

### Tom Wise Tonight

"Old Soak" Knows Something of "Covered Wagon," Role One Across the Plains

ASHADE over a half century ago there were still real pioneering opportunities in our great west. This fact is certified to by no less a personage than Tom Wise, the genial, unctuous and roly-poly comedian who is about to show us that greatest of recent comedy hits, "The Old Soak." And Tom Wise truly "speaks as one having authority."

For he was himself a pioneer. At the ripe age of 3 years he rode on the hurricane deck of a veritable prairie schooner from Laramie to San Francisco. His mother was the captain and he the midshipman.

Mr. Wise grew up in San Francisco and his first inclinations toward the stage were evidenced by his activities in the productions made by the famous Amateur club of San Francisco. In those he had as youthful associates, David Warfield, William A. Brady and David Belasco. Wise was the first to become an out-and-out professional on the coast, and he was also the first to secure an eastern hearing. This latter came about because William Gillette took a fancy to him and gave him a part in the first Gillette hit, "The Private Secretary."

Today Mr. Wise ranks as a great character-comedian. In his 40 years of service he has been in 50 plays. Importantly, he has repeatedly starred in noteworthy successes, and he has written such excellent things as "A Gentleman from Mississippi," "An Old New Yorker," and "Mr. Barnum"—these in collaboration with Harrison Rhodes. In this new play by Don Marquis, Mr. Wise plays the finest role of all and that he makes the best of his great opportunity is evidenced by the praise rendered him by the critics and by the remarkable run of over five months the play has just had in Chicago. And now Mr. Wise is going back over the old trail, for he is on his way to show "the coast" the most lovable of footlight reprobates, Clem Hawley, hero of "The Old Soak."

Tom Wise will appear at the Brandeis in "The Old Soak" for four nights starting tonight, with a matinee on Wednesday.

### Mollie Williams Show to Close the Gayety Season

Burlesque up to the minute, staged with care, and presented by an all-round capable company, is a way of describing "Mollie Williams and Her Own Show" at the Gayety theater this week. The season's final week, Miss Williams is at the head of the aggregation of talent and has selected both the principals and the chorus with care. Among her assistants will be Jack Walsh and Phil Adams, Bebe Almond, Frank Fanning, Clara Hendricks, Wally Jackson, Flinty Rutledge, Al Lewis and Ella Corbett. It is in two acts and has 18 scenes and, as usual, is staged under her personal guidance. William K. Wells and Clarence Marks have supplied the book and lyrics, while the music has been composed by Malvin Franklin. Walter Brooks, who staged the numbers of "Shuffle Along," "Liza," and "Go Go" has put on the songs and dances. Frank Fanning wrote the sensational dramatic sketch, "Fate's Fire," in which he supports Miss Williams. Ladies' matinee at 2:45 daily all week starting tomorrow. Today's matinee is at 4.

### World's Second Birthday Bill Headed by Midgets

Irving's Imperial Midgets are the headline feature at the World theater this week. That playhouse is celebrating its "second anniversary" and the bill provided is in keeping with the importance of the occasion. The Midgets, 25 of the smallest folks in the world, are talented artists and making their first American tour. Differing from many midget acts Irving's performers offer a widely diversified program of novelties. Their repertoire ranges from musical comedy specialties to comedy wrestling, boxing, gymnastics, military dancing, singing and, almost everything that goes to make up a vaudeville performance.

The supporting bill runs almost entirely to comedy. Dick Siders assisted by D. L. McDonald in "Take it or Leave it" have a musical comedy act that is snappy, and out of the ordinary. Harry Garland, blackface comedian, offers his collection of modern humor and dialect songs. In their own way, A. Dorsey Romano, Cora and Ines introduce lively dialogue and original song numbers. Rasco, European juggler, introduces his "Wonderphone" something new in vaudeville. Arthur Hays offers a specially written topical organ number captioned "Anniversary Antics" as his contribution for the anniversary program.

### DeWolf Hopper in 'Kempy' Coming to the Brandeis

DeWolf Hopper will be at the Brandeis theater for three days, starting Sunday, May 19, in "Kempy," the comedy written by J. C. Nugent and Elliott Nugent, which played a very successful engagement of over one year at the Belmont theater in New York. With the exception of Mr. Hopper the original cast and production will be seen here. Mr. Hopper having been especially engaged for the present tour to appear in the leading comedy role. Mr. Hopper for several seasons past has been appearing in comic opera, but is now returning to comedy roles in the lighter comedies in which he originally was very successful.

Doug and Mary, who are now in Europe, are talking of continuing their trip clear around the world.



### No Hope for Anybody

Theater Guild Puts on Play That Leaves Nothing Undemolished and Yet Puts Nothing in Place of What Is Smashed

By PERRY HAMMOND

New York, April 19. THESE are lugubrious evenings at the Garrick, where the Theatre Guild has entered upon a period of disconsolate reflection. A little disolute, perhaps, in the sexy "Fata Morgana," it now turns to the sackcloth and ashes of "Man and the Masses" as a measure of atonement. The repentance seems to have been too severe even for the conscientious Guild audience, since on the opening night there were indications of patient reprobation.

"Man and the Masses" is undoubtedly the most solemn drama of the season. Through seven acts of lamentation and breast-beating it complains about the planet's well known imperfections, and at the end leaves things just as they were. It is the work of Ernest Toller, a discouraged German communist, and its translation is by Louis Untermeyer, the American poet. The best of its features is the fantastic manner of its production by Lea Simonson, the Guild's principal scene painter. Mr. Simonson, unleashed among the abnormal spotlights, backgrounds and curtains, goes on an exciting spree of expressionism and has the time of his picture-making life. It was Mr. Simonson who, fired by the play's presentation in Germany, persuaded the Theatre Guild that it ought to be performed in the U. S. A.

Herr Toller in "Man and the Masses" is a sad rather than a querulous objector. Looking over the "sooty scheme of things entire," he suspects wistfully that it is not worth shattering to bits and putting together again. Though an ardent disciple of change, he doubts even the advisability of Revolution as an instrument of reform. War is an error, Peace an impossibility, the State a snug cadaver, the Church is a cynic, built on the evil that men do. The Stock Exchange is hell, with the devils all present. Even work, like the molting of a peacock, is a waste of time. Starvation is still worse. Strikes are futile, and the individual and the Mass go along together with all the amiability of a couple of worried panthers. . . . At the end of "Man and the Masses" Hope entirely disappears.

In the role of the Woman Miss Blanche Yurka, symbolizing Tenderness and Understanding and Pity and Sacrifice and many of the other unselfishnesses, reaches a sorry finish. Reunited for her nobilities by Marriage, Religion, Government, Revolt, Capital and Labor, she finds herself in dire circumstances. . . . They shook her as the curtain falls.

I fear that Herr Toller and Mr. Simonson are a bit unjust in their cruel exposure of the Stock Exchange. Even the bankers and brokers must have a few human attributes. "Money," as several agents have said, "doesn't care who owns it." Yet riches, though inglorious, cannot be altogether destitute of merit. The Toller-Simonson representation of a bourgeois is hard of heart if not malicious—full of bitter anathemas and imprecation. Satanic financiers in hideous faces, swing "the scaly hoovers of their folded tails" in baneful jigs around a war-market ticker. They are made up as ghouls, vultures, hyenas, gila monsters, gorillas, buzzards and other predatory adversaries of the human race. The favorite noises are death hymns, the canon's roar, the death rattle of dying soldiers, the jazz of the machine guns, the sobe and the digger. I may be wrong in my belief that the market is not so bad as it is painted by the honest Messrs. Toller and Simonson in their cruel protest against the stocks and bonds. I myself have suffered. Yet in a sermon from the

### On Stage and Screen in Omaha

Lillian Gish and Ronald Colman at the SUN.

Thomas Meighan Had Lots of Real Money

There is always a high spot in the production of a motion picture—a thrill or something that stands out. Scene after scene is ground out day after day, and then something happens to give everyone connected with the picture a shiver of excitement. The property department furnished the thrill for Thomas Meighan and his company recently when \$20,000 in real money was scattered on the set for a scene in "The Confidence Man." Meighan, who plays the sharper in the story and his confederate, Laurence Wheat, had the 20,000 in yellow backs to carry on their confidence game. They seemed perfectly at home handling the money, but the electricians who hung over the spotlights around the set just stared and stared. All the windows and doors were closed by the ever-cautious cashier who loaned the money, to prevent any possibility of a bill blowing out of the set. It was a day of thrills and nobody breathed easy until the \$20,000 was back in the safe.

Orpheum Has Program of Unusual Promise This Week

Two outstanding headline acts and five featured attractions have been booked at the Orpheum theater for the current week in celebration of national observance of national vaudeville artists' week.

New Cowboy Star in "North of Nevada"

Fred Thomson, a new star in the field of hard riding, active motion picture cowboys, is at the Moon this week in his second thriller, "North of Nevada."

Rialto Presents Woman's Picture

"This is rightly called the age of woman. To the girl of today life offers bewildering opportunities—a career, marriage and motherhood, or the life of the lily who toils and spins not. Here the choice.

Herbert Rawlinson in Detective Role

It's an old adage that the surest way to beat a crook is to adopt his methods and beat him at his own game. A clever demonstration of the worth of such a thought is presented in Herbert Rawlinson's "Stolen Secrets," on the World screen.

Jackie Coogan in the Muse Program

Jackie Coogan is the special attraction featured in the Muse program this week in his Mary Roberts Rinehart story, "Long Live the King," which played the Sun a few weeks ago. It is booked for the last two days of the week.

