

# At the Theaters.



Leonie Dana in 'The Poor Little Rich Girl' At the Brandeis



Harriet Hayes At the Orpheum



Mme. Bertha Kalich At the Orpheum



Ida Emerson At the Gayety



Frances Slosson in 'Help Wanted' At the Brandeis



Charles Miller At the Boyd



Mabel Allen At the American



Murry K. Hill At the Empress



Mabel Allen At the American



Murry K. Hill At the Empress

gallowing through it. Of course the doctor has pulled the child through, and, of course, her father and mother have acquiesced to their money, standing by the bedside, in patient tones, and, of course, the doctor prescribed exercise and company of air and fresh air, and Johnnie Blake and when day school. When the doctor calls in he shows the door. Some and governess and teachers are never coming back. Just a little family of three, with the faithful old butler as servant, are going away back home to the country."

When "Help Wanted" comes to the Brandeis theater three days, starting Thursday, October 22, playgoers will see one of the few original comedies on four this year in popular success. Olive Morosco having held the Curt Theater, Chicago, organization intact for a tour of the principal cities. Henry Kolker, who is well remembered for his work in "The Great Nairn" and other high-class plays, will be seen as Jerrold H. Scott, the flirtatious business man about whom the action of the story pivots, and in his support will be seen Franklyn Underwood, Charles Baudou, Grace Valentine, Frances Slosson, Katherine Emma and other representative players, who contributed to the success of the play during its run from Christmas to the Fourth of July in the Windy City last season. Jack Laity, a journalist, is responsible for "Help Wanted," and he has built strongly upon a problem hitherto untouched by American dramatists. Laughter follows thrill throughout the play, and while it lacks none of the glowing romance that made "Fog on My Heart," Morosco masterpiece it can be compared only with "Within the Law" in the strength of its story.

Harry Lauder, the Scotch comedian, and a company of international artists will come to the Brandeis theater for one day only, matinee and evening, Monday, October 26. Lauder was one of the principal features at the recent "Command Performance" given before King George and Queen Mary at the Palace theater, London, and was one of the artists singled out for special favors by the king and queen. He has a new repertoire of songs, all of them Scotch, of course, and some

(Continued on Page Eleven—Col. Six.)

AMERICAN THEATRE  
The Woodward Theatrical Co., Lessees.

Eight Performances Starting Sat. Night, October 24.  
The Opening Night

Matinees: Sun., Tues., Thurs. and Sat.  
Sale of Seats Wed., at 9 A. M.  
ANY SEAT  
**25c**

THE WOODWARD STOCK CO. in James Montgomery's Great Success

**READY MONEY**  
A \$1.50 Show Only  
**25 Cents**  
ANY SEAT

NEXT WEEK  
The Fortune Hunter

EMPERESS  
WEEK OF SWA. OCT. 18TH

THE 7 CASTILUCCIS  
COMEDY INSTRUMENTAL MUSICAL NOVELTY

MURRY K. HILL  
THE 54 BARBER

Larkin & Evelin  
SINGING & TALKING COMEDY

CHARMION STRIO  
MIRTH MELODY MUSIC

THROUGH DANTE'S FLAMES  
A 4 REEL SOCIAL DRAMA OF THE UNDERWORLD LIFE IN THE GREAT CITIES

ADMISSION  
RESERVED SEATS 20c

HIPP THEATER  
Doug. 8065,  
15th and Kearney  
Opens at 10 a. m. Daily.

TODAY ONLY  
Klaw and Erlanger presents the beautiful society drama,  
**"The Wife"**

MONDAY, OCT. 19  
Episode Number 15 and 16 of  
**"The Perils of Pauline"**

Tuesday and Wednesday, Oct. 20-21  
Paramount Pictures Corporation Presents  
**"THE TYPHOON"**

Acted in Omaha by Walker Whiteside

Thursday and Friday, Oct. 22 and 23  
Irene L. Lasky offers  
Mr. Robert Edison in  
**"Where the Trail Divides"**

AMUSEMENTS. AMUSEMENTS.

**BRANDEIS THEATRE**  
CRAWFORD, PHILLEY & ZEHRUNG, Mgrs

**2 NIGHTS MONDAY, OCT. 19-20**  
TUESDAY  
Special Dollar Matinee Tuesday  
Klaw & Erlanger's Magnificent Production

An Exquisite Play of Fact and Fancy by Eleanor Gates

**THE POOR LITTLE RICH GIRL**

Its Eloquent Appeal Is to Fathers, Mothers and Everybody Who Loves a Child.

BLENDING COMEDY, PATHOS AND SPECTACULAR BEAUTY  
IT IS ALIKE FOR THE MATURE AND THE YOUTHFUL  
Its moral requires no investigation—it is bright and buoyant entertainment. After an entire season in New York, followed by brilliant successes in other principal cities, it is now offered for the first time in Omaha.  
IS THE ONLY COMPANY PRESENTING THIS PLAY IN  
NIGHTS—25c to \$1.50. SPECIAL TUES. MATINEE—25c to \$1.00.

AT LAST! A Show You've Heard About  
With a Cast You Know  
**THREE DAYS Starting Next Thursday OCT. 22**

OLIVER MOROSCO PRESENTS  
**HELP WANTED**  
WITH HENRY KOLKER

JACK LAIT'S SPARKLING COMEDY ROMANCE  
**Original Chicago Company**  
SEATS NOW—PRICES 25c TO \$1.50. \$1.00 MAT. SATURDAY

ONE DAY ONLY **MONDAY, OCTOBER 26** MATINEE AND EVENING

THE WORLD'S GREATEST ENTERTAINER  
Direction William Morris  
**HARRY LAUDER** Seventh Annual Tour

and his Company of International Artists  
SEAT SALE TOMORROW 10 A. M.

Orpheum Douglas 494.  
ADVANCED VAUDEVILLE  
Week Starting Sunday, Matinee, October 18th

**BERTHA KALICH**  
AND COMPANY  
In the Epilogue to Echeagaray's "Mariana".

**WILL ROGERS** The Oklahoma Cowboy  
**ROBERT EVERETT'S** "A MONKEY CIRCUS"

**JOHNNY CANTWELL and Reta Walker**  
In "Under the Gay White Light"

**ERNETTE ASORIA**  
With Miss Effie and Chevalier de Mar. In a series of Society and Cyclonic Dances.

**MAC RAE & CLEGG**  
"The Intruder and the Queen of the Wheel"

**THE TRANS-ATLANTIC TRIO**  
In a novel musical offering which presents a scene of 50 years ago, featuring **HARRY CLARK**.

**ORPHEUM TRAVEL WEEKLY**  
THE WORLD AT WORK AND PLAY.  
Around the World with the Orpheum Circuit's Motion Picture Photographers.

PRICES—Matinee, gallery 10c; best seats (except Saturday and Sunday), 25c; Nights, 10c, 25c, 50c and 75c.

**BOYD'S THEATRE**  
Matinee Today at 2:15—Tonight at 8:15, and all Week.

**Eva Lang-Chas. Miller**  
and Their New York Company in George Broadhurst's Great Play,  
**BOUGHT AND PAID FOR**  
MATINEES SUNDAY, THURSDAY AND SATURDAY.  
PRICES: 25c AND 50c  
Next Week, Beginning Sunday Matinee, Oct. 25th, the Sparkling Comedy  
Success  
**ELEVATING A HUSBAND**

**STADIUM SPEEDWAY TODAY**  
**FLYING MACHINE vs MOTORCYCLE**  
AND  
Seven Other Races—Starts at 3 O'clock P. M.  
Admission 50c; Children 25c  
East Omaha TAKE CARS AT 14TH AND FARNAM

"OMAHA'S FUN CENTER"  
**Gayety** Daily Mat., 10-25-50c.  
Evening, 15-35-50-75c.

**GIRLS OF THE MOULIN ROUGE** Musical  
With H. Cullen, Ida Emerson, Henry Nelson & Big cast in the Two-act Fantasy,  
"Girls of N. Y. & Paris." Big Beauty Chorus of Dainty, Dimpled Darlings.  
LADIES' DIME MAT. WEEK DAYS.

Redpath Series No. 2  
**MARCUS A. KELLERMAN CO.**  
AUDITORIUM, OCT. 20.  
10-15-20 cents to holders of membership. Reserve seats at Box Office, Oct. 20 at 8 a. m.  
Also Good Season Reservations Yet Available.

**MAY LENORE MALONEY**  
**TEACHER OF FRENCH**  
Residence Studio—916 South 36th St.  
Phone Harney 1952.  
Pupil of Pennington, Bernardine, France, Columbia University.  
Conversational Method.  
Night Classes (for business people).

OMAHA gave a glad welcome to Eva Lang last night. It doesn't matter if she did come from Kansas City in the beginning; that has long since been forgiven her, and she has now become an Omaha girl in all essentials, especially in the hold she has on the heart of the public that gets its amusement and edification at the popular priced stock company theaters. For Miss Lang is known and loved here. She has not yet uttered her welcome nor is it at all likely that she will. Her various excursions to other scenes of activity usually end in her return to Omaha, not because she has not prospered elsewhere, for she has, but because she, too, feels the inspiration of that indefinable something that is called "sympathy," which reaches out and holds her and her audience closer than any other bond that could be forged. Omaha people know her, and know that she is giving them each time the best that is in her, and she knows that they believe it, and for that reason she works all the harder to make her efforts worthy of the great friendship that has been bestowed upon her. It is more than being a good actress to be so indubitably a popular actress; it means to be somewhere the "heart interest" of a city. The applause and the flowers and all the congratulations that went over the footlights and back onto the stage last night were from friends in the truest sense, and these friends know that in return they will get the very best that an experienced actress of established ability can give them.

And over at the American next Saturday night Omaha will be called upon to welcome another young actress, Miss Mabel Allen, who comes at the head of the Woodward Stock company, to begin a winter season of activity. Miss Allen will come as a stranger, but she will find the heart of Omaha is big and warm, and that as she merits so will she be given proof of friendship and personal interest. She comes well commended as to personality and ability, and with a promise that she will not disappoint the expectations of any. In the company supporting Miss Allen are a number of well known actors. James Doyle is to be stage director, and the company is composed of Frank Conway, Harry Hoyme, Edward Hayes, Jean Thomas, George Phelps, Pierre Watkin, Charles Royal, Thomas Stanton, Phil Carlsbeck, Jack Garrett, Fred Grant, Mabel Allen, Minor Watson, Mabel Reed, Natalie Warfield, May Watson and Tillie Mann. William Warren, popular and genial, is to be the business manager for the company, and Harry Tallman will be treasurer. "Ready Money," the jolly comedy of modern "high" finance and business methods that was such a success in the first-class houses last season, will be presented first at the opening next Saturday night and will run all week, with matinees on Sunday, Tuesday, Thursday and Saturday.

Mme. Bertha Kalich, the distinguished actress who comes as the stellar attraction of the Orpheum for the current week, makes this her ninth year on the American stage. Born in Austria, the early part of her career was given to opera. When she came to this country it was to accept an engagement in a German theater of New York City. In that city also, during the season of 1895, she made her appearance as an English speaking actress, with the George Pawest stock company when she appeared in the title role of "Fedora." Her finished dramatic art made at once a decided impression, so that at once the most prominent producing managers sought her services. Next she accepted an engagement with Harrison Gray Fiske to interpret Masterlinck's "Mamma Yenna." The triumph she scored in that play was "re-lived" when, the next season, she appeared in "The Kreutzer Sonata." Other plays in which her distinguished acting gained wide recognition were "Sapho" and "haon" by Percy Mac Kaye, "Cora" by Mme. de Greck, "The Unbroken Road" by Thomas Dickman, and finally the most conspicuous of her successes,

"Martha of the Lowlands." Thus, in over a half dozen English American plays Mme. Kalich has appeared with such effectiveness that she is recognized today as one of the most distinguished of English actresses.

What do you suppose would happen if Frank Zehrung, local mayor of Omaha as well as manager of our leading theater? Would he close up the Brandeis on Sunday nights, and endeavor to close the other houses? His views on this question as expressed in Leno's Journal of last Friday quotes him on the subject of the Sunday night theater. When Mayor Zehrung on Sunday theater was elected mayor of Lincoln, an occasional prediction has been made by somebody that the city government would sooner or later be brought around to the idea of permitting the opening of the theaters on Sunday. Mayor Zehrung said the other day that he saw nothing wrong in permitting ball to be played at the M street light on Sunday. It was again suggested that this was merely the opening wedge to the Sunday theater. Mayor Zehrung said yesterday that "first, last and all the time" he opposed Sunday theaters in Lincoln and hoped that his position would be well established that nobody would attempt to create the impression that he was seeking Sunday ball in order to secure an extension of his own business.

"I am opposed to opening my theater on Sunday," he said. "For three reasons. First, I am satisfied that the people of Lincoln do not want Sunday theaters. Second, personally, I don't want to work more than six days a week. When Sunday comes I prefer to do something else than spend my time around the theater. Third, my investigations show me that in towns the size of Lincoln no more money is taken in seven days than in six. For financial reasons and in deference to what I am sure is the sentiment of the community, I am unalterably opposed to changing the present arrangement."

