

At the Theaters



Mildred Tyson At the Gayety

Mitzi in "Pom-Pom" At the Brandeis

Toots Paka At the Orpheum

The Three Types At the Empress

Nellie Walker At the Orpheum

Lillian Gish At the Boyd



Dorothy Webb Coming to the Boyd

Mitzi

We Used to Know Her Also as Hajos but She Will Be Welcome Here Under Any Old Name

S AUCY little Mitzi, who soon proposes to "spellbind" Omaha in "Pom-Pom," is making the practiced theater-goer who can always mumble to his neighbor just "what is going to happen on the stage" rather lose faith in himself. Mitzi, whose name used to be Mizzi Hajos, until half the name was sufficient for identification purposes with the public, has at last found a comic opera that is as full of the unexpected as she herself.

Any Gentleman-Who-Goes-to-the-Theater-Often, and the Last He-Takes along as well, knows when to expect the prima donna to reveal her effulgent high C. No matter what action the minor members of the cast have been sustaining while the prima is resting in her dressing room or in the background, preparing for her struggle "over the top," expectation is in the air. At last the star has been given all the time the composer and librettist would permit and advances slowly to the footlights and her big number begins. The orchestra plays the prelude over twice. The altitudinous note—she has one—is coming, and not a soul across the footlights doubts it. But precedent and Mitzi do not attend to all. This smallest prima donna of the comic opera stage has a high C—three of them, in fact—which she uses in quick succession after she has been for 20 full minutes the center of life in a bustling scene, juggling about, goading her fellow players to frenzy, and talking—talking. And then, Oh, ye music students who have been taught to do things so differently, Mitzi's big number begins suddenly, and so she sings "In the Dark" she is scaling a note that will not escape from her stage prison. As she passes at the top the last of her lofty notes rings out. There has been no prelude, no preparation for it. Her bell-like, flute-like, lute-like voice filled the theater with tones as clear as the icy air of night. She completely captured the audience. "Pom-Pom" is an opera of the startlingly unexpected," said the music critic of a New York daily paper in speaking of the musical feat.

For the next five days, starting Sunday, November 18, the Brandeis Players, just back from Holdrege, will reappear at the Brandeis theater in George Broadhurst's great play, "Bought and Paid For." There will be a matinee on Sunday and another on Wednesday. Monday night will be the benefit night for the "Society for Protection of Young Girls." The story deals with the marriage of a wealthy man to a telephone operator. She made no pretense of anything more than admiring and respecting her husband, but in two years the feeling develops into love which battles with pride, when in a moment of jealousy he tells her he has brought and said for her. The last act shows her living in humble circumstances with her equally reduced sister and brother-in-law. She is only a poor shop girl now, working for \$7 a week and hanging on a strap in the subway twice daily. The brother-in-law conceives an idea to bring them together. He succeeds. They really love each other and all is forgiven. This play affords a great opportunity to Miss Dorothy, who plays the role of Virginia and Harry Minturn in the role of Robert Stafford. Sidney Riggs, who plays the part of James Gilley, is fit to give a wonderful portrayal of the unsophisticated shipping clerk.

"Pom-Pom," that is to be heard in Omaha this week, is that new comic opera Henry W. Savage is reported to have lavished as much of his genius as a stage producer and his money on as for "The Merry Widow," "Woodland," "Prince of Pilsen" and "Shylock" another musical gem that established certain stage standards in the minds of the public. Mitzi and "Pom-Pom" are coming to the Brandeis next Friday and Saturday, November 23 and 24. "Pom-Pom" was fitted for Mitzi as surely to a hair line as are the trousers and boy's coat she wears in part of the opera when she is not fluttering in fascinating femi-



Lillian Gish At the Boyd

ninity. Anne Caldwell, who was equally successful in measuring the personalities of Montgomery and Stone for "Chin Chin," did the play-fitting, and Mr. Savage further assured success by persuading Hugo Felix, composer of the catchy "Madame Sherry," to write the music. If there had been no Mitzi to play it there could have been no "Pom-Pom" for Mr. Savage to offer the American public. The piece is melodramatic and also a rapidly moving comedy. Its title character must play the part of a boy without any irrelevant feminisms intruding on the boyishness of it and yet there is to always be the consciousness of a woman playing a boy's droll part. And Mitzi—or Mizzi Hajos—used to be when so much particularization was needed—is a born comedienne, as she proved in "Sari," and now is making it evident she is not afraid of trousers. Charlie McNaughton, who was assistant laugh-maker with Mitzi in "The Spring Maid," again is in office, this time as Policeman No. 13, who has troubles, and there are Margaret Jarman, prima donna mezzo soprano, with Constantine Tom Walsh, vivacious soubrette; Tom Walsh, Harry Child and the chorus, the ballet, the "Pom-Pom" opera orchestra and the many others who have played the gay piece during its half year stay in New York and elsewhere.

