

# At the Theaters



Maude Adams as Chanticleer  
Josephine Victor as the Hen  
Pheasant in "Chanticleer"  
At the Brandeis



Maude Adams  
At the Brandeis



Cecelia Loftus - At the Orpheum



Madeline Lewis in "The  
Deep Purple" At the Boyd



Henrietta Crossman in "The Real Thing"  
At the Brandeis



Charley Grapewin  
At the Orpheum



Lillian Smalley  
At the Orpheum



Minna Schall - At the Gayety



Scene from "The Deep Purple" - At the Boyd

OMAHA is to have the unusual opportunity this week of seeing two of the most gifted women on the stage today, each unrivaled in her way. Miss Maude Adams has the largest personal following of any actress living, excepting, perhaps, Sarah Bernhardt. She is to play here her latest creation, that of the Cock in "Chanticleer," the fantastical poetical drama by Stern Rostand. In this role Miss Adams has attained something more of distinction than in any other; she brings to the poetry of Rostand the flower of her own imagination, and sets forth in the person of the rooster the allegory of man's life, his vanity, his egotism, his ambition, his weakness and his final triumph. The picture is vivid, the impression is unavoidable, and the lesson is charmingly put. Along with Miss Adams comes the Frohman organization that has made the drama such a success since it was first offered in New York. The critics along the way have showered Miss Adams with praise, and it is reasonable to expect that Omaha will add to the general chorus.

Miss Henrietta Crossman, who follows Miss Adams at the Brandeis, is first among American comedienne; she has attained this eminence by her persistent industry, added to that rarest of qualities, an understanding what really is wit and what is humor. Miss Crossman has behind her a list of achievements that might content another; she has created so many roles that the telling would take too much time, but she has gone on and on in her efforts, steadily widening the range of her efforts, producing new plays and mastering new ideas each year, until she has placed herself far ahead of her contemporaries. Those who have felt the spell of Miss Crossman's genial fun-making will look forward to seeing her again quite as eagerly as do Miss Adams' many admirers to her coming.

The cast containing the characters who take part in Rostand's barnyard fantasy, "Chanticleer," in which Maude Adams is to be seen at the Brandeis on Monday and Tuesday evenings, proves interesting reading. The program indeed seems like the inventory of a well-to-do farmer; nothing is missing. First and foremost on the bill is Chanticleer, the stately rooster who lords it over all the others on the farm. Then there is Patou, the faithful watchdog, and following along comes the Blackbird, the Peacock, the Nightingale, the Carrier Pigeon, the Horned Owl, the Screech Owl, the Kite Owl and the latter's mother. Further along there is the Hen Pheasant, the Guinea Hen, the Turkey Cock, the Magpie, the Cat, the Rabbit, a Gamecock, a Woodpecker and a Pointer. Then there are all kinds of Turkeys and Hens, including the old matriarch who brought Chanticleer out of his shell. There are Geese, and a Butterfy and a Spider. Of course there are Frogs and Toads, for they all have a place in a farmyard. There are ten fancy Cocks, the fellows who are always looking for trouble, and who make their appearance at the reception given by the Guinea Hen in a corner of the kitchen garden. At this reception all of the birds and fowls make their entrance through a hole in the fence and are all announced, just as members of society are announced at stumpy-tum receptions at which fashion wears a pleased, even if it is a bored expression. All of the birds, the hens and the animals are symbolical of people of the times, the symbolism being so clear that one easily recognizes their prototypes in the world of art, society and fashion. Prominent among the seventy people who take part in the play are Josephine Victor, who is seen as the beautiful Hen Pheasant; Miss Marion Abbott, who is seen as the Guinea Hen; Miss Margaret Gordon, who is the White Hen; George Henry Traver as Patou, the dog; R. Fyrtos Carter as the Turkey,

Fred Tyler as the Woodpecker, William Lewers as the saucy Blackbird, A. Lionel Hogarth as the vain Peacock and Lucy Pendergast as the Nightingale, who gives Chanticleer his first real music lesson in the forest. The costumes are very colorful and picturesque, and the simplest of them are more expensive than the average dinner or ball gown worn by the woman of society.

You dutiful mothers, you doting wives, you spoiled children, you dear husbands and all you sweethearts hark to the story of "The Real Thing" that Henrietta Crossman will tell at the Brandeis on Thursday, Friday and Saturday evenings and Saturday matinee. This comedy is by Catharine Chisholm Cushing, and in it Grace Crossman has just closed a very successful engagement at the Maxine Elliott theater, New York City.

It does not take a scientist or a deep thinker to appreciate "The Real Thing." It is a simple story. Lois of us have it right with us at our own homes, only we don't recognize it. When we have it we know that something is wrong, only we don't know what it is, and like "Dick" in the play, it never occurs to us until the kettle boils over. One of Mrs. Cushing's lines in the comedy is worth quoting right here and tells a lot of the story. In the course of an argument between "Kate" and "Jess," or in other words, the "widow" and the "wife," the "widow" says:

"Beauty may be only skin-deep, but mighty few of us would ever make that journey to the church aisle skinned, and it's up to us who have made the journey to keep the curls on." So you see the author is arguing that it isn't right after you are married to go about in slovenly wrappers and curl papers, and that the husband has a right to get a run for his money.

A pretty girl, athletic, sexy and wholesome, marries a man, who is himself fond of athletics and fun. Soon after come babies, and the young wife finds with the care of these and the house that she hasn't time to devote to the things her husband likes. So she lets him go about alone. There is nothing to drink in the house because of the example to the little boy, so when "hubby" wants to quench his thirst he must go to the club or a neighbor's. The piano isn't opened any more because it would disturb the kids, and "wifey" goes about with curl papers, etc., because she is busy. "A good wife and mother," you will say. Yes, she was, in a way. But she forgets that a husband must be dazzled by the silly pink bows on petticoats, just the same as a lover.

Of course the wife is a goose, and she doesn't wake up until the "widow" comes along in the shape of her sister, and who has some modern ideas regarding the domestic duties of a woman. In the first place, the widow admits that it is criminal to neglect children, but, she argues,

it is fatal to neglect husband and so there must be a happy medium and a good wife is a good mother every time. At any rate the widow catches the husband kissing the wife's understudy. But she doesn't make a fuss about it and tell the wife. She's too sensible for that. Instead, she tries to wake the wife up and show her that she can still be a good mother and a wife at the same time. Of course she succeeds, and the spoiled children under the new regime are not so spoiled. And the husband forgets he kissed the understudy, because he didn't mean it, anyway. Now, while the widow can regulate her sister's affairs, she gets her own love affairs all mixed up, but they are finally straightened out and all ends happily.

Miss Crossman plays the "widow," and

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