It is true, Mayor Zehrung continued, "that the company in which I am interested does operate a few Sunday theaters. In every case we inherited a Sunday condition and did not create it. Omaha, as most of your readers know, has been a Sunday town for forty years. When I secured a half interest in the Brandeis theater, I did not feel like imposing my personal views on my partner and upon the community and let the old arrangement stand in a Tanka and Wichita who have no Sunday theaters because, like Lincoln, those are not Sunday towns. Baseball appeals to me as being an entirely different proposition than the theater. Like Sunday band concerts and other out-door amusements, it seems to me entirely proper for Sunday afternoon. If it is played at all, I can't see why it should not be brought to the M street park."

It is well known in theatrical circles that while Manager Zehrung is not at the theater on Sunday, other managers do not look upon the question in the same light. This is especially true of the motion picture people, who feel that they could increase their revenue to a considerable degree by operating seven days in the week. They are expected to use the success of the base ball referendum to ask for similar concessions on behalf of their business.

One of the few distinct novelties of the contemporary theater, "The Poor Little

Rich Girl," will be given at the Brandeis for two days only, Monday and Tuesday, October 19 and 20, with special matinee Tuesday. The play was written by Eleanor Gates. Walter Prichard Eaton in a New York letter told the story of the play very picturesquely.

"The Poor Little Rich Girl" is Gwendolyn. She lives in a great elegant house with an elevator, butlers, footmen, a nurse, a governess, a German teacher, a French teacher, a dancing teacher, a music teacher. Yet she has a delightful time of it. Her mother is too busy trying to get into society to see her daughter. Her father is too busy making money for mother to get into society with. The child never walks—she must ride. In the auto. She never plays with other children.

"Her one bright memory is that of a week in the country with Johnnie Blake, a farmer's boy, when she went barefoot and paddled in the mud. In the first act we learn all this, and we see governess ely contributing to get an evening off, and nurse terrifying the child with tales of kidnappers to keep from walking with her, and finally that she, too, may get the evening off, giving her a dose of sleeping medicine—a careless overdose.

"Mother and father are in the dining room at one of their society dinners. The child is left alone on the stage as the dose begins to work. We see her fall. The stage darkens and we hear her scream. Then the lights come on and she is a barefoot child, running and dancing with joy by a brook in the woods. The act ends with this simple but effective suggestion of her delirium.

"Act II is in three scenes, and they are all representative of her dream. All the real life characters of Act I, however, appear in it, but under strange disguises, suggested to the child by things she had heard said about them. Her father is dressed in paper money and is harnessed to a machine. He dumps money in and turns the crank and dukes and drunks emerge. They are Gwendolyn's numerous teachers. Nurse appears with two faces. The governess is like a snake, a snake in the grass. Her mother goes around with a society bear buzzing loudly in her bonnet. The teddy bear is life size. The kindly doctor, whose hobby is fresh air, is in riding breeches. Her father, in all the figures that hover around the child's bed are converted, and the audience is made to understand quite clearly

that they, too, must be able to follow in the poor child's ravings the nature of her dream.

"Scene I is the talltale forest, where there is no duplicity. Scene II is the land of the light, where the candles burn at both ends of a striking translucent back drop giving simply and vividly the effect of a vast plain entirely sown with candles burning both at top and bottom. This scene, of course, was suggested for the child by a remark she overheard that her father was 'burning his candles at both ends.' The immediate cause was doubtless the lighting of the nursery lamps after the child had been carried upstairs.

"Scene 2 is Robin Hood's barn, and here the child's mother and all the society folks are going around and around it. It is an odd little canopied barn, with a strange forest of picture-book trees behind. Here, at last, the father casts off his harness and the mother throws away her bonnet with the bees.

"Alas! the bonnet is picked up by the pipe fender, hitherto a most likable character, who had played with Gwendolyn in Act I, and he goes off in pursuit of the society folk. This seems rather rough on the poor chap. The scene closes with the child, the Teddy bear, the doctor and father and mother riding off through the forest on hobby horses.

"Then comes Act III. This is the nursery. We see, as the curtain rises, Gwendolyn in bed, a canopied bed, exactly where Robin Hood's barn stood. The wall paper is our picture book forest, in similar scale, and painted hobby horses are