand**  
STARTING NEXT SUNDAY

the pretty and likable flappers. Oh, boy! It's Tommy, himself. And in "Pied Piper Malone" Thomas Meighan and a bear of a cast, cast in a story full of a lot of little cute kids and a wonderful story of action and romance and heart interest in "Pied Piper Malone," written by the guaranteed author of heart interest stories, Booth Tarkington. It's all a part of the Strand picture starting next Sunday.

### Sothern and Marlowe Will Soon Be Here

Mr. Sothern and Miss Marlowe will appear at the Brandeis theater three days beginning Thursday night, February 21, with a matinee on Saturday. "Romeo and Juliet" will be acted on Thursday night; "Twelfth Night" on Friday night; "The Taming of the Shrew" at the Saturday matinee and "Hamlet" on Saturday night. The curtain rises at 8 sharp at night and 2 sharp at the matinee. No one will be seated thereafter until the intermission.

The supporting company is of exceptional interest, inasmuch as it is the only permanent organization in the American theater. In their company are Frederick Lewis, Lenore Chippendale, France Bendsten, Albert S. Howson, V. L. Granville, T. G. Bailey, Thomas Holding, Vincent Sternroyd, Murray Kinell, Frank Peters, Florence Fair, Milano Tilden.

H. Fisher White, Eugenie Webb, Verne Collins, Maurice Robinson, Forbes Dawson, Milton Stiefel, J. Constantine, Zazzali, Loretta Healy, Ramon Abrams, Sarah Flehman, Lillian Gray, Elizabeth DePuy, Leone Christina Affeld, Hazelle Oxford, Wood and Georgina Tilden.

### THIS WEEK ENDS FRIDAY

Standard Vaudeville — Exclusive Photoplays  
A Six-Comedy Bill of Top Notch Feature Attractions, Including the Transcontinental Comedian

## A. ROBINS

"The Walking Music Store"

**MARSHALL MONTGOMERY**  
Assisted by Lucille De Haven in "A Quiet Evening at Home"

**THE FOUR PHILLIPS**  
As Unusual As They Are Different.

**Farrell & Hatch**  
Singing Their Own Songs in Their Own Way.

**Barr & La Marr**  
Fun and Song in a Rare Combination

**Rafayette's Dogs**  
"Going to the Bow Wows"

**Arthur Hays**  
"Sittin' in a Corner"



Hers was a prayer of desperation—  
Doubt, Uncertainty, Dread, racked her soul:  
*I know I must pay for what I have done—but not this way—Oh! not this way!*

## MILTON SILLS

CARMEL MYERS—PAT O'MALLEY  
And a Notable Cast in the Mystery Play That Keeps You Guessing Until the Final Foot of Film.

## "THE LAST HOUR"

The Extraordinary Engagement Starts Next Saturday

## VALESKA SURATT

(Herself—In Person)  
In the Dramatic Triumph of Her Career

## "THE PURPLE POPPY"

AN INNOCENT LITTLE COUNTRY GIRL IN SEARCH OF ADVENTURE.

A TRAVELING MAN TO WHOM ALL WOMEN WERE PLAYTHINGS.

A SLEEK, OILY TONGUED VILLAIN.

A SCHEMING, UNSCRUPULOUS VAMPIRE.

A FLINT-HEARTED RURAL HOTEL KEEPER.

THESE ARE A FEW OF THE PEOPLE YOU WILL SEE IN THE SPICY MUSICAL PLAY.

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On the Screen Paramount's Extraordinary Comedy Triumph

**ADAM and EVA**  
With MARION DAVIES and Stellar Cast.



The Fascinating Musical Show of Lingered Laughter, Snappy Situations and a Dash of Pathos, Given a Superb Stage Presentation by the

**HALTON POWELL PLAYERS**  
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## COLUMBIA BURLESK Twice Daily All Week

Ladies' 25c Bargain Mat. 2:15 Wk. Days  
**HARRY HASTINGS' SILK STOCKING REVUE WITH FRANK X. SILK**  
Opened yesterday to the biggest Saturday Attendance in Weeks. But it was expected—and the same pace will be kept up all week. There's nothing small-townish or musical tabbies about "Silk Stocking Revue." Instead, it's a Great Big, Gorgeous Revue, put together for the great big cities it plays, from Omaha to Boston. See it; 2 1/2 continuous hours of Superb Columbia Burlesk—and nothing to offend.