Two headline attractions are scheduled for the Orpheum this week. One of the stellar events will be the Hawaiian dancer, Toots Paka, and of equal importance will be the sketch, "A Pair of Tickets," to be presented by Wilbur Mack and Nella Walker. Miss Paka and her associates were the first Hawaiians to introduce their music and dances to vaudeville audiences. Mack and Wilbur appear in a little comedy which is staged with Belasco elaboration. Widely experienced as an actress, both in Europe and America, Constance Crawley will be seen in the one-act play, "The Actress and the Critic." Arthur Maude is associated with her during her vaudeville tour, and they are supported by Lamar Johnstone. Laughable comedy is to be provided by Phil Kelly and Joe Galvin. Their singing is a conspicuous feature of the act. Songs and stories are to be

presented by the musical comedy girl, Clara Howard. With operatic airs, popular songs and instrumental numbers the D'Avigneau imperial duo should prove one of the most decided hits of the bill. Hoops are made to perform in an astonishing manner when handled by the five Nelsons, who have just concluded an extended engagement at the New York Hippodrome. Beautiful birds will be pictured in the films of the Orpheum Travel Weekly, and interesting views will be shown of St. Louis in Senegal.

The American public has long had a warm spot in its heart for Sam Sidman and his work, but the comedian-star has never received such a cordial reception as he has been receiving this season all over the Columbia circuit. Yesterday he came with his "own show" to the popular Gayety. It is entitled "Circus in Town" and Sidman was never funnier than he is in this production. To make the fun more furious he has surrounded himself with other comedians of high caliber, including Jack (Mickey) McCabe, Elmer Brown and Albert Frank. The remainder of the cast is composed of Betty Powers, prima donna; Frankie Niblo and Mildred Tonson, soubrettes; Gene Carlson, ingenue; George Thurston, Jack Howard and a big beauty chorus. Today's matinee starts at 3; beginning tomorrow there will be a ladies' matinee daily all week.

Oliver Morosco's production of his big musical farce success, "Canary Cottage" is an entertainment that theater-goers have found much to their liking. Last season it was seen for six months at the new Morosco theater in New York City and is being brought here direct after an engagement of two months at the Olympic theater, Chicago. There is just enough plot to furnish plausibility for a series of most ludicrous episodes and allow opportunity for the fun-making talent of the clever company in the book of "Canary Cottage," which is by Mr. Morosco and Elmer Harris, and the music, by Earl

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CANARY COTTAGE

WITH A TYPICAL MOROSCO CAST, including HERBERT CORTHELL, CHARLES RUGGLES and a Corking California Chorus

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We have secured for concert and dance music THE BLACKSTONE ORCHESTRA, 6 to 8, 9 to 12:30

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MISS ALMA HUNTLEY Making friends with her charming voice and personality.
SPECIAL SUNDAY TABLE D'HOTE TURKEY DINNER, \$1.00
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Continuous Music by Large Orchestral Organ
TUESDAY NIGHT—THEATRICAL. THURSDAY—AMATEUR.

Carroll is catchy and hitting "I Never Knew," that runs as a theme through the entertainment, "Canary Cottage" and "Its Always Orange Day in California," are possibly the most popular numbers, but there are 15 others that are all tuneful and whistleable. Herbert Corthell has the role of a good-natured dipsomaniac, and Charlie Ruggles not only can act, but it is said that he sings and dances as well.

Milo Vagge and company, who appear at the Empress theater for the first four days of the week, present a novelty bag punching, juggling and musical skit. Fields and Wells are comedians who let not a moment lag. Neil Mack and Vera Velmar present an act consisting of comedy, singing and talking and piano. The Weise troupe, who bill themselves "The Acme of Athletic Perfection," complete the bill for the first half.

Jessie Busley, with a new playlet by Willard Mack, comes to the Orpheum for the week of November 25. Two special feature acts on the same bill will be Anna Chandler, singing comedienne, and David Sapirstein, distinguished pianist.

What girl knows what the future holds for her? What woman is there who can solve the great questions of life correctly? What is the unsolvable query of centuries, as old as Methusala and as mysterious as the Sphinx? Why, the "marriage question" of course. The ultimate aim of a girl from the moment of maturity is matrimony and thus the play, "The Marriage Question," which comes to the Boyd next Sunday, is said to answer everything one desires to know about the big, vital question. Rowland and Howard have given this play a great scenic production and a splendid cast of players—far above the average seen in these theaters—a cast good enough to grace a Broadway production.

