

At the Theaters



Florence Moore in "Maid in America" At Boyd's

ONE of the rarest of dramatic treats is to watch an actor so wonderfully gifted as Alla Nazimova, enacting the life of a character with which she has perfect sympathy and to whose every emotion she gives the warmest and fullest of personal endorsement. Such a treat was given to Omaha last week, at the Orpheum, and that Omaha does appreciate art is proven by the fact that the demand for sittings at the theater was such as taxed it to the utmost at each of the fourteen performances at which "War Brides" was presented. Nothing this great actress has done here approaches her work in the role of Joan, the wife who revolted at the profanation of marriage under the plea of military exigency, who could not calmly think of women as mere brood mares, utilized to replenish the population destroyed by war, and who protested to the utmost against this degradation of the god-given function of motherhood. She loved her husband, and hers was the love that is made perfect in sanctified marriage, but she could not and would not bring into the world a child whose life would be under the menace of militarism. The play is strongly written, one of the few of its kind that actually presents its appeal with direct and irresistible force in the printed word; when illuminated by the fierce genius of this Russian woman, it glows with an intensity that shows all too plainly the hideousness that lies in, behind the battle line. War's horrors are sufficiently shocking when viewed upon the field, where thousands have gone down to death, and are torn by the dreadful engine of modern warfare; but when it is looked at from the cold heartlessness of a desolated home when the vision is dimmed by the scalding tears of a mother, a sister, or a widow, when the shout of the victor is hushed in the sob of the bereaved, the moan of the helpless, the cry of hungry children, it takes on a terror that is beyond understanding, dreadfully crushing in its dumb helplessness. And this is the picture "War Brides" brings up vividly, and the art of Alla Nazimova makes this all terribly real by her presentation of this play. Omaha will always look with pleasure to visits from her, but will never expect her to excel the impression she has made as Joan.



Adele Archer At the Gayety



Lucy Gillette At the Orpheum

These magnificent scenes are shown, running the gamut from the picturesque and bizarre art of Leon Bakst to the thrilling kind shown on the stage of Drury Lane, London. The greatest of these effects show the boardwalk and war map at Times Square, a scene near Alexandria, Egypt, with a travesty of "Anthony and Cleopatra," behind the scenes at the Metropolitan theater, the Grecian gardens and the idealized ballroom. The musical program consists of thirty numbers of more than ordinary usefulness, the most popular being, "Made in the U. S. A.," "The Girlie From the Cabaret," "Here's a Bale of Cotton for You," "Sister Susie's Staircase Syncopation," "There's a Little Bit of Everything on Broadway," "Manhattan Mad," "Everybody's Moving Up Town," "The Original Melody," "You Can't Get Away From Tipperary," "Garden of Paradise," "Oh, Those Days," "When Grandma Was a Girl," "I'm Looking for Someone's Heart" and "Dancing Around the U. S. A."



Ione McGrane in "What Happened to Mary" - At the Brandeis

ing out over the orchestra seats from the footlights to the rear wall of the Auditorium, with a host of pretty girls singing, dancing and prancing on its area, is one of the sensational novelties of the huge spectacle. "What Happened to Mary," an old-fashioned love story with an oyster shipping village on Chesapeake Bay and then New York for locale, will serve as an excellent background for Edward Lynch and associate players at the Brandeis theater this week, commencing with the matinee today. Much happens to Mary from the time she leaves the island, where she has been fathered and mothered by Captain Joffier, a jolly old salt (Horace Porter), who believes that "might is and its make a lot of trouble," until she lands safe and sound in the arms of John Willis (Mr. Lynch), the crabbed, woman-hater, in whose office she is employed as typist. It is in New York that almost everything happens to Mary, but Mary finds the world is a pretty decent place after all. "It's not the house that's bad, but the folks that's rotten," quoting the lodging house keeper (Diana DeWar). It will be Miss McGrane's week at the Brandeis, as the part of Mary requires her almost constant presence on the stage during the four acts. All the stock favorites will have an opportunity to shine, from Hollister Pratt, in dress clothes as a "gentleman," to the island store-keeper, Mary's uncle (Arthur Ritchie), who sells a "toon" on the victoria with every 5-cent dish of ice cream. Miss Dale will appear to advantage as the wronged stenographer, and Mr. Fox will have a light comedy part in "Truck Wintergreen," the country sport. Miss Lowe will have another good "mother" part. Mr. Ritchie, the stage director, has provided some real-



Scene from "ON TRIAL" - Coming to the Brandeis



Mary Louise Dyer At the Orpheum



Rita Gould in "Maid in America" At Boyd's

istic stage setting for the play, especially for the first act, showing Moses Island, with the ships sailing at sundown. As a special added attraction for Carnival week, Mr. Walter Adams, the Ak-Sar-Ben dancer, late of "The Isle of Pep," known professionally as "Galatea," will appear at every performance of "What Happened to Mary," presenting his latest dances. Mr. Adams will be assisted by Mr. Lionel Tobias, a well-known professional. The matinee at the Brandeis this week will be on Sunday, Wednesday, Thursday and Saturday, instead of Tuesday, Thursday and Saturday, as heretofore. Cohen and Harris will present the sensational success of the New York and Chicago season, "On Trial," at the Brandeis theater four nights, beginning Wednesday, October 13, with matinee Saturday. The theme of the story belongs to the much repeated seven, which are said to constitute the basis of all dramas.

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The red-letter event of the local theatrical season will occur at Boyd's theater tonight, when the New York Winter Garden management will present for a week's engagement the latest of its successes, "Maid in America," which has to its credit a season of five months at the famous playhouse on Broadway and four months in Chicago. The entire original company and spectacular equipment will be transported here intact on the company's own special train of nine cars. The success of the big revue has been more than ordinarily noteworthy. From the time of its first performance in New York it has been presented before capacity audiences everywhere and there are hundreds of theaters who have seen it again and again. The production and costuming and the general excellence of the humorous and interesting story contributed by Harold Atteridge, author of eight previous Winter Garden successes, combined with the beauty and novelty of the musical score supplied by Sigmund Romberg and Harry Carroll, will unquestionably serve as a magnet to attract huge audiences during the week.

In the leading comedy role will be seen Florence Moore, while the dancing contingent is headed by Miss Daxie, who has added new laurels to her reputation of being the world's greatest dancing genius and pantomimist. Others of the big company of 13 are Rita Gould, Minerva Coverdale, Louise Mink, Margaret Calvert, Sam Adams, Fred Graham-Slow and Mack, John Sparks, Coogan and Cox, William Halligan, Thomas McGuire, Will Stanton, Harold Robe, Mabel Hill, Kathryn Andrews, Bly Brown, Gladys Benjamin and a chorus of sixty singing and dancing Broadway beauties, who are shown to best advantage in fifteen changes of costuming and millinery from the Winter Garden studios.

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