Mail Order Sale for Ethel Barrymore Opens

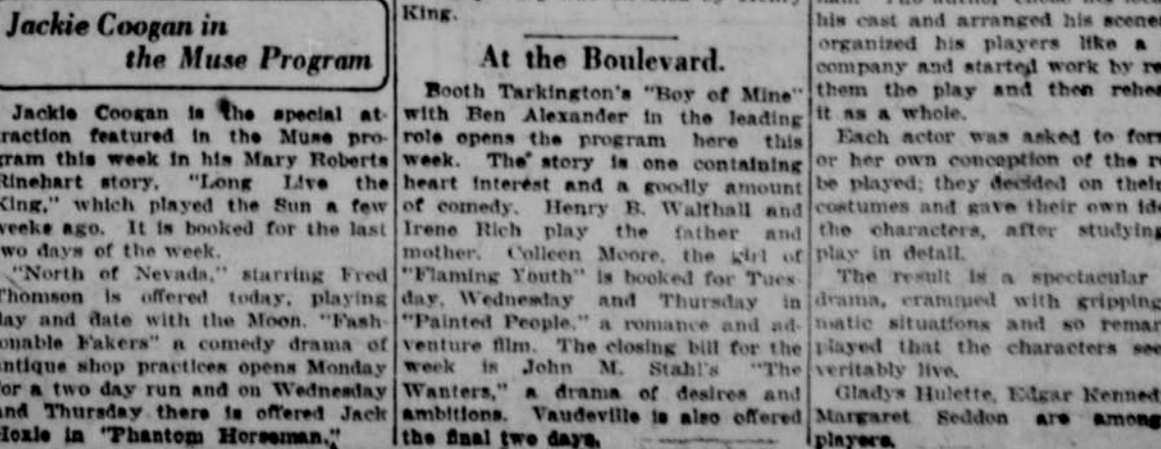
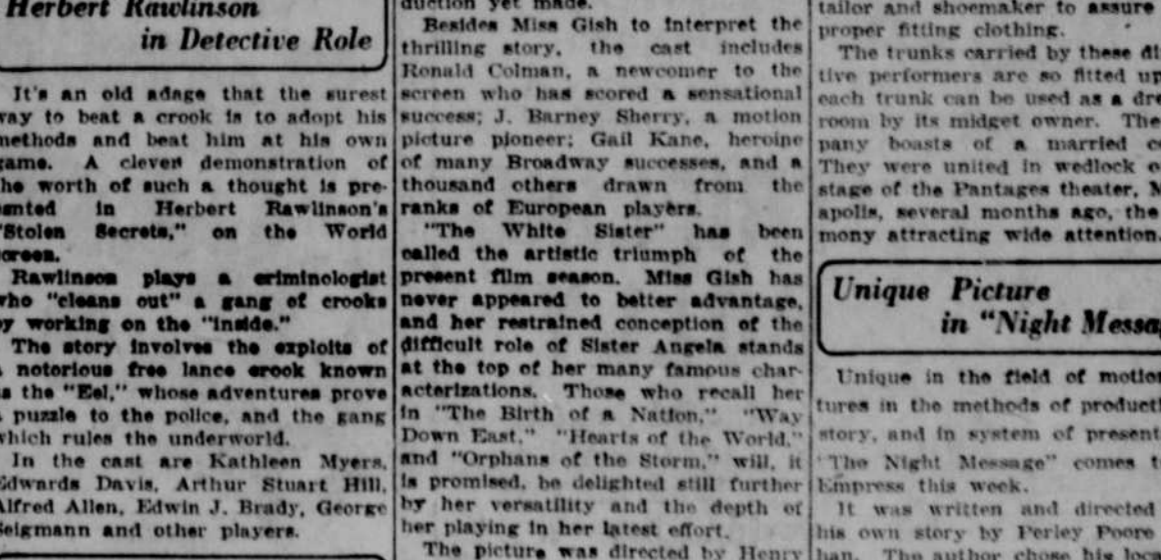
Ethel Barrymore is coming to the Brandeis theater under the direction of Arthur Hopkins, May 16 and 17, in her comedy, "The Laughing Lady," written by Alfred Sater. Manager Joy Sutphen has decided to immediately commence the mail order sale of seats for her performance. All who do not care to take the chance of being unable to secure seats through last minute application at the box office may avail themselves of the opportunity of securing their seats well in advance of the star's play date here.

Snappy Musical Comedy by Bert Smith Players

"Trifling Polly" is the Easter week musical comedy attraction at the Empress theater. It is a swiftly moving comedy of a fascinating fapper who simply could not behave. Vi Shaffer plays the title role while Joe Marlon is cast in the part of her husband, a handy valet. Billy Van Allen is "Uncle John" a rich old codger who expects a family. Helen Curtis does an old maid who can talk longer, faster and louder than a phonograph.

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Thomas Meighan AT THE STRAND

Lillian Gish AT THE SUN

Fred Thomson AND Silver King AT THE MOON

Wellington Cross AT THE ORPHEUM

Helen Curtis AT THE EMPRESS

Jackie Coogan AT THE MUSE

Mollie Williams AT THE GAYETY

Irving's Midgets Have Many Qualities That Are Out of the Ordinary

Unique Picture in "Night Message"