

Future of Stage Not Threatened By the Movies

By BURNS MANTLE. New York—(Special Correspondence.)—The stage may be endangered by the threatened onrush of the moving picture millionaires. But, some way, I fail to react to the fear that this means a complete lowering of present standards, such as they are.

As between the gentlemen who have been selecting and producing plays for me during the last 20 years, and the gentlemen of the movies who may be in a position to select for the next 20, I can't see that there is much choice. The newcomers cannot do much worse, and there is at least an even chance that they may do a lot better.

The men who are coming into power in the moving picture business, the men who are organizing new circuits and leasing and building new theaters, are not the nickelodeon class of magnates. Many of them are graduates of theatrical management, and some of them represent, either personally or through the staffs with which they have surrounded themselves, the best elements previously concerned with play production.

Without a doubt there will continue to be many poor plays, worthless plays, trashed plays, produced; plays bought for their picture possibilities and staged merely for the sake of the advertising. But they will fail as quickly as poor plays have failed in the past, and be replaced by others. And they will have no effect on the general result.

As a matter of fact, writing for the screen, as bad as 80 per cent of the screen dramas turn out to be, is gradually developing a new school of playwrights—young, imaginative, daring, and confident—and these inspire at least the hope that eventually they will bring to the stage that which will help and not hinder its progress. At the worst, the stage will continue to be as it always has been, quite worthy the taste of those who support it.

Another movie inspired melodrama is called "The Hole in the Wall." It is sponsored principally by George B. Seitz, who has written 1,000 or more moving picture scenarios, including several eyelash serials in which the heroine escapes obliteration by that narrowest of margins at the end of the concluding reel of each day's run, but the accredited author is Fred Jackson.

It is not a good play in the sense of being a plausible artfully written play. But it is an interesting bit of fiction translated in terms of drama and as holding in plot as any one of a dozen best sellers in detective story fiction. The particular adventure around which it swirls is that of Jean Oliver, who began life as a lady's companion in Boston, was wrongfully accused of theft by Mrs. Ramsey, her employer, and sent to Sing Sing for two years. Serving her time, she returns to society, and is smothered in the arms of a man to be even with those who swore away her liberty and her good name.

Soon she becomes associated with a band of crooks who are working a "fake medium" game and preying upon the susceptible investigators of psychic phenomena. Their medium, a certain "Mme. Mystera," has just been killed in a car wreck and Jean agrees to substitute for her. While she is substituting she kidnaps the grandson of Mrs. Ramsey as a part of her own scheme of revenge.

A gifted young reporter-detective, who has long been suspicious of "Mme. Mystera," is also engaged in running down the Ramsey kidnapers. Thus he comes to the madam's rooms for a reporter. Jean follows the usual formula of the tricky psychist until she is about to be unmasked, when she suddenly receives a real message from the other side that confounds her hearers. It is a dramatic twist of the scene and makes an exciting act. A police raid follows, out of which the heroine is discovered to be the schoolyard sweetheart of the young reporter, and all is well at the finish.

"The Hole in the Wall" refers to the widening breach that is being made by the investigators who are striving to establish communication between this world and the next. The cast is a capable one, being headed by Martha Hedman, John Holliday, Vernon Steel and William Sampson.

At the THEATERS



York, is not particularly keen for the Greek drama. Usually it requires a persistent booming, a subtle scouring of the lazy intellectuals of the university grounds, to drag forth an audience interested in it.

Either this or some such festival-like feature as that provided by Margaret Anglin when she appeared as a joint star with Walter Damrosch's symphony orchestra in Carnegie hall a year or so ago, and with competent support, gave her striking readings of the "Electra" and "Medea."

I have not followed Mr. Browne's venture closely enough to know how satisfying the response has been, but his first audience was of fair size and genuinely enthusiastic. The reviews, in turn, were friendly indorsements of the venture. There were some who thought Ellen Van Volkenburg's well read "Medea" was a little more suggestive of a revenge agitated shrew of the present day than of a towering goddess of late fitting more neatly into the classic role. Some found her emotionally inadequate, too, in that she

inspired neither a deeply felt horror of her crimes nor a compelling sympathy for her children. But she was generally credited with a competent and a sincere performance, and her leading man, Moroni Olsen, playing Jason, shared the pleasant words with her.

Mr. Browne's lighting, by which he follows the moods of the play, was accepted as puzzling and inartistic by a few, but by others as a legitimate and rather pleasant relief to the monotony attending the usual performance of the Attic drama.

Be Want Ads Are Best Business Boosters.

