

# At the Theaters

**Raymond Hitchcock**  
(BRANDEIS)



**Maxine Elliott**  
(BOYD'S)



**Florence Merritt**  
(ORPHEUM)



**William Faversham**  
WITH MAXINE ELLIOTT  
(BOYD'S)



**Virginia Irwin**  
(GAYETY)



**Walter C. Kelly**  
(ORPHEUM)



**Daisy Dugas** - (EMPRESS)



## "HITCHY"

TONIGHT

"HITCHY KOO," you know, is a revue. Raymond Hitchcock originated it; and there is a general suspicion that the name of the child of his brain gains its general favor from the name of its father. At any rate it is one of those big musical revues of the year and one which is bound to please those who see it.

The version this year is entirely apart from the form which was presented with tremendous success last season. Hitchcock follows the established rule of revues in producing a new edition with each year and this is said to be quite above even the established standard.

Hitchcock, of course, still perambulates about the house with his customary nonchalance, dispersing airy perorations about nothing at all, greeting his friends, and takes a few cracks at prohibition when he has nothing else to do. Other than acting as host, principal comedian and counting up at the box office—to say nothing of paying salaries, pacifying women and settling squabbles between stars—"Hitchy" hasn't a thing to do until tomorrow and he does it well.

Ray Dooley heads the feminine support this year. Miss Dooley is one of the family made famous by Johnny Dooley, to say nothing of other male members now playing in New York. Ray has quite run away with the feminine part of the show and is fast becoming a star in musical comedy.

"Hitchy Koo" will be presented at the Brandeis for three nights beginning tonight.

As famous as Mary's Lamb is "Mary's Ankle," the clever comedy, by May Tully, which will be presented at the Boyd theater for an engagement for four nights and two matinees, starting Sunday matinee, January 19. This famous farce comedy recently finished an engagement of three months at the Bijou theater in New York. The plot of the comedy is the escapades of a clever, overbold young man, one who pretends that he is going to marry a certain Mary Jane Smith in order to get some much needed wedding presents from his close relatives. The actual Mary Jane Smith appears as the young man's patient, and learns of her part in the plan. It would not be surprising to divulge the complications that follow. One situation follows another in rapid succession and the play is embroidered with some of the funniest dialogue heard on the metropolitan stage in many months.

The appearance of either William Faversham or Maxine Elliott, who will be seen in R. C. Carton's sparkling comedy of "Lord and Lady Algy" at the Boyd theater Thursday, Friday and Saturday nights and Saturday matinee, would be an event in the theater of unusual interest, but the combination of these plays promises one of the most enjoyable performances seen in Omaha in many seasons. Mr. Faversham and Miss Elliott will head a company of such well-known players as Mary Compton, Robert Ayton, Frederick Lloyd, Philip Selph, Erville Alderson, Harvey Hays, Herbert Belmont, Maud Hosiord, Emily Fitzroy, Eleanor Benedict, Percy Warram, Franklyn Fox, Frederick Raymond and H. Jess Smith.

Miss Elliott has returned to the American stage in this comedy, more beautiful than ever. Faversham's Algy is a part of the theatrical history of the Empire theater days. The second act of "Lord and Lady Algy" takes place at a fancy dress ball, which gives opportunities for some handsome costume effects. Miss Elliott wears some striking gowns, made of Lady Duff-Gordon (Lucille). It has been some time since she appeared here. Faversham last acted in Omaha in "The Hawk."

Another of Langdon McCormack's spectacular melodramas is to head the Orpheum bill for the current week. This one is called "On the High Seas," and is as startling in its mechanical and lighting effects as was his "Forest Fire," recently presented here. In the fourth scene of the play United States ships are shown in action. The chief roles are played by Robert Holden and Bennett Johnston. Walter C. Kelly, known as "The Virginia Judge," describes the happenings in a little Virginia court house. He achieves his effects quietly, with a sureness which has never been attained by other vaudeville celebrities. Ed Flanagan and Neely Edwards have fashioned for their own use an amusing skit called "Off and On." Their act shows the routine of a vaudeville song and dance team. Florence Merritt and Gaby Bridewell are two pretty misses, who are heard in songs, for the most part exclusively by their own. Officer Vokes and Don were formerly a feature of the Ziegfeld Midnight Frolic. Dave Genaro and Ann Gold are presenting a miniature musical comedy called "Wanted, a Model." Reno is one of the newest pantomimic comedians. Once again the Allied War Review will picture the activities of American and allied troops in Europe, and the films of the Orpheum Travel Weekly will show a journey across Canada.

