

Mirthful Applause Greet Twin Six in "Florodora"

By R. BURNS MANTLE.

NEW YORK—(Special Correspondence)—In the old days, when "Florodora" was young, Fifth avenue must have been a dull place. The parading ladies of 20 years ago were modestly covered from ankles to throat line, and students of feminine anatomy, we are told, were forcing to haunt the windy corners properly to compare notes on contours and such. Probably the impression prevailing at that time that all the shapely ladies in the world were on the stage, else why did those who were not go to such extreme pains to conceal the proof, preferring to sweep the pavements with trailing ruffles rather than reveal so much as the filling of their shoe tops?

The contrast in styles 'twixt then and now was brought forcibly to mind last week by the Shuberts' revival of "Florodora" at the Century theater. In making the most of the famous sextet the producers have introduced not only a modern group of "Tell Me, Pretty Maidens," short skirted and daintily hatted, but a second six wearing copies of the old sextet's gowns, with long skirts and picture hats and an effect of fullness about the knees that suggested layers on layers of petticoats to make protection doubly sure.

The appearance of the old sextet was greeted with howls of mirth from the cocky youngsters present the night of the opening, but this mirth was quickly followed by a burst of applause from their elders, given, I suspect, as a rebuke to those who have boldly accepted "the freedom of the knees" as a proper fashion. The trailing gown may have been cumbersome and a little insanitary, the older ladies seemed to be trying to say, but at least it was warm. The froen petulla was not nearly so common when mother was a girl.

Aside from the excitement the sextet caused (there was also a third section added to the number, composed of stage children who mimicked the nods and grimaces of the older vamps most amusingly) the "Florodora" revival was without particular feature. The old jokes have been revamped and a few

new songs interpolated. What has been put in, however, is an improvement on what has been taken out.

The cast selected is a particularly good one. Eleanor Painter is the new Dolores and, being one of the best modern prima donnas, she did much to add distinction to the revival. Walter Woolf, young baritone new to principal roles on Broadway, sang the familiar "In the Shades of the Sheltering Palms," to a succession of encores. Christie MacDonald is the successor of Edna Wallace Hooper, scoring her best success with the song about "Tact," and George Hassel has the Willie Edouin part of Tweedle-punch, the comic phrenologist. The others include Margot Kelly of the red, red hair; John T. Murray, Nace Bonville and Harry Federer. The revival has been elaborately set and costumed and promises to continue popularly well into the early summer.

All the Easter week entertainments were musical. The second of them, called "Lassie," has been made from the Scotch comedy, "Kitty McKay," which William Elliott produced a few seasons ago in the hope that he had hit upon a second "Bunty Pulls the Strings." As it turned out he was not that lucky, but the little play ran for several months and was well liked. The musical version preserves the daintiness which was the charm of the play, and as the story is much better than that furnished most musical comedies, "Lassie" has received with considerable enthusiasm.

Molly Pearson, who was prominent in the original cast, is again playing the wise little Scotch woman who was intent upon rewriting the Bible that it might be a more fitting guide for earthly conduct, relieving it of "those brazen begats" and cleaning up the affairs of heaven. "Adam's Garden" that the goings on in the garden of Eden might be the more easily explained to the young. Tessa Kosta, a charming prima donna, is the Cinderella heroine who went to London and found a prince, only to lose him temporarily, and Roland Bottomley and Colin

Two-a-Day Calls Another Singer Away From Grand Opera Work

FRESH evidence is constantly being offered of the far-reaching range of vaudeville in the matter of entertainment. As no similar institution can, the two-day mirrors the public predilection respecting amusement values. Its passing whims and caprices are gratified no less quickly and conscientiously than its most serious preferences. Jazz, musical-revue, fashion show, poverty, grand opera—all are interwoven to form the warp and woof of vaudeville. And every element that enters into the making of this fabric of fun represents the most painstaking care in selection. In Henri Scott, for instance, late bass baritone of the Metropolitan Opera company in New York, who is now making his initial tour of the Orpheum circuit, there is united the ability to scale the heights of operatic song with the twin gift of creat-

ing a sympathetic atmosphere for its superior renditions. His mode of approach to the interest of his audience reflects a searching study of the qualifications necessary for success in this difficult type of entertainment. He regards his vaudeville auditors quite as worthy of conquest as those who acclaimed him at the exacting Metropolitan opera house in Manhattan, on tour with the Chicago Opera company, under the Oscar Hammerstein banner, or during his triumphant appearance at the foremost capitals of music on the continent. An American singer, American trained, he has brought American methods to the exploitation of his art. His whole performance is interlarded with pertinent humorous comment. The result is something new in the field of amusement. Which is one way of defining vaudeville.

O'Moore sing the principal male role, agrably. Hugo Felix wrote the score, which is splendidly in keeping with the atmosphere of the play, and the quaintness of the costumes, in the style of the '60s, provides many attractive stage pictures. Catherine Chisholm Cushing, who wrote "Kitty McKay," has adapted the book and provided the lyrics.

When the actors' strike was in full swing Ed Wynn, the comedian, was one of the first to "walk out." Not only did Edward walk, but he took a leading part in the curbstone speech-making, politely but insistently presenting the actors' side of the controversy and giving courage to many of the weaker brothers and sisters who were reluctant to give up their jobs for a principle. Just before the strike Wynn had signed a long term contract with the Messrs. Shubert, but after the strike they decided that, in view of some of the things he had said, or that they had heard he had said, they did not care "Adam's" after all the wise men of Broadway had turned it down, they

Mr. and Mrs. Coburn, who used to present campus dramas in college towns, favoring Shakespeare as an author and picking such other near-classics as "The Yellow Jacket" and the Moliere repertoire, have not been as lucky as usual with their latest adventure in play producing. These interesting independents did wonderfully well when they Chinese play, and later, when they brought the American rights to "The Better 'Ole," after all the wise men of Broadway had turned it down, they

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AT THE THEATERS



Maria Lo (ORPHEUM), Rosale Stewart (ORPHEUM), Adolph Bolm (BRANDEIS), Violet Fuller (EMPRESS), Dolly Morrissey (GAYETY)

Critics Loudly Scoff At Dadaist Artistry From Switzerland

London, April 17.—Even London's ultra-ultra art circles—and they can go pretty far—fail to get the idea of the "Dadaists."

The Dadaists are holding forth over in Switzerland, whence come telegraphed accounts of their art exhibits.

"Dawn on Lake Neuchatel," a post cubist impression, is thus described by the correspondent of the Daily Mail:

"Three large chunks of wood, one orange, one blue and one green, glued on a background of multicolored stripes. In the corner were three brass-headed carpet tacks and four matches and a postage stamp gazed lovingly at two boot buttons and a piece of embroidery in the foreground."

"Of course, said a Dadaist: 'That is a beautiful portrait in C sharp minor.'"

And the correspondent avers this is what he saw:

"Some irregular pieces of colored paper with a few fragments of copper wire, a cabbage stalk and several toothpicks, grouped here and there in artistic confusion."

"Who in what is 'Dada,' anyway? London's advanced artists are asking."

Neighborhood Houses

SUBURBAN Twenty-fourth and Ames—Today, WILLY FARMING in "A TALE OF TWO CITIES," Tomorrow and Tuesday, HARRY CAREY in "OVERLAND RED," Tomorrow, FRANK REAPER in "DAREDEVIL JACK" No. 4, Tuesday, Wednesday and Thursday, GEORGE WALSH in "THE SHARK" and Sunshine comedy, "SHRIMP NELLS COMEBACK" Friday and Saturday, WILLIAM RUSSELL in "STANLEY HOPE" and Sunshine comedy, "HUNGRY LIONS AND 'RENDER UP THE STAFF,"

HAMILTON, Fortieth and Hamilton—Today, SYLVIA BREMER in "THE MOONSHINE" and Sunshine comedy, BESSIE LOVE in "THE YANKEE PRINCESS" Tuesday and Wednesday, FRANK REAPER in "THE WORLD AFLAME," Thursday, GEORGE WALSH in "THE BEAST," Friday, ORA CAREW in "THE SATURDAY," LUTIS BENNISON in "TIGER COATS," and Harold Lloyd comedy.

GRAND, Sixteenth and Ninety-Two—Today, EUGENE O'BRIEN in "THE BROKEN LYD" and JUDITH HART in western feature and NEAL HART in western feature and MER in "THE GREAT RADIUM MYSTERY" Saturday, "THE STAR BURIN" and KATHLEEN O'CONNOR in "WEDNESDAY MYRTLE" and "WHEN NANCY COMES HOME" PATIE NEWS and comedy, "FUTURE DAY" NORMA TALMAGE in "THE BRITISH CONSUL" and comedy, "FRIDAY, CLEO MADISON" and comedy, REEVES in "THE GREAT RADIUM MYSTERY" Saturday, "THE STAR BURIN" in "BREEZY JIM" and JACK DUNN in "DARE DEVIL JACK" part 2.