Today's Bargain Matinee at 3 -- SEATS -- 50c

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WHERE EVERYBODY GOES

TODAY AFTERNOON and EVENING AND MONDAY NIGHT

MATINEE, 2:30 P. M.—NIGHTS, 8:25 P. M.

AMERICA'S LEADING AMUSEMENT ENTERPRISE  
**Georgia Smart Set Minstrels**  
Two Popular Attractions Combined  
**51—PEOPLE—51**  
Positively the Biggest Bank and Most Expensive Minstrel Organization in the World.

Special Bargain Prices—50c, 75c and \$1.00—Plus Tax

A DRAMATIC PRODUCTION — NOT A PICTURE

## TUESDAY FEB. 12-13 AND WED.

MATINEE, 2:30 — NIGHT, 8:25

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Three Nights Starting Next THURSDAY  
Feb. 14, 15, 16, Sat. Mat.

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A REAL MUSICAL PLAY with AN ATTRACTIVE CHORUS  
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PRICES: Evenings . . . . . 50c, \$1.00, \$1.50, \$2.00 and \$2.50  
Special Priced Matinee Saturday, Orchestra, \$1.50; Balcony, \$1.00; Second Balcony, 50c, plus U. S. tax.

Monday Evening, February 18th, at 8:15 P. M.  
**THURLOW LIEURANCE & CO.**

In Recital—Indian Melodist—Thurlow Lieurance, Composer—Pianist Edna Wooley Lieurance, Soprano—George B. Tack, Flutist  
Tickets on Sale Tomorrow, 10 A. M.—Prices 50c, \$1.00, \$1.50

## BRANDEIS FEB.—19-20

TUES. AND WED. NIGHTS ONLY

**RUTH ST. DENIS TED SHAWN AND THE DENISHAWN DANCERS**  
Entire Change of Program Each Performance  
"Novelty, vigor, color and life without a dull moment."—New York World.  
Prices \$1.00, \$1.50, \$2.00, \$2.50, Plus Tax

## THE SOTHERN-MARLOWE SEASON

Edward H. Sothern and Julia Marlowe, the foremost classical stars on the English-speaking stage, will appear at the Brandeis Theater three days, beginning Thursday, February 21.

## TO OBTAIN TICKETS NOW

Fill in form below with number of seats desired; send self-addressed, stamped envelope with proper remittance, payable to the Brandeis Theater, Omaha, Neb. Do not write a letter. You will be given the best seats available.

| Prices Include Tax  | Orch.  | Bal.   | Bal.   | 2d Bal. |
|---------------------|--------|--------|--------|---------|
| Thursday, Feb. 21   | \$3.50 | \$2.75 | \$2.25 | \$1.10  |
| ROME AND JULIET     |        |        |        |         |
| Friday, Feb. 22     |        |        |        |         |
| TWELFTH NIGHT       |        |        |        |         |
| Sat. Mat., Feb. 23  |        |        |        |         |
| TAMING OF THE SHREW |        |        |        |         |
| Sat. Eve., Feb. 23  |        |        |        |         |
| HAMLET              |        |        |        |         |

Name \_\_\_\_\_  
Street and No. \_\_\_\_\_  
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Public Sale opens next Thursday morning, February 14th, at 10 a. m. All mail orders, when accompanied by remittance, filled before sale opens. Under the contract with this attraction no tickets can be laid away—no phone orders taken.  
American Tour Under Direction of Lee Shubert

## RIALTO

The adaptation of  
**SIR HALL CAINE'S**  
*"The Master of Man"*

# "Name the Man"

Driven From Home She Went to Him for Shelter—

A SITUATION to make the soul thrill—drama carved out of life itself.

Was she to blame that her tyrannical father drove her into the night?

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Only the vivid film itself flashing this drama of humanity from the screen can give you a true idea of the magnificent surprise in store for you.

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