For the week of January 25 comedy will be the dominant element over at the Orpheum. Eddie Foy and The Younger Foy's in their new act called "Slumwhere in New York" will fill the headline place. Walter Brower, "The Jolly Jester," is registered for this same week as a special feature card.

The attraction at Boyd's for the week starting Sunday night, February 9, will be William A. Brady's production of "The Man Who Came Back." The play was written by Jules Eckert Goodman from the popular story by John Fleming Wilson. There are five acts with the scenes laid in New York, San Francisco, Shanghai and Honolulu. The leading roles are taken by Dorothy Bernard and Frank Morgan,

and in the cast are Clifford Dempsey, Maud Campbell, Marguerite St. John, Paul V. Atherton, several of whom were in the original cast. "The Man Who Came Back" ran for two seasons at the Playhouse in New York and for 23 weeks at the Princess in Chicago.

Burlesque becomes more popular every year, and to Fred Irwin credit must be given for a generous share in the good work that has advanced burlesque to a satisfying and accepted amusement for all the family. Fred Irwin's Big Show, the current week's booking at the Gayety, is fulfilling advance promises to typify the very best in this class of enjoyment. Hilda Bertin, Virginia Irwin, Frank Marie Lloyd, Alharetta Symonds, Margaret Shane and Bertha Comins may be classed among the leaders of burlesque's favored femininity. Supported by a large chorus of singing and dancing girls, and six principal comedians and leading men, they will present "Let 'Em Off," an all-new musical farce written and produced by Leo McDonald. Today's matinee will start at 3:00. Beginning tomorrow there will be a ladies' matinee daily all week, starting at 2:15.

"The Sorority Girls," featuring Cal Dean and Marie Fey, headline the new show starting today at the Empress theater. Jessie and Dollie Millar will offer an artistic musical dancing and singing act, featuring a native New Zealand dance. Miss Jessie Millar will be remembered as the piano and piano and accordion. Johnson and Baker, lighting flashes of vaudeville, keep an audience in roars of laughter. Glenn and Jenkins, "The Street Manicurists," have a singing and dancing act. The headline attraction for the last half of the week will be Daisy Dugas and Variety Four, a dainty comedienne and a quartet of good looking young men, who sing and dance in approved style. The Four Portia Sisters have one of the most striking and distinctive offerings of this season.

Funny things happen on the stage, and the audience doesn't always know the cause. Miss Madeline Travers, appearing in "The Danger Zone," at the Muse, Wednesday and Thursday, tells an interesting story of the days when she was leading a woman in her father's company, which has never been attained by other vaudeville celebrities. Ed Flanagan and Neely Edwards have fashioned for their own use an amusing skit called "Off and On." Their act shows the routine of a vaudeville song and dance team. Florence Merritt and Gaby Bridewell are two pretty misses, who are heard in songs, for the most part exclusively by their own. Officer Vokes and Don were formerly a feature of the Ziegfeld Midnight Frolic. Dave Genaro and Ann Gold are presenting a miniature musical comedy called "Wanted, a Model." Reno is one of the newest pantomimic comedians. Once again the Allied War Review will picture the activities of American and allied troops in Europe, and the films of the Orpheum Travel Weekly will show a journey across Canada.

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## Luxury in the Theatre

By WILLIAM FAVERSHAM.

(William Faversham, who appears at the Boyd theater three nights and Saturday matinee, beginning Thursday, January 23, in "Lord and Lady Algy" with Maxine Elliott, has been his own manager for 10 years, during which time he has given to the American stage such important productions as Echegaray's "The World and His Wife," Stephen Phillips' "Herod," Edward Knodlauch's "The Fawn," Shakespeare's "Julius Caesar," "Othello," "Romeo and Juliet," Francis de Croisset's "The Hawk" and Bernard Shaw's "Getting Married" and "Misalliance.")

