

Music, Art and Drama

At the Theaters



FRANCES CARSON
in *Daddy Long-Legs*
AT THE BRANDEIS



GRACE CHILDERS
At Boyd's



NONETTE
At the Orpheum



At the Orpheum
CECILL CUNNINGHAM



ALFARETTA SYMONDS
At the Gayety



EVA NORTH
At the EMPRESS

JUST before the opening performance of Miss Robson's engagement here in "The Making Over of Mrs. Mat," Miss Marie Pavey, who is playing one of the principal roles in the comedy, received a letter from William A. Brady that brought her most welcome news. Mr. Brady is organizing a special company for a revival of "Little Women," proposing an opening in New York in April and a twenty-weeks' tour of the country after a run on Broadway. Moreover, he proposes to "star" Miss Pavey in her original role of Jo. As far as possible, he will have the original company, which played all season at the Hayhouse five years ago. Miss Pavey created the part of Jo in that production, and won a high place in the esteem of the public by her fine acting in the part. Mr. Brady now plans that she shall take to the middle west and the Pacific coast the joy she gave New Yorkers during that winter run. This will be good news to her friends in Omaha, who are many, and who still recall how hard she worked during the days when she was playing leading roles with the Ferris Stock company at the Boyd theater. Since leaving Omaha Miss Pavey has worked as hard, but to a little better purpose, perhaps; at any rate, she has made advance in her art, and through seasons in stock, with road companies, and on Broadway has redeemed the promise she gave when she came to Omaha, an untried girl, yet in her teens, but full of the eager enthusiasm of youth and bent on conquering for herself a place on the stage. To her natural equipment she now adds experience, and a complete understanding of what is required of the woman who acts, and fully deserves the recognition she has received. Miss Pavey will remain with Miss Robson for a little while, but expects to report in New York to begin rehearsals early in March.

Two headline attractions will top the bill this week at the Orpheum theater. One will be a musical act contributed by Cecill Cunningham, a prima donna, well established as a national favorite. The other feature is to be presented by the Seven Honey Boys, a minstrel sketch of diverting quality. "Lots and Lots of It," a one-act comedy, is also featured, and will be offered by Phil White and company. Nonette, the violinist who sings, will be another of the special features. The famous march of "Babes in Toyland" is one of the features of Leonard Gautier's "Animated Toyshop," an act in which all the toys come to life, being impersonated by a well-trained pony, dog or other animal. Palfrey, Hall and Brown do a diverting act in which they sing, dance, joke, ride a wheel and do some humorous pantomime. Hirschel Hendler, "the poet of the piano," plays a popular ragtime air as it would be interpreted by the different masters. Motion pictures of the Orpheum Travel Weekly are to be particularly interesting this week, since they will show the Royal Gorge in the Grand Canyon, Colorado and the River Fuji, Japan.

Three companies presented "Daddy Long-Legs" last year and for the cast that is to be seen here at the Brandeis again, starting tonight, Mr. Miller has selected the best players from those organizations. No "Daddy Long-Legs" cast has been made up of so fine an ensemble of players. In three seasons over 500,000 playgoers have seen Miss Webster's sparkling little love story, and this year it will be presented at the same time on three continents, America, England and Australia. In the cast will be Frances Carson, who will play the saucy Judy; George Alison, again the bachelor philanthropist; Bessie Lea Lestina, Nina Saville, Gertrude Rivers, Eva Buelow, Donald Foster, Gladys Wilson, Ruth Tomlinson, Fred Beane and a dozen others. The engagement will continue until Wednesday evening, with a matinee also on Wednesday.

Birth control is the basis of the story of a drama in four acts, called "Her Unborn Child" (Howard McKent Barnes, the author), which will be played at the Boyd six nights and seven matinees, beginning with the matinee today. Only women will be admitted afternoons. At all other performances the audience will be mixed. In "Her Unborn Child" the author has not striven for sensationalism. It is said he has written a human interest story, with birth control as the basis for his plot, in which he shows that by education of the masses the slaughter of innocent unborn babes will stop. While there is nothing in "Her Unborn Child" that will startle or offend any thinking

person, no one under 18 years of age will be admitted to witness the performance.

"Women" is the title of the headliner at the Empress today and for the first half of the week. The story has to do with three women who live in the same house but in different apartments. All three are seeking divorces. When they get together they discover they are all married to the same man and he is away in another state preparing to wed the fourth. Shirley Sisters are singers and dancers. Hazel Heston and company in a comedy sketch "There's One Born Every Minute," produce fun. Mason and Flynn are billed as "The Cork and the Corker." In addition the usual photoplay program.

A new twist has been given to the presentation of burlesque in the production that will be seen at the popular Gayety theater twice daily all this week, when the "Maids of America" will appear in an original two-act travesty called "The Girl from Nowhere." The principals embrace several popular and talented burlesque players, among them Al K. Hall, Bobby Harry, Harvey Brooks, Joseph Weston, the Nelly Henry Trio and Misses Norma Bell, Alfaretta Symonds and Mary Mack. A chorus of good-looking active girls, assisted by a double quartet of male voices, is announced as one of the most attractive elements of the show and the scenery and costumes and electric effects are described as fully in keeping with the present day standards of advance burlesque. Today's matinee starts at 3 o'clock. Ladies' matinee daily, starting tomorrow.