Frederick V. Bowers, in "His Bridal Night," will be the attraction at the Brandeis theater for three days, beginning Thanksgiving matinee, November 29. The book is by Margaret Mayo and Lawrence Rising, with music by Mr. Bowers himself—for the snappy farce comedy has been arranged this season along musical lines. It is produced by Messrs. Perry, J. Kelly and Robert Campbell. An exceptional supporting cast includes the Warren twins, Alma Youlin, Harry Lillford, Billy Wayne, Clarence Gray, Lucille Blythe, Mazie Capen and Belle Court. A large beauty chorus and orchestra are attractive features.

Joseph Cawthorn, who with Miss Julia Sanderson is appearing in "Rambler Rose," at the Empire theater, New York, has been making speeches between the acts, like a lot of other actors in the metropolitan theaters, urging the audience to subscribe to the Liberty bonds. One day last week he got a telegram from Otis Skinner, another Charles Frohman star now playing "Mister Antonio" at Poders' theater, Chicago, and who also has been appealing to his audiences to buy a Liberty bond. The wire read:

Chicago, Ill., October 22, 1917.—Joseph Cawthorn Empire Theater, New York City: Hear you are making Liberty bond speeches at every performance of "Rambler Rose." It is all good speech but no down for \$5,000 subscription. If it isn't, fine yourself \$5,000 and say it in Liberty bonds. Decision rests with Miss Sanderson.

OF COURSE, Mr. Cawthorn quoted the message to Miss Sanderson and of course she decided at once. How? Why? That each of them should subscribe \$5,000. And they did forthwith.

New Ones

Gallo Brings Craft and Amsden to Omaha in His San Carlo Group of Opera Song Birds

With all details of the San Carlos Grand Opera company's engagement at the Auditorium on Monday, Tuesday and Wednesday, December 3, 4 and 5, complete, opera-goers will await with interest this popular annual feast of song. There will be a genuine interest in hearing Verdi's three-act opera, "La Traviata," sung by such a notable artist as Marcella Craft, who for five seasons sang the leading roles at the Royal opera, Munich, and who, since returning from that fountainhead of operatic art, has appeared with all the great orchestras and music festivals of the country. It was no less a personage than the composer of the opera himself that told all the world Miss Craft's was the most superb Salome who ever sang his sensational work. New York critics recently wrote in a similar strain about her Marguerite and her Violetta when she made four appearances in Broadway before the seasoned, experienced opera devotees of that thoroughfare.

And now Impresario Gallo writes that Elizabeth Amsden, the sensational soprano from the Chicago Opera company, is coming to Omaha with his forces. Miss Amsden sang for three seasons leading parts with the Boston (original) Opera at the Hub's famous music temple, and then went to Paris, where she sang first roles with the Paris Grand Opera. Returning she re-engaged at Boston, and made frequent trips to appear as "guest" artist with the Chicago-Philadelphia organization in the Quaker City, as well as to the Canadian metropolis to appear with the Montreal Opera. Miss Amsden scored high with the Chicago organization last season in such characters as Santuzza in "Cavalletta," Aida and Leonora in "Trovatore," and in the operas "Manon," "Erodiade" and "Jewels of the Madonna," the latter scheduled for presentation by the San Carlos in Omaha for the first time, and in which the soprano will be heard at the Auditorium. Miss Amsden will also appear as Gioconda, one of her most successful impersonations, on the opening night of the local engagement.

Other newcomers announced by Impresario Gallo are Mons. Joseph Royer, new French baritone; Maria Mellis, a rich-voiced contralto, whose last appearances abroad were at the famous Teatro San Carlo, Naples; Signor Girolamo Ingar, Italian tenor; Frances Morosini, mezzo, and Signor Davide Silva, baritone. Among the artists who in past San Carlo engagements have sung their way into local musical hearts and who, it is announced, will return with the organization are little Vaccari, the coloratura; Mary Kaestner, dramatic soprano; Luina Dardee, lyric artist; Giuseppe Agostini, Manuel Salazar, Spanish tenor; Angelo Antola, who will sing the fine role of Giorgio in "La Traviata" with Miss Craft; those two sterling basses, Signors Pietro De Biasi and Natale Cervi, and others. Signor Carlo Peroni, the Italian maestro, will conduct the operas, which are as follows: Monday, "La

Gioconda," Tuesday, "La Traviata," Wednesday matinee, "Jewels of the Madonna," Wednesday evening, "Il Trovatore." The regular single ticket seat sale opens tomorrow morning at 9 o'clock at the Auditorium manager's office, second floor, Auditorium. That extra room will pay your coal bill. Rent it through a Bee Want Ad.

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In "A PAIR OF TICKETS"

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