AFTER studying the American public for 25 years there is one salient trait which strikes me in and out of season—the love of luxury. In these times this is even more evident in contrast to the war economies which are trying to force themselves on the people. And yet America, prodigal in its resources, is prodigal in luxury. In the theater I have found the public demands luxury, luxury, luxury. It is the catering to this desire that makes some of the most successful musical comedy productions. The Metropolitan Opera company, the most expensive theatrical proposition in the world—has reached its present pre-eminence chiefly through the American demand for the finest to be had.

It was this fact which decided me on the biggest gamble of my career as an actor-manager. After producing Bernard Shaw's "Misalliance" I was once more convinced that the public must have some-

thing in the way of luxury, and this led me to my production of "Lord and Lady Algy." The expense of getting together this cast would have stunned me five years ago. My friends advised me against it—especially at this time when war economies are the chief topic of discussion, but I felt that the public will always respond to the brilliant, the unusual and the luxurious things, and certainly my cast is something of a luxury. The salary list alone of "Lord and Lady Algy" would pay that of three average companies. For this reason it was necessary to limit our New York run and play only the chief cities in the country.

The time has passed in the American theater when a makeshift company with a visiting star can pack the house. Today as much attention and care must be paid to the slipper worn by an extra lady as to the details of the principal's costumes. This means that productions can no longer be thrown together from a storeroom, but that every play put on must represent the outlay of thousands of dollars before the curtain rises. The spirit is essentially American. It works both good and evil in the theater. It narrows down the number of productions that can be made in a season, but it has also done away with careless, slipshod, unprepared productions. It has increased the

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## Stories Walter Kelly Doesn't Tell On the Stage

WALTER C. KELLY, "The Virginia Judge," coming to the Orpheum, has whom there is no more versatile raconteur of negro and other dialect stories, paid a visit recently to the Harlem police court in New York and one case in particular attracted his attention.

"A darky came before the bar of justice in the role of complainant," tells Kelly. "His head was neatly bound in a gauzy whiteness of first aid, and but for a brace of dark and indignant eyes, which flashed from the front of the medical bundle and a pair of large and dark ears protruding, he would have resembled a carefully moulded, bullet-shaped snowball."

"Through a slit in the sanitary headgear the chocolate drop explained that he had been assaulted while at work in a certain Harlem cafe. At the time, he asserted, he was engaged in 'scolding the boss' about his small wages, ridiculing the class of persons who came to the cafe, and bragging of his own superiority over everybody in general."

"Well, who hit you?" asked the magistrate.

"We-I," said the black boy.

Paris was the first and was followed by Violet Mercereau in "The Nature Girl," "The Craving," with Francis Ford, is the third in line and then comes Harry Carey's new western, "Roped," from the story, "A Matrimonial Cleanup," by Eugene B. Lewis. Carmel Meyers in "Who Will Marry Me" will be released also. Thurston Hall is playing opposite Miss Meyers. The screen version of "Home James," under the title, "The Game's Up," will star Ruth Clifford and it is expected that Dorothy Phillips' "The Heart of Humanity" will also be heard.

Enid Bennett has completed work on "Partners Three," and is starting at once on her new story written by John Lynch, "Nemesis."

## Carmel Learned a Little About Her Own Hair

Carmel Myers has a new head of hair!

Or new hair on her head or—

Well, whatever it is—the newspaper reporter who first "broke it to the world" wasn't very accurate in his account—it has its own and peculiar charm in Miss Myers' new "Universal" feature, "The Wild Girl," which Paul Powell is directing.

As Minnie Lee, Miss Myers is first a semi-savage on an island discovered by Sir Walter Raleigh, but never touched by white man since that knight topographically "lost" his isle until a preacher, a circus "prospector" and a detective "re-discovered" it. Then comes the transmutation of Minnie, as Byrne, the preacher, has re-christened her. She becomes more or less a civilized "lady."

But, zounds!—Carmel, too, made a discovery.

She found that hair, frizzled, contrabanded and subject to every known device to make her head dress a huge, savage-suggesting bush, would not return to its normal state. She was doomed to proceed through the picture, tamed in all but her hair which raises itself skyward in a million electric kinks.

Some Cost.

In "The Accused Town," Dorothy Dalton has as members of her cast Tully Marshall, Thomas Holding, Joseph Swickhart.

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