Promised Joys at Omaha Theaters

OLIVER MOROSCO'S production of Richard Walton Tully's strikingly original "The Bird of Paradise" is being offered for four days, with matinee Wednesday, Mr. Morosco this season will produce a new Luana in Miss Ann Reader. Other members of the cast include Mr. Guy Harrington as the beachcomber, John Hutton as Captain Hatch, aside from the Hawaiian players are Robert Thayer and Miss Margaret Thayer as the missionary and his wife, and Miss Agnes (Appoline) as the girl who is the object of the missionary's affection. Through the play the strains of the Hawaiian slide-string instruments wind their plaintive way and lead their subtle charm which makes "The Bird of Paradise" one of the most talked of plays of the country.

MITZI, the mischievous little human dynamo of musical comedy, who is used to be called Mitzel Hajos until she is recognized by the theatrical public that there could be but one Mitzel, is to come to the Brandeis for four nights, starting next Sunday night, April 11, 12, 13 and 14, with matinee on Wednesday, in Henry W. Savage's gay music play called "Head Over Heels." New York, Boston and Chicago discovered there were more kinds of a Mitzel in "Head Over Heels" than were seen in "Pom Pom" and "Garry" for in this new piece she must be comedienne, dancer, singer and even actress as well, and her part is rounded by a notable troupe of gymnasts with whom she is seen in action in the piece.

"JED'S VACATION," presented by Charley Grapewin, is to be one of the headline attractions this week at the Orpheum. He is supported by Anna Chance. The comedy is the newest he has written. Ten people are included in the company that is to present the third stellar act, the musical comedy, "Last Night," by Blanche Franklin and Nat Vincent. The comedy role is to be played by Earl Cavanaugh, with the assistance of Anna Francis and Earl Miller. The dainty danseuse, Mlle. Rhea, is to play a special feature in the bill, who is assisted by Joseph Mach, Jr., and by Jack Cook. Bert Hanlon has won his square as an eccentric singing and talking comedian and enjoys popularity as a big-

ETHEL CONLEE "The Peacock of Vaudeville" comes to the Empress as the important attraction of the bill opening today. Miss Conlee possesses a beautiful singing voice. Her act is costumed handsomely. One of the featured acts offered by Grace, Ben and Wallace, a trio of singers and accomplished musicians. The boys inject a bit of comedy in a specialty number "A Saxophone Flirtation." Miss Francis has been associated with several musical comedy successes. Her last engagement being with Raymond Hitchcock's "Hittory Koo, Bell and Eva, assisted by Joseph Mach, Jr., and by Jack Cook. Bert Hanlon has won his square as an eccentric singing and talking comedian and enjoys popularity as a big-

Eloped, Wed and Still Live Happily

CHIEFLY for the reason that in recent years, the calcium of publicity has turned the lives of theatrical people into an open book, the impression is frequently found that the married life of actor and actress is just one divorce after another. But the enthusiasts of the stage are even more emphatic in their declaration that there is no most meretricious unhappiness in the theatrical profession than in any other walk of life.

The idea of being married came to Charley Grapewin suddenly. This was twenty odd years ago, but the romance is worth reviving. When he decided to take a chance and wed, the first name of the bride was Anna and Anna Chance is still the sweetest woman on earth to Charley Grapewin. They have been stage partners for almost as long as they have been man and wife, and strange to say, although they are generally seen on the stage as a wrangling couple with Mrs. Grapewin declaring that she is "going home to mother" and he suggesting a change of address for both mother and daughter, off the stage there is considered one of the finest examples of marital felicity and the health of the mother is of as grave concern to Mr. Grapewin as it is to Miss Chance.

Again, contrary to the general idea, this domestic happiness in the lives of Mr. and Mrs. Grapewin is the result of an elopement when youth is balanced for foolishness. In other words, Miss Chance, a Baltimore schoolgirl, just home from graduating when she saw Mr. Grapewin across the footlights. The young actor saw the pretty girl seated in the front row, and impressed as he was then, there wasn't a happier man in the world the next day when he saw her seated in the same row. His attention was much more engaged with the young woman than it was with the lines of his part. Before the week was over, he had managed to meet her through mutual friends, and the next day the young couple eloped.

Cinder Puts Out Eye; 24-Year Fight Results. Chicago, April 3.—A cinder that put out the eye of a man here 24 years ago again is the subject of litigation in the Chicago courts. In 1896 the offending coal speck blew from the smokestack of the Crane company's manufacturing plant into the eye of Paul J. Stammers, a motorman, causing a loss of sight in the optic. Stammers started a damage suit and got a verdict of \$7,500. The state supreme court reversed and remanded the case. Twice more it was tried, the jury disagreeing each time as to a verdict. Then, seven years after the finding of the first suit Stammers died. Now the suit has been reinstated by John J. Stammers, a brother and executor of his estate.

