

Shaw's New Play Below Standard, But Well Attended

By BURNS MANTLE. NEW YORK.—(Special Correspondence.)—Mad folk had much to do with the drama in New York last week—mad folk like George Bernard Shaw and Herman Bernstein, the Theater Guild and several actors. Which is to say, those who are only mad nor-east, or in that general direction, yet escape that normalcy of mind the president elect is most eager to approve.

Shaw's "Heartbreak House," given a fine production by the Theater Guild to distinguish its "world premier," proved a somewhat muddled but always interesting and by flashes, brilliant discussion of English themes—themes, however, that have a definite universal appeal in that they are inspired by a saddened prophet's deductions after a life devoted to a fight for ideals that were never realized by a people who never understood.

"Heartbreak House," as those who have read the illuminating Shaw preface will recall, is England, and, in a broad sense, all Europe; the England that, before the war, "did not know how to live," and found, when the test of war came, "that what was left to it was the boast that at least it knew how to die."

Thus were the firstborn of "Heartbreak House" smitten, and the young, the innocent, the hopeful expiated their folly and worthlessness of their elders.

Peopling "Heartbreak House," the home of a half-mad but sanely philosophic old mariner, one Capt. Shotover, are his family and their friends. They are representative of various types, taken largely from the leisure class: the cads and the wasters, the idle aristocrats and the pushing, ruthless commoners, the burglarious and the youthful innocent and wondering generation that will inherit what it finds. Singly and severally they speak their pieces, defending and denying, arguing and explaining the existing order, with the moral left to the aged mariner.

"And this ship that we are all in," demands one at the end; as war is signaled by the approach of a raiding airplane, "this soul's prison we call England!"

"The captain is in his bunk drinking bottled ditchwater," explodes Shotover, "and the crew is gambling in the forecastle. She will strike and sink and split. Do you think the laws of God will be suspended in favor of England because you were born in it?"

"What can I do about it?" "Learn your business as an Englishman!" "And what may my business as an Englishman be, pray?" "Navigation! Learn it and live, or leave it and be damned," retorts the captain.

"The air raider's bomb falls, explodes a powder magazine and kills the ruthless business man and the amiable burglar. Then the raider passes on, leaving the inmates of Heartbreak House badly frightened but otherwise unchastened and unchanged.

"But," you may say, being an optimist by that process of reasoning the author abhors, "England did not strike and split and sink." To which G. B. S. might observe prophetically: "Not yet," though he would probably be more inclined to answer disgustedly: "Young man, you're a fool!"

As a play, "Heartbreak House," as said, is muddled. Most of his American critics have agreed that it is considerably below the standard of Shaw's best work. There is little dramatic continuity, it is overlong, and there is little or no holding value to the story. But it will set the Shavians talking and entuse a majority of them. There have been no vacant seats the first week. The play has been beautifully set by the Theater Guild, and the cast is excellent, including Elizabeth Ridson, Albert Ferry, Eric Shannon, Lucille Watson, Henry Travers, Dudley Digges, Helen Westley and Fred Eric.

The second mad play is "The Mandarin," and this one is hopelessly mad, being the realization of the workings of an unbalanced mind. It is classified as "a play of another world," and was adapted by Herman Bernstein from an Austrian original by Paul Frank. It begins with a prologue in which a wandering nutcracker is approached by a weird per-



What the Theaters Offer

ONE of the highlights of the current theatrical season will be on display at the Orpheum theater tonight until Wednesday with matinee Wednesday. It is "Frivolities of 1920," a musical revue, but lately shorn of the "forty-fourth Street theater New York" whose sponsor is G. M. Anderson—but yesterday, "Frivolities" was staged in the hazardous business of leasing cinema and taming firebrands had man.

FORMERLY soprano with the Metropolitan Grand Opera Co. Marie and Polly McFarland, come as the stellar attraction of the current Orpheum bill opening Sunday afternoon. Although their vaudeville work is as finished as their performance on the concert stage, their offering registers as a favorite with popular audiences. Marie McFarland, recognized as one of the most charming dancers to appear behind the footlights, is featured in "Breath of Spring," the musical comedy, a decidedly original and successful 11 performers. Harry Adler and Rose Dunbar are to offer a Study From Nature, a comedy in one act.

THE original "Kaltenhammer Kids" will have the attraction of the Orpheum theater for three days, starting Thursday, December 2. They are funny, remarkably large number of cases in name is "The Kids From Me" coming to Omaha and have laughed at them on the screen, but their antics are hilariously funny when seen in real life.

IRVIN S. Cobb has entered the moving picture arena with a film adaptation by Goldwyn of "Boys Will Be Boys," in which Will Rogers is the star.

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How the Lowly Feeder Helps the Lively Comic Put the Show Over Big

"How many people who attend a musical piece and leave the theater chucking at the quips and jibes of the comedian, ever have anything to say about the 'straight' man? And when the critics write up the show, how many of them ever make any comment on but the half of a comedy team?" This is the question that Del Chain, straight man in "Frivolities of 1920" vollied at his interviewer.

"The straight man," continued Chain, "is essential to the comedian as the center-pole is to the tent, and he excites just about as much attention as a good durable center-pole. Few comedians are courageous enough to try to put over their comedy without the assistance of a straight partner.

"Most vaudeville comedians have little difficulty in finding a straight partner. They have their wives feed them on stage as well as off."

Vivian Martin Again. Vivian Martin pictures heretofore are to be released through the Goldwyn corporation, of which Messmore Kendall is the acting head. The initial release will be "The Song of the Soul." It will be followed by other pictures in which Miss Martin will be given an opportunity to display her ability as an emotional actress and her charm as a comedienne. The titles for "The Song of the Soul" were written by Robert W. Chambers, and he also edited the picture.

Dancing Entertainment Cabaret Good Music Henshaw Cafe

Beauty Features This New Orpheum Act

A has the lip rouge; down with eyebrow pencil; nix on the mascara. Those various frowny aids to feminine beauty have been frowned upon and eliminated by Gil Brown, producer of "Breath of Spring." The fresh, youthful beauty of the members of the big act headlining the vaudeville bill at the Orpheum starting today, will not be marred by cosmetics. Such is the injunction placed upon artificial facial decorations by Producer Brown. It is a radical step to take, especially in the realm back of the footlights but Mr. Brown recruited his company for the most part from among the musical comedians and dancing schools of the country and the performers, the majority of them in their teens, have been in the spotlight but a very short while.

New faces, new ideas, new talent, whose ideals are refreshingly different today, will not be marred by cosmetics. Such is the injunction placed upon artificial facial decorations by Producer Brown. It is a radical step to take, especially in the realm back of the footlights but Mr. Brown recruited his company for the most part from among the musical comedians and dancing schools of the country and the performers, the majority of them in their teens, have been in the spotlight but a very short while.

"OMAHA'S FUN CENTER" Gayety Daily Mat., 15c to 75c Nites, 25c to \$1.25 DAVE MARION'S OWN CO. Present LAND OF IMPOSSIBLE Musical Comedy With Land (Jazz) Cap and Inmate cast. 7-Byron Bros. Solo Band—7 Typical Vaudeville Beauty Chorus. Thanksgiