

At the Theater



Parlowa and Morokin
At the Brandeis



Adelaide Thurston
in "Miss Ananias" At the Brandeis



Liza Derby
At the Brandeis



Lucy Barron and "Switz" Moore
At the Gayety

Play Bills for the Week at Omaha Theaters

ADLAIDE THURSTON will present Catherine Chisholm Cushing's new comedy, "Miss Ananias" at the Brandeis theater for four nights and a Wednesday matinee beginning tonight. The company engaged to support Miss Thurston for her coming engagement in New York includes Augustus Phillips, A. S. Byron, Henry Carlin, Eric Francis, Marion Kerby, Laura Bennett, Eda von Buelow and Constance Glover.

Miss Thurston has the role of one of those lovable, disinterested women who are so busy thinking of others that they have no thought of themselves. Into her quiet life comes a handsome young man who has lost his wits through an automobile accident. At first he is only a patient who must be treated almost like a child. Having no means of judging his nurse except by her voice and manner he imagines her to be a beautiful young girl, although in reality she is over 30 and is plain and plain. When he tells her how he has pictured her in his mind's eye she has learned to love him and cannot resist the temptation not to deceive him. Then comes an operation by a skillful surgeon who restores the lover's eyesight. Just how Miss Ananias straightens out matters with a husband by the aid of an absent sister and a clever dressmaker would be unfair to reveal in advance.

There has been so much curiosity expressed concerning just what "Ocular Opera" means that the management responsible for bringing to this country the exponent of the new art—Miss Anna Pavlova, M. Mikail Mordkin and their supporting ballet from the Imperial opera houses of St. Petersburg and Moscow—has issued advance sheets of the libretto of the piece de resistance, "The Arabian Nights."

This ballet requires some fifty minutes for presentation and relates the legend of Azyade. It was composed by M. Mordkin, who drew on the musical works of Glazounov, Chaminade, Rimski-Korsakoff, Rubinstein, Borodine and Bourgaull-Doucardy. Mordkin's great ballet may be called a drama for lack of any other term properly describing it. It relates the incident in the life of a son of the desert—a powerful tribal chieftain, Schah-Rahman, strongly given to murdering. He is discovered lounging on the dias of the assembly hall where his vassals pay him court. They return from a battle, laden with plunder which they proudly hold at the feet of their liege lord. Three fair maids form part of the booty. The despot eyes them critically. He smiles with pleasure at the accounting his retainers have given of themselves.

Descending from the dias, he is about to express himself, when one of the leaders halts him, while others lay at his feet the richest of the spoils, a fur of fabulous value. It has been reserved as a special surprise for him. The chieftain orders it unfolded for inspection, and the fulfillment of his order discloses a beautiful, young captive. There is something about this fair slave vastly different from the attitude of the three other captives, huddled in fear before their masters, pitifully exercising the wiles of their sex to soften the hearts of their captors and their own fate at the same time. The young woman, whose the rug concealed is more than cold, she is even disdainful, haughty. One of the other slaves, Seti Bourbour, the little head maiden to the queen, recognizes in the figure that emerged from the rug her royal mistress, Azyade. Seti Bourbour would make obeisance before the queen, but by a quick gesture Azyade stops her, and her identity remains a secret.

Azyade, despite her beauty, has proved a disappointment to her captors because she has made little or no impression upon Schah-Rahman. To divert him, the leader of the bandits calls upon the captive to entertain him. Three dances, but Azyade stands aloof. At the conclusion of the dance, the chieftain turns to the cold and haughty Azyade and demands if she cannot also do something for the entertainment of the company. In mute response she trusts forward her hands which are tightly bound, indicating that in such a condition she can do nothing.

A merry fit of humor creeps over Schah-Rahman, who signals Azyade, who, in turn, shakes her head to Azyade that it is the pleasure of the chieftain that she should dance, and unless his wish is complied with, her head shall be the price. Struggling against her will and against the physical handicap of her hands, Azyade dances to the great diversion of the despot who enjoys keenly her evident discomfort. But the spirit of the dance grows upon her, and throwing aside all reserve, she dances with a dash that is contagious and sweeps the chieftain from his feet. Passing a moment in her wild whirl, she catches the eye of the chieftain, and, with keen feminine discernment, reads the story of his fascination.

Altogether she stops and thrusting her bound hands before him, breathes the d-

fiance "kill me, but do not hold me thus." Schah-Rahman, yielding to the passion growing within him, strikes the bonds from her wrists with his sword. He orders a feast—a revel, and Azyade, seeing in the fascination of her captor a possibility of escape, beseeches him to the utmost moment when she shall be alone with her intentions the while. The feast ordered by Schah-Rahman develops into a mad revel. The red wine flows. Azyade and Seti Bourbour, fired by their new born hope of escape, are transformed; they become the veritable spirit of the revel and lead their captors into profligate indulgence in wine.

Slave and master have changed places. Schah-Rahman is now completely in the power of Azyade. Unable to resist the power of his bewitching prisoner, he drives all the others from the hall and turns to seize her in his embrace. He is mad with wine, but far from helpless. So Azyade plies him further with drink until he is completely overcome and reels in stupor to his throne. Hanging helplessly over his heavy arms, he teebly calls Azyade, his heart's desire. But she and her faithful Seti Bourbour, like the fleeing day that has now given way to the gathering night, have silently stolen away, and Schah-Rahman sleeps, and dreams, and dreams.