DIAMOND THEATER—24th and Lake—Today, EUGENE O'BRIEN in "THE BROKEN LYD" and JUDITH HART in western feature and NEAL HART in western feature and MER in "THE GREAT RADIUM MYSTERY" Saturday, "THE STAR BURIN" and KATHLEEN O'CONNOR in "WEDNESDAY MYRTLE" and "WHEN NANCY COMES HOME" PATIE NEWS and comedy, "FUTURE DAY" NORMA TALMAGE in "THE BRITISH CONSUL" and comedy, "FRIDAY, CLEO MADISON" and comedy, REEVES in "THE GREAT RADIUM MYSTERY" Saturday, "THE STAR BURIN" in "BREEZY JIM" and JACK DUNN in "DARE DEVIL JACK" part 2.

THE Marion Morgan Dancers come to the Orpheum for the week of April 23 in a striking dance drama, "The Attila, the Hun, which was created by Marion Morgan, one of the most intelligent of American sponsors of creative dancing. She has given the stage a group of exquisite musical pantomimes, but this, her latest work, is by far her most ambitious offering. Marion Beck presents the Marion Morgan Dancers. It is one of a number of artistic features he promised to create in addition to incorporate the highly artistic into modern vaudeville.

BORIS THOMOSHESKY, the eminent Jewish actor and producer, will present one of his big musical comedies, "UPTOWN AND DOWNTOWN," Thursday, April 22, at the Brandeis. Miss Bekina Truckerberg, prima donna, will share honors with Thomoshesky, and will be supported by an all-star cast from the "Uptown and Downtown" had a 25-week season in New York and was heard by over 20,000 people. Thomoshesky is not only the leading Jewish actor playing in America, but also a playwright and producer of national reputation.

THE comedy triumph of 333 nights in New York City, "3 Wise Men," will be presented at the Brandeis theater for four days, starting Sunday, May 2, with matinee on Wednesday. "3 Wise Men" is a three-act old bachelor, prosperous and distinguished—a judge, a physician and a lawyer—who share one residence, an old-fashioned home in Washington Square. They live in the old conventional of the preceding generation, each of the three having made love to the same girl (the daughter) in the budding spring of youth, when all its prospects were bright. There is a delightful mixture of humor, sentiment and romance interwoven into a story that is wholesome, unique and extremely interesting.

A NOTABLE fine offering is promised for the Brandeis theater beginning May 6, Thursday, Friday and Saturday, when Mrs. Pike appears in "The Spirit of Elkdom," a comedy success. The production is under the management of Coburn and Harris and has been acclaimed the most brilliant and humorous of Mrs. Pike's comedy plays. The play is written by Harrison Grey Pike and was written by the young American author, Laurence Eyre.

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BRANDEIS FOUR NIGHTS April 18 to 21 7 and 8 P. M. Mat. Sunday and Wednesday, 3 P. M. Omaha Lodge No. 39, B.P.O. Elks and the Federal Board for Vocational Education present the patriotic picture "The Spirit of Elkdom" and Claire Whitney in the 5-act feature play "The Way Back"

All net proceeds for disabled Soldiers, Sailors and Marines. All Tickets 50 cents. No War Tax.

CONFETTI BALL SUNDAY NIGHT at Swedish Auditorium 1811 Chicago Street Special Music

BRANDEIS Saturday Evening April 24, at 8:15 THE TUESDAY MUSICAL CLUB Presents

The Adolph Bolm Ballet Intime and The Little Symphony George Barrere—Founder Carlos Salzedo—Conductor PRICES—\$1.00, \$2.00 and \$3.00 No War Tax

Membership Sale of Seats, Apr. 19-20 Public Sale, Wednesday, April 21

Double Bill. Starting Today. SUN. THEATRE. A PLACE FOR YOU IN THE SUN.



Jack Pickford in "The Little Shepherd of Kingdom Come." From the Famous Novel by John Fox Jr.

OF COURSE, you read the book! Millions did and were un-speakably thrilled and touched by this wonderful romance of the Kentucky mountains! Now you can see the living, breathing characters of the great novel—you can witness a picture so filled with adventure, Southern chivalry, and the big, wholesome outdoor that you will vow you've never witnessed anything one-half so splendid! Also that sure cure for the blues—

Charlie Chaplin in "The Count."



Starts Today Double Bill. MOON. Tom Mix in The DAREDEVIL.

Thrills! Here's just one of a hundred! Mix leaps from the back of a galloping horse to a train traveling 30 miles an hour, shoots the lock off the car door, rescues his sweetheart, swings her back to his horse and dashes away. Lightning action, splendid romance, breathless daring! Also, that celebrated South Sea Island musical sensation—

Kalaluh's Hawaiians 7 People 7. The magnificent, South Sea Island musical novelty sensation that has delighted thousands the country over. Critics everywhere declare it to be the most superb attraction of its kind in the world. Secured with great difficulty for a limited engagement only.

Kalaluh's Hawaiians 7 People 7. Hawaiian Orchestra. Cusceden's New Moon Orchestra. Edwin Stevens and Hazel Moore, Pianists.