Harold Bell Wright's "The Winning of Barbara Worth" will be presented at the Boyd theater next Sunday for four days. L. C. Yeomans, the producer, has given the play a beautiful scenic production and a strong cast of New York players. This is the original company. There are no other "Barbara Worth" companies in existence.

Edwin Arden comes to the Orpheum as a headline attraction for the week of February 18, sharing the distinction with Ray Samuels, known as "the blue streak of vaudeville." Mr. Arden will present a playlet by Oliver White, entitled "Close Quarters." Miss Samuels is an Orpheum favorite. Kenney and Hollis, in "Freshly Initiated," and Horace Wright, the tenor, and his pretty partner, Rene Dietrich, soprano, are also on the bill.

Salem Tutt Whitney, J. Homer Tutt and Blanche Thompson return in a new preparedness musical comedy en-

is meant by "Stuart Walker's Portmanteau." Well, Mr. Walker himself is an audacious impresario (a graduate from Mr. Belasco's academy of acting) who has hit upon the idea of taking his own stage with him when he goes out to play, something like that ancient historian who packed his works in a portmanteau and sought a public in Olympia. It is a commodious reticule carried by Mr. Walker, containing as it does a dozen dramas and twenty-five actors to act them. Since the playhouse has a stage with a proscenium and other accessories, the utility of the Portmanteau there is not great. But as a stage within a stage it adds to the theater's intimacy, and its novelty provides a new emotion for the jaded clientele of that headquarters of entertainment.

"Mr. Belasco's influence is easily discernible in Mr. Walker's endeavors except in the repertory. The preliminary chimes, the lightning, the rich accoutrement, the ritualistic atmosphere are all reminiscent of the Broadway master, and the acting, too, especially that of the distaff side, is adept and Belascoan. Miss Nancy Winston, for example, is a typical Belasco ingenue, full of tricky little airs and graces, almost kittenish enough to be classified as cute. It is going too far, no doubt, to say that Mr. Belasco never contrived a picture more opulent than the gorgeous miniature in the second act of Lord Dunsany's "King Argimenes and the Unknown Warrior."

"Since the portmanteau's gongolons flaunt the plays of Lord Dunsany as its chief attraction, something must be said about "King Argimenes." It is one of those legends of the author's own invention, described by him as happening on the Rim of the World. I shall have to see it again before I acquire for it the enthusiasm of the pontiffs. However, its gaunt poetry, its simple story, its Maeterlinck-with-substance manner and its happy terminal proved most interesting to the audience. It is all about a captive king, who, rooting in the slave fields of his haughty captor, finds the sword of an unknown warrior, and with it dethrones the tyrant and his false god. Quite impressive are the passages about dead dog as a comestible which occur between the slaves as they wait hungrily for the king's pet to die of an illness, so that they may eat him. I believe we have not had this theme in a play since that other favorite of the cognoscenti, "The Weavers." At the end of "King Argimenes" a slave rushes into the throne room to announce the death of the dog. Whereupon the triumphant Argimenes, standing over the body of his predecessor, shouts, as the curtain falls, "Let him be buried with the late king!"

"The other plays were 'The Birthday of the Infanta,' a dramatization of the story by Oscar Wilde, bereft of all its velvet language, but skillfully acted; and two charming and frivolous little interludes, 'Nevertheless' and 'The Very Naked Boy.' In 'Nevertheless' Miss Winston and Mr. Kelly caught the manner of precocious children beautifully, and Mr. Morris was amusing as a quizzical burglar. 'The Very Naked Boy,' the scene of which is 'half way in a proposal,' was played engagingly by Miss Mary Coates and Mr. Freeman Wood."

The plays to be offered by the Portmanteau players in Omaha are Dunsany's "Gods of the Mountain," Wilde's "The Birthday of the Infanta" and two interludes by Mr. Walker, "Nevertheless" and "The Very Naked Boy."

Music

(Continued from Page Eight.)

ing, February 12. "The principal title role will be sung by Florencio Constantino, the Spanish tenor; Louise de la Vallier, by Evelina Parnell, formerly of the Imperial Grand Opera company of Rome and Boston Grand Opera company. The principal bass-baritone role, Braquelonne, will be sung by Milo Pico, the Italian baritone. The production of Mr. Moore's opera has been made possible by a guaranty fund subscribed by representative citizens of St. Louis." Mr. Moore is well known in Omaha, where for several years he was a prominent singer and teacher and the musical editor of The Bee. For some time he has been the musical editor of the St. Louis Republic and he is also prominent in all musical affairs of our sister city.

Joseph Bonnet, French organist and composer of wide fame, is in America, where he will give a series of organ recitals.

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