

At the THEATERS



Norman Hackett (Boyd's)



Helena Norcill (Brandeis)



Albertina Rasch (Orpheum)



Mildred Evans (Boyd's)



Inez Devediez (Gaiety)



Isabelle Townley (Orpheum)



Billy Scott (Empress)

Sothern Favors Little Theater

E. H. SOTHERN is a champion of the little theater movement. In a recent interview in Toronto the distinguished actor said:

"I read an article by David Belasco the other day deriding the idea of the little theaters. It seems absurd to me. The possibilities of these ambitious little playhouses are very great. I should like to see them all over the country. They ought to be endowed by the government, for only in this way will their real importance to the communities be recognized.

"It is a mistake," he continued, "to think that the simplified stage decorations are used chiefly in the interests of economy. What we gain in the swiftness of changing so many scenes is of vital importance to the dramas. With the neutral colors of the backgrounds, the attention of the audience is not distracted from the plays. The figures are thrown out just as from a painting. The scenery in any production should hold a position analogous to that of the accompaniment of a singer.

"The fact is that so far this new scenery has cost us more than the old realistic settings. The bills for production, including the pieces of scenery, the properties and the lights, have come to over \$33,000 and all the accounts are not yet in. In addition the costumes for the three plays, 'Hamlet,' 'Twelfth Night' and 'The Taming of the Shrew,' reached the figure of \$35,000, which is an advance of 300 per cent over what costumes were before Mrs. Sothern and I left the stage. As we disposed of everything we possessed in the way of scenery, properties, lights and wardrobe, it has been necessary to build up an entirely new organization.

"We have been interested in the new school of stage designs from its inception. We followed its advance in Paris, London and other foreign cities. Personally I have nothing against the detailed productions Sir Henry Irving liked so much, but I believe that this present method is much more satisfactory for the Shakespearean plays. It might be extended to the modern pieces by a few adaptations.

"Tea for Three," the sparkling comedy announced for the Boyd tonight for Christmas week, with matinees on Christmas and Saturday, was one of the genuine successes of the past New York season. Produced by the Selwyns at Maxine Elliott's theater in September of last year, the piece was a hit from the rise of the first curtain. The author, Roi Cooper Meigrue, already famous for his 'It Pays to Advertise,' 'Seven Chances' and 'Under Cover' was held by dramatic writers as the cleverest of American playwrights. 'Tea for Three' was given flattering comparison to the works of Shaw, Wilde and Pinero. The theme of 'Tea for Three' is not an original one, based as it is on the triangular domestic situation of a man, his wife and his friend, but the development of the story is decidedly new and interesting. Everywhere the deliciousness of its humor, the wit and brilliancy of the dialogue and the novelty of the presentment in its entirety leaves a trail of gleeful delight. The action is modern, taking place in the New York homes of the principal characters. There are three acts, effectively staged by the Selwyns. Of the players, Norman Hackett in the chief role, that of a fashionable man of the world, who fits and flutters to pass away the time in his only moments of real living being those spent in the society of the woman he has adored from boyhood, now the wife of the other man, is capital. His magnetic personality, fine voice and diction give sincerity and conviction to the part and in the second and third acts he rises to splendid dramatic heights. Hayden Stevenson portrays the jealous, selfish, but lovable, husband, whose greatest fault is lack of humor. Mildred Evans as Doris, the feminine angel of Roi Cooper Meigrue's triangle, is lovely and gracious enough to quite justify her

position in the hearts of her two elegant mates. She displays an ease of manner, combined with the necessary touch of humor, that makes her interpretation exactly what the author intended the character should convey—a tender, loyal wife, yet a human, altogether delightful friend. Marie Newkirk as the maid, Draycott and S. Sydney Chon as the efficient English valet are excellent. The general atmosphere of the production, while smart and sparkling, is clean and wholesomely refreshing. It may truly be said that 'Tea for Three' is a delightful mental stimulant with no depressing after-effects.

Much interest is evidenced in the list of principals who interpret the roles in 'The Chocolate Soldier,' which will be heard at the Brandeis this week, with a special matinee on Christmas. The cast includes five that were in the original New York cast. George O'Donnell, the 'Colonel Popoff,' is undoubtedly the most satisfying comedian that every essayed that part, which he has played more than 2,000 times. 'He is the perpetrator of the most infectious laugh the musical stage has known,' says a well known critic, 'which completely upsets the house and transforms it into a laugh exchange.' This description is evidently accurate. The leading lady, Helena Morrill, the 'Nadina' of the cast, is the possessor of a voice of exceptional beauty, power and flexibility and in interpreting the difficult music which Oscar Straus has assigned to the part, she is at her best. Miss Morrill is a favorite whose vogue is not limited to Broadway, and having a decided preference for genuine comic opera rather than 'jazz,' she is winning new partisans nightly by her excellent singing and charming personality. The others of the cast are well known operatic artists.

'La La Lucille,' a musical farce which enjoyed a long run at the Henry Miller theater in New York the past summer and which just finished a prosperous engagement at the Colonial theater, Chicago, will be the New Year's week attraction at the Brandeis theater, opening with a performance Sunday evening, December 28. Among the musical numbers that are whistleable are, 'The Odele Um Bum Bo' and 'From Now On.' Among those in the cast are Sam Hardy, Henrietta Brewster, Harry Stanley, Marjorie Bentley, John Lowe, J. Clarence Harvey and Tom Collins. There is also a large and well-costumed chorus. The matinees for the engagement of 'La La Lucille' at the Brandeis will be New Year's day and Saturday. There will be no matinee on Wednesday.

To the Orpheum this week comes the dance celebrity, Albertina Rasch. It was as a solo dancer in grand opera that she won her place of distinction. Compositions of the great masters she has chosen, such as those of Liszt, Tshakowsky, Chaminade and Massenet. These she has arranged and utilized in her

EMPERESS

NEW SHOW TODAY

THREE MIRANO BROS.

EDMUNDS & ROGERS

ORREN & DREW

BILLY SCOTT

Photoplay Attraction
Wm. Fox
Presents
GEORGE WALSH
—IN—
"THE BEAST"
Outing Chester
Feature—Pathe Weekly—
Mack Swain Comedy

HOTEL ROME

Announces the serving of a \$1.50 Table d' Hote dinner Christmas and New Years, 12 to 2 P. M. and 5:30 to 8 P. M. All other days 5:30 to 8 P. M., \$1.25 per cover. I hope to make my Table d' Hote dinners as popular as I have my Cafeteria.

Dancing Christmas Evening,
\$1.00 the Couple.

ROME MILLER.

Interpretive Art of Albertina Rasch Will Never Die

WE have seen dancers come and go, those who claimed to be exponents of one technique or another of those who profess to be the evangelists of blues, jazz, Hawaiian twirls and Mexican evolutions, and finally the advocates of the deplorable "shimmy." Each and every one had indeed its short-lived day to soon pass into oblivion.

The future will of course bring similar style and with it some nerve-racking noise pretentiously called music, and then again those new dances and new wiggles and wiggles will have a few days of approval by a certain set to soon be forgotten and left to die in solitude and so on perhaps till the end of man.

Midst this ever-changing chaos, which has appropriated itself the name of "dancing," either through the lack of another word, or to disguise itself under such, there re-appears the other at 10-10. The seat sale for these performances will begin on Thursday, December 25.

"Fair and Warmer," the farce classic of its season and a good 10 seasons before it, the finest thing Avery Hopwood ever wrote, and the best money-maker Selwyn & Co. ever produced, will be presented by Castle and Call at the Boyd for New Year's week beginning December 28, with matinees New Year's and Saturday.

Charles Dillingham will present Fred Stone at the Brandeis theater for the entire week beginning Monday evening, January 5, in that musical fantasy "Jack o' Lantern."

Dave Marion, at the head of his own company of funmakers and songsters, comes to the popular Gaiety theater for his annual visit this week. Marion threatens to retire after each season, but the lure of the footlights has always called him back, and it seems that, like wine, his work improves with age. This season he is offering a burlesque fantasy in two acts and seven scenes, entitled "Stageland." Chief in his support will be found Babe La Tour, who returns to burlesque this season after an absence of four years; Will H. Ward, Sid Gold, Joe Argus, John Willard, Ray Magruder, Conn and Whiting, Thomas, Duffy, Joseph Rooney and Roy Conroy. The feminine principals are Agnes Behler, Inez De Verdier, Bobby Roberts and Billie Repaud. The chorus is an unusually large one for burlesque. It is a fine singing organization and the costumes displayed are in keeping with the beautiful scenic productions of P. Dodd Ackerman. Ladies' mat-

inees and always will remain the real artists, exponents of a classic art which unlike the other will never die and the memory of those artists were all great artists in their art.