Vaudeville and Burlesque Bills

TWO headline attractions will be featured this week at the Orpheum. Of these stellar offerings one is to be a travesty on the old-time melodrama called "For Phyllis' Sake." Thomas Duray will have the role of the rube manager of Cy Spiving opera house. Spiving is manager, bill poster and property man. Much fun is occasioned by seeing him work the storm and other effects during the jurid progress of the stage story. Another headline offering will be contributed by the famous American bass-baritone, Henri Scott, who comes to vaudeville after having made a name for himself with the Metropolitan Opera company and other famous operatic organizations. Hubert H. Kinney and Corinne are to offer a group of five widely different musical numbers and ease of their work give them their special distinction. "Freshy's Initiation," as presented by Kennedy and Nelson, is another featured act, in which a lot of humorous college pranks are related in song and story. Harry Jolson, "operatic blackface comedian," is a fun-maker of clever attributes, but is even more gifted as a vocalist. "Art Studies" will be presented by the famous vaudeville artist, reproducing with her plastic body the art forms of well-known masterpieces. Kennedy and Nelson, "the speed boys," perform an original gymnastic routine. Once again endeavor has been created by the Orpheum to be a film feature in "Topics of the Day." News events are to be pictured by Kinograms.

A NEW epoch in the line of gymnastic endeavor has been created by the Orpheum this week, who have been prominently featured with both the Kinogram and Starburst and Bailey circuits. Eccentric comedy musicians are the Peering Trio, who will offer one of the featured acts of the bill, playing a variety of stringed instruments. "The Peering Trio" and Violet Fuller will offer a surprise under the title of "Music and Chatter." The Three Harmony Maids, harmony singers, have a program of diversified numbers especially selected for the entertainment of the patrons of vaudeville.

BEN WELCH will appear at the Gayety theater this week with his "The Love Arbor," "Tizi at the Movies" and "Giz at the Cabaret" are the titles of the three pieces, and they are speedy, rife and properly garnished with pretty girls, elaborate scenery and electrical effects. The cast contains Pat Kearney, Dimples Dolly Morrissey, Frank P. Murphy, Vic Casmore, Harry Morrissey, Frankie Martin, Nettie Hyde, Freda Florence and the famous Welch dancing girls. The chorus is sprightly and the girls can sing and dance full of pep at all times. There are 20 musical numbers which bring forth a call for many quick changes of costumes by the chorus. The Welch time is always a big laugh time. Ladies!

EMPRESS. NEW SHOW TODAY. SIX BELFORDS. World's Greatest Ritzley Acrobats. PEERLESS TRIO. Eccentric Comedy Musicians. ANGEL & FULLER. "Old as He Feels." Comedy Singing and Talking. THREE MUSICAL MAIDS. Photoplay Attraction. Wm. Fox Presents. VIVIAN RICH in "WOULD YOU FORGIVE?" Mack Swain Comedy. Martin Johnson Feature. SCREEN STARS AT HIGGINS AND AROUND THE STUDIO.

"OMAHA'S FUN CENTER" Gayety. Daily Mat. 15-25-50c. Evgs. 25-50-75c. \$1. Burlesque and Vaudeville's Great. BEN WELCH. AND A NEW REVUE Musical. SPECIAL Fashion Parade of Famous Feminine Movie Stars. LADIES' DIME MATINEE WEEK DAYS.

BRANDEIS. THURSDAY APRIL 22nd. First Time in Ten Years. Edwin A. Reikin Presents. MR. BORIS THOMOSHESKY in the Greatest of All Comedies "UPTOWN AND DOWNTOWN" Seats Selling: 75c, \$1.00, \$1.50 and \$2.00.

THE BEST IN VAUDEVILLE. Orpheum Circuit. WEEK STARTING SUNDAY, APRIL 18. MATINEE DAILY 3:15—EVERY NIGHT 8:15. FOR PIT'S SAKE. With THOMAS DURAY (A Travesty on the Old-Time Melodrama). HENRI SCOTT. The Famous American Bass-Baritone. Direct from Metropolitan Opera Company. HARRY JOLSON. Operatic Blackface Comedian. One Nite Only. Specialty Artists of Quality. HUBERT H. KINNEY & CORINNE. In a Brand New Dance Production. Tom Tucker at the Piano. MARIA LO. In Her New Artistic Creation—"Art Studies". KENNEDY & NELSON. The Speed Boys. The Original College Boys. KENNY & HOLLIS in "FRESHY'S INITIATION". TOPICS OF THE DAY. KINGGRAMS. Nights, 15c to \$1.00; Sundays and Holidays a few at \$1.25; Matinee, 15c to 75c. (Pat. vs Pay War Tax.)

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