The Russian dancers with Mille Pavlova and Mikail Mordkin, appear at the Brandeis on Thursday evening for one performance.

At the Boyd theater this week Miss Lang and her company will be seen in Edward Milton Boyle's great drama of the west, "The Squaw Man." Mr. Boyle struck a peculiarly resonant note in this play, and its success is attested by the fact that it has been presented in England, and translated into French and German and received in Paris and Berlin with the same acclaim of success as marked it in America. The play fairly vibrates with a life that is passing, and yet shows the quality of men and women under stress that endures as long as time. Its story is most interesting, with the elements of romance brought prominently to the front, and its setting is one that appeals directly to people of the west such as those of Omaha, for we know the life. Mr. Lynch will get a fine chance to show what he really can do in a leading role, and Miss Lang gets another fine part. The first performance will be given on Sunday afternoon and the bill will run all week.

"The Lost Trail," now on its sixth annual tour, will be seen at the Krug four nights, starting with a matinee today. It is a comedy drama of western army life from the pen of Anthony E. Willis, the popular novelist. The general tenor of the play is healthy and unusually free from those rough brown lines that suggest nothing but bloodshed and the smell of gunpowder.

Coming to the Krug theater three nights, starting Thursday and a Saturday matinee, is the new edition of "Happy Hooligan," probably the most successful and certainly one of the most entertaining farce comedies ever produced. Among the features are the widely discussed diamond ballet, a most beautiful effect, and a chorus of twenty-five of the most beautiful show girls ever brought together under one management; also the four English Rosebuds with their fair dancing baby elephants.

Laura Robie's big show, "The Knickerbockers," plan to make things lively at the Gayety for the week starting this afternoon, and that such a schedule will be carried out is evident from the long list of talent that goes to fill up the firing line of this celebrated organization. The first act is called "Reno, or Racing for a Divorce," and the second is entitled "The Love Kiss." Seliz Moore and John E. Cain, both good, are the principal comedians of the opening and closing acts. The beauty end of the program is wrong for Miss Seattle Evans. Miss Zella De Mar, Miss Louise Harron and Miss Violet Rio

are a few of the members. There is an olio important in the significance of its vaudeville head line acts. There will be a ladies' dime matinee daily, starting tomorrow. The engagement closes with the Saturday matinee performance.

Elbert Hubbard, "The Sage of East Aurora," author, publisher, essayist and lecturer, will appear at the Orpheum theater for the week beginning matinee today. Mr. Hubbard will deliver what he styles "Heart to Heart Talks," being largely along the line of his characteristic philosophy. This is the "Fra's" first vaudeville tour which he is making exclusively for the Orpheum circuit. It might be said of this man that he wrote, "A Message to Garcia," and established the "Boy Scouts."

The aquatic act of Maud and Gladys Finney, "The Mermaids," is out of the ordinary. The sisters present their act in a glass tank placed on the stage, thus affording every body a complete view of the movements of the swimmers. Harry Linton and Anita Lawrence present "The Piano Store," in which they introduce a little story with songs and dances. Bedford and Winchester have juggled 'round the world. They have a unique manner of combining skill and comedy. William Finney offers Victor Smalley's playlet, "Back to Boston," in which Mr. Finney portrays a prize fighter with a breezy line of philosophy. Lane and O'Donnell style their act "Looping the Bumps." These acrobats have a series of hazardous stunts in which athletic skill is displayed. Arthur Bowen is known in vaudeville as "The Singing Cartoonist." He was identified with a Chicago newspaper before he grasped his opportunity on the stage. New Kinodrome views and the Orpheum Concert orchestra will be other features of the new bill. Daily matinees.

Miss Edith Spencer and her stock company will be seen at the Gayety theater Saturday night only, December 10, in that interesting play, "At Cosy Corners." The entire company is provided with parts eminently suited to their capabilities and the production is a finished, smooth, admirable presentation.

ACTOR-AUTHOR'S CLEVER WORK

How Zillah Crawford Has Avoided Difficulties in His One-Act Play

The protean actor who here and there succeeds in considerable measure, and frequently also critical approval; but he pays the penalty of virtuosity. If a vaudeville one-act play is at best a four-de force, the protean act is most essentially such. What will be looked for by spectators is how speedily changes of characters can be made and audiences not tramped to look for fine shading will certainly concentrate attention on the rapidity with which the actor dons one disguise and assumes another. Nevertheless, in the writing of a sketch for protean use skill and craftsmanship may be shown in considerable degree and this is well illustrated in the playlet acted by Zillah Covington and his wife last week at the Orpheum. The course of vaudeville plays is the small size of the companies presenting them and the limitations of one-act playrights in meeting the limitations and handicaps of writing for two or three players.

Generally the playwright makes use of long monologues, particularly in opening, to unfold his situation. It is distressing because it is so poor an expedient and because it is so unconvincing. This was one of the faults of the playlet of moral redemption recently seen here, the one in which a selfish old multi-millionaire was turned back to sweetness and light. In the popular phase, when an actor advances toward the foot lights and holds self communion for from five to ten minutes "he is only stalling" and everyone in his audience, literate and illiterate know this. It is never convincing.

Now Mr. Covington for nearly the whole of his play avoided the monologue or aside. The sketch was played by two people, himself and his wife, and performs one and then the other must be left alone on the stage while the other changed to the ex-



L. Thur Bowen At the Orpheum



Mabel Vanassel At the Krug



Liza At the Brandeis

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