When recalling legitimate dancers of today, Adeline Genee, Anna Pavlova, Karavina, Ruth St. Denis, Isidora Duncan and many others, each of those of a different style, were all great artists in their art. Albertina Rasch, the latest Ballerina to grace the stage with her interpretive creations of classical music, has been predicted by press and public, both here and abroad, to overtake the better exponents of the Choreographic art. Of Polish origin she began her studies at the age of 7, and made her debut at the age of 16 at the Imperial theater of Vienna, as premiere ballerina. Since, she has appeared in various countries, and later at the Metropolitan opera house of New York city, as well as the Century opera there.

Her life has been one of hard studies, and her career filled of continuous successes due largely to her creative genius, her perfect technique, her great understanding of music combined with strenuous work which has filled close to 20 years of her life.

nee every weekday at 2:15. Today's matinee and the holiday matinee, Christmas day, will start at 3.

Coming as the featured act of the new show opening at the Empress today, the three Murani brothers, specializing in character and harmony singing, have a real treat in store for theater-goers. Their program embraces all the latest songs and ballads, as well as a list of old melodies. One of the pleasing features of the bill will be the appearance of Billy Scott, who calls himself "The Versatile Scot." He plays stirring Highland melodies with bagpipes, dances in the Scottish way, juggles and gives various exhibitions of feats of strength.

John Orren and Lillian Drew present their novelty, "A Barnyard Episode." In conjunction with whistling solos, imitations of animals, mechanical contrivances and sounds that are more or less familiar to the average man or woman, are given by this duo of clever artists. Edmunds and Rogers in their offering, "The Two Black Hawks," have a line of talk that is snappy and cross-fire, and their songs are of the class that are tuneful and melodious.

The Cosmo Hamilton play, "Scandal," made from the novel of the same name, and which has proven the biggest hit Chicago has seen in

Bubbles From Tea for Three

ROI COOPER MEGRUE, author of "Tea for Three," to be served tonight at the Boyd under direction of the Selwyns, has been accused of showing great partiality to the bachelor element of his public in his new play. To use his own words, "there are two kinds of people in the world—those who are married and those who are not—and my play is meant to appeal to them all." But in spite of this he makes his bachelor hero pre-eminently the most interesting of his characters.

And the fact that Norman Hackett, who plays the hero, is a bachelor lends greater weight to the accusation. Mr. Meigrue claims it isn't fair to judge a man by his works when it comes to writing plays, and Norman Hackett waives responsibility for the lines the author has caused him to speak. Here are some of them and if they're not a trifle humorous, coming from the pen of an unmarried man by his works, recognize audacity when we see it: "All wives lie to their husbands—all sensible wives."

"There is nothing so absorbing in life as the love of a married woman, and few married men know anything about it."

"No man is so bad that his wife cannot find an excuse for him."

"If forbidden fruit is sweetest, so are forbidden men most tempting." Doesn't this indicate a startling knowledge of married life? In lieu of explanation Meigrue calls attention to another line of the play: "It takes a bachelor to criticize a husband—a doctor doesn't have to have pneumonia to know how to cure it"—the application being that a man doesn't have to possess a wife to know all about how to treat one.

decade, will be on view for the first time in this city on Sunday, January 4, at the Boyd for the week, coming here as it does under the personal direction of Walter Hast, who will be remembered as bringing to this country "Bunty Pulls the

Strings" and "The Blindness of Virtue," and who has maintained a high standard of merit in the selection of his cast. The locale of the comedy is in the hills of Connecticut and has to do with the week-end party of haute monde.

and greatest of the Smith-Golden successes and this splendid mixture of love, laughter and heart throbs is to be presented at the Brandeis theater Sunday and Monday, January 11 and 12.

Opossums are raised for their fur on some farms in Australia.

Matinee Daily 2:15

Orpheum
THE BEST IN VAUDEVILLE

Every Night 8:15

WEEK STARTING SUNDAY, DEC. 21

A Merry Christmas Bill

ALBERTINA RASCH
And Her Dancers
IN INTERPRETATIVE DANCE CREATIONS

Jack SIDNEY & TOWNLEY —In—
A Subway Flirtation

Bryan LEE & CRANSTON —In—
"A Brittany Romance"

WILLIAM EBS
Vaudeville's Newest Offering

KANAZAWA BOYS
Equilibrata with a Laugh

MISS ROBBIE GORDONE
(The Artist Model)
Character Studies and Poses

HARRY BREEN
The Rapid Fire Song
Writer

TOPICS OF THE DAY

An Additional Feature
JAMES J. MORTON
Humorously Announcing Each Act of the Bill

KINOGRAMS

Matinees, 15c to 75c; Nights, 15c to \$1.00. Patrons Pay War Tax.