OMAHA'S FUN CENTER Gayety Daily Mat 12-25-50c Evngs. 25-50-75c 81 The Show Bearing That Well Known Title Rose Sydell, London Belles Musical Comedy Burlesque Chester (Rube) Nelson, Leo Hoyt, Tasmanian Trio, Big Beauty Chorus LADIES' DIME MATINEE WEEK DAYS

Matinee Daily 2:15 Orpheum THE BEST IN VAUDEVILLE Every Night 8:15 WEEK STARTING SUNDAY, APRIL 4 CHARLEY GRAPEWIN BERT FITZGIBBON "LAST NIGHT" in "Jed's Vacation" The Original Daffy Dill As Spent in Music and EARL CAVANAUGH, Anna Francis and Earl Miller and several Comedians BERT HANLON Dick DUFFY & CALDWELL Betty The Modern Philosopher Eccentric Singer and Talking Comedian "By the Lamp Post" PISANO Presenting "At the Italian Front" M'LE RHEA Dainty Danseuse in Original Production of Story Dances, Songs and Music With JOSEPH MACH Jack Cook TOPICS OF THE DAY KINGGRAMS Prices—Nights, 15c to \$1.00; Sundays and Holidays a Few At \$1.25; Matinees, 15c to 75c. (Patrons Pay War Tax).

She Would Rather Talk Fudge Than Art

LIKE many another girl on the stage, Mlle. Rhea, the youthful danseuse, has a dual personality—that of the artist and that of the domestic woman. From childhood she has been trained in the technique of ballet dancing. Long and weary hours have been spent under the direction of the greatest dancing masters of America and Europe. When the war broke suddenly in the summer of 1914 she, like many other Americans, had to make a hasty departure from Petrograd (then St. Petersburg) where she was dancing with the Russian masters. "I'd much rather talk over a good recipe for fudge than to camouflage through a highbrow discussion of the terpsichorean art," she explains.

Great Britain has only two match factories.

BRANDEIS WHERE EVERYBODY GOES THEATRE

TO-NIGHT Monday, Tuesday, Wednesday. Wednesday Matinee

OLIVER MOROSCO PRESENTS THE BIRD OF PARADISE THE EVER POPULAR HAWAIIAN ROMANCE WITH RICHARD WALTON TULLY THE THRILLING VOLCANO SCENE BY RICHARD WALTON TULLY AUTHOR OF "THE FLAME" WITH HAWAIIAN SINGERS AND PLAYERS AND THE TRILLING VOLCANO SCENE

PRICES Evenings—50c, \$1.00, \$1.50 and \$2.00 Wed. Matinee—50c, 75c, \$1.00 and \$1.50

Next Thursday and Friday, April 8 and 9 Madame Rinehardt Yiddish Players In Repertoire Seats On Sale—Tickets 50c, \$1.00, \$1.50 and \$2.00

BRANDEIS "Madcap Mesmeric Mitzel" in the Sure Fire Hit of

Four Nights, Com. Sun., Musical Comedy Apr. 11—Merry Wed. Mat. Musical Comedy

MITZI AND THE MUCH-PRaised CAST OF COMEDY EXCELLENCE AND ENSEMBLE OF FASCINATING FEMININITY

HEAD OVER HEELS THE SEASON'S GAYEST MUSICAL COMEDY FAMOUS MUSIC BY JEROME KERN, MERRY BOOK AND LYRICS BY EDGAR ALLAN WOOD

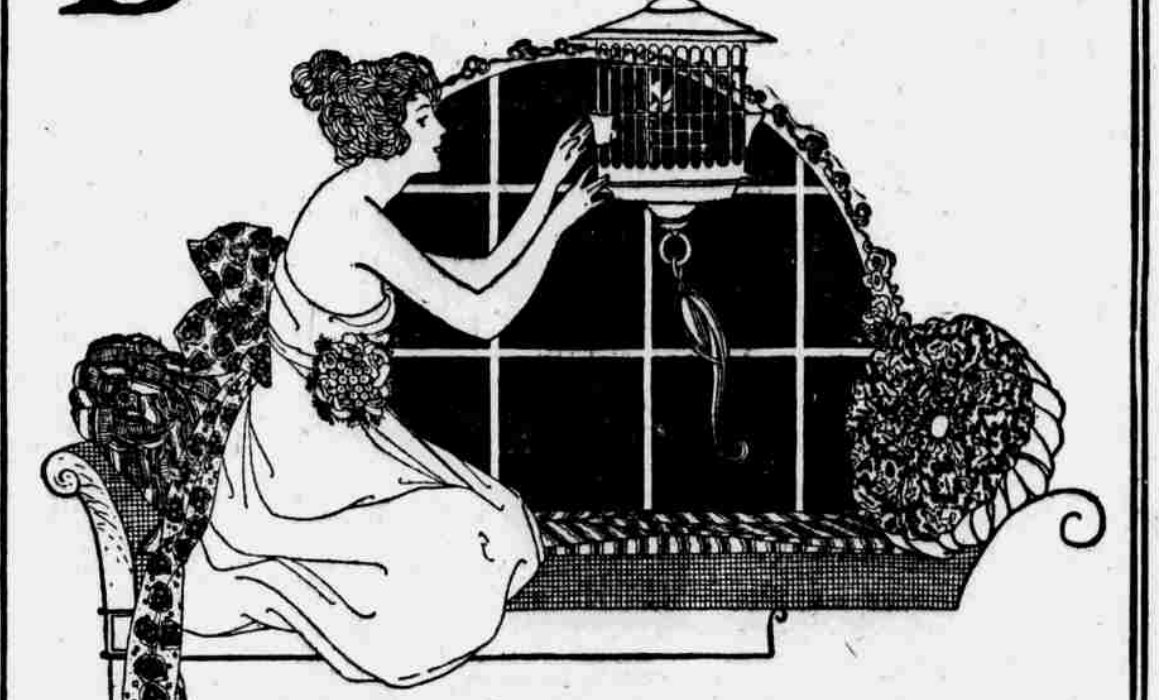
The notable cast comes complete with Boyd Marshall, Joe Keno, Ruth Oswald, Neil Moore, and many others; and even the Opera Orchestra and Acrobatic Troupe. Prices, as in all cities, evg's, 50c, \$1.00, \$1.50, \$2.00, \$2.50. Specially priced Wednesday matinee, 50c to \$2.00.

Seat Sale Tomorrow, 10 A. M. "YOU MUSN'T MISS MITZI" —New York Herald

EMPRESS NEW SHOW TODAY "The Peacock of Vaudeville" GRACE WALLACE & BEN Singing, Dancing and Comedy TAYLOR & FRANCIS "Nothing Serious" BELL & EVA "At the Soda Fountain" PHOTOPLAY ATTRACTION Wm. Fox Presents Madeline Traverser "THE TATTLEERS" Mack Swain Comedy—Pathe Weekly Martin Johnson Feature

Hotel Rome Special Easter \$1.25 Table d'Hote Dinner 6 to 8 P. M. Every Evening Also a La Carte Modest Prices Our Cafeteria is Very Popular —Try It for Your Easter Breakfast, Luncheon or Dinner If you are contemplating giving a banquet, large or small, we're at your service. Make reservations early. ROME MILLER

Beautiful Complexions!



Easily and Quickly Attained by Following Simple Rules and Using Home Made Helps By Madame Mares

THERE are but very few women whose skins are so hopelessly coarse as to be beyond the help of some of the tried and tested home mixed toilet preparations given below. Of course even such wonderful helps as these are, can accomplish but little for the woman who never exercises by even so much as a walk, or who fills her stomach daily with an over supply of rich foods. But all others may use these suggestions with full confidence of securing the results promised.

For a Vanishing Cream Get from your druggist two ounces of castor and mix with one tablespoonful of glycerine in half a pint of water. The rich cream which is the result makes the skin plump and vigorous, almost disappears in quick time. This is because the pores are made smaller and the texture of the skin highly refined. The oil of castor, which is the result of hundreds of wrinkles are bound to leave. Your friends will wonder at the change in your appearance. The oil sells for about fifty cents and you are going to have a complexion of your own and you probably already have enough glycerine. Here is Another Face Cream But this one is especially for blemishes, t. seckles, muddy and sallow skins. You can positively assure yourself in advance that with the formula given below you are going to have a complexion of your own and you probably already have enough glycerine. Here is Another Face Cream But this one is especially for blemishes, t. seckles, muddy and sallow skins. You can positively assure yourself in advance that with the formula given below you are going to have a complexion of your own and you probably already have enough glycerine. Here is Another Face Cream But this one is especially for blemishes, t. seckles, muddy and sallow skins. You can positively assure yourself in advance that with the formula given below you are going to have a complexion of your own and you probably already have enough glycerine.

Teeth Extracted Absolutely Free from Pain Not only is my method absolutely painless, but you have no ill after effects whatever. I Specialize On Nervous Cases For such people there need no longer be any dread of the dentist's chair. Please Note: In this office you will find no students, no inexperienced, incompetent assistants. I do all the work personally and— All Work Leaving Here Is Open to Inspection by Any State's Dental Board Daily Hours 9 to 6 P. M.—Sundays 9 to 1 P. M. Dr. W. F. CROOK 206 Neville Block Entrance on 16th St., at 16th and Harney