EXTRA—New Year's Eve, Wednesday Night, December 31, Two Performances, 7:50 and 10:10.

BOYD TONIGHT AND WEEK

CURTAIN AT 8:30 Prices: Evenings, 50c to \$2.00
Christmas and Saturday Matinee, 50c to \$1.50

THE SELWYNS SERVE

TEA

for

OMAHA'S FUN CENTER
Gaiety Daily Mat. 15-25-50c
Evsngs., 25-50-75c, \$1

—GALA HOLIDAY BOOKING—
DAVE (Snuffy) MARION (HIMSELF)
AND Own Company Musical Burlesque
BABE LA TOUR, SID GOLD, WILL H. WARD, "Snuffy" Marion Famous String Singing Gowned Chorus. Xmas Mat. at 3:00.
LADIES' DIME MATINEE WEEK DAYS

EMPERESS

NEW SHOW TODAY

THREE MIRANO BROS.

EDMUNDS & ROGERS

ORREN & DREW

BILLY SCOTT

Photoplay Attraction
Wm. Fox
Presents
GEORGE WALSH
—IN—
"THE BEAST"
Outing Chester
Feature—Pathe Weekly—
Mack Swain Comedy

THE COMEDY HIT
By ROI COOPER MEGRUE
—With—
NORMAN HACKETT

And An Excellent Cast
1 Year Maxine Elliott's Theater, N. Y.
4 Months, La Salle Theater, Chicago

Love, Jealousy, Humor—the three great ingredients of life—are the foundation of the drama in "Tea for Three"—and the greatest of these is Humor.

NEW YEAR'S ATTRACTION

Week Beginning Sunday, Dec. 28.
Matinees NEW YEAR'S and Saturday
SELWYN and Company offer
The Brilliant Farce

FAIR and WARMER

By AVERY HOPWOOD
Make Arrangement for Your NEW YEAR'S parties NOW!
NOT A PICTURE

RALPH DUNBAR Presents The Great Comic Opera

THE CHOCOLATE SOLDIER

By George Bernard Shaw and Oscar Straus

A Wonderful Cast of Artists
A Comely, Competent Chorus—An Orchestra of
Symphony Players—A Production Unsurpassed.
A Consummate Achievement in Musical Funmaking.

BRANDEIS Tonight—All Week
MATS. THURS. and SAT.

Kansas City Times, Dec. 15th—"Such musical shows as 'The Chocolate Soldier' make the every week musical comedies even more trite and in different in comparison."

Prices—50c, \$1, \$1.50, \$2. Matinees—50c, \$1, \$1.50.

NEW YEAR'S WEEK COMMENCING SUNDAY
EVENING, DEC. 28TH

Alex A. Aarons and George B. Seitz
PRESENT

The Season's Snappiest Musical Play

LA LA LUCILLE

Book by Fred Jackson Music by Geo. Gershwin
Lyrics by A. J. Jackson and B. C. De Silva
Direct from the Colonial Theater, Chicago

100 Situations, Which Compel 1,000 Laughs, Accompanied
By 1,000 Bars of Melody Sung by
A Smart Cast and the Season's Most Handsomely Gowned Chorus

Matinees Thursday and Saturday. Reserve Seats Now for New Year's Eve.
SEATS TOMORROW.

Coming, Week Beginning Sunday Night, January 4
America's Greatest Entertainer—in a Musical Extravaganza

FRED STONE—Jack O'Lantern

Mail Orders Now—(Include War Tax 10 per cent additional.)

Nights and Sat. Matinee—Orchestra floor and first four rows Balcony, \$3; 5th to 8th rows Balcony, \$2.50; 9th to 12th rows Balcony, \$2; second Balcony, \$1. Wed. Matinee—Orchestra floor and first four rows Balcony, \$2.50; 5th to 8th row Balcony, \$2; 9th to 12th row Balcony, \$1.50; second Balcony, \$1.

Two Days Only, Jan. 11-12 TURN TO THE RIGHT	Tuesday, January 13 ZOELLER STRING QUARTET	January 14-15-16-17 Mr. George Arliss in "Jacques Duval"
January 19 to-21 "A PRINCE THERE WAS"	January 22-23-24 "The Better 'Ole" with De Wolf Hopper	Week Beg. Sun., Jan. 25 "Fanchon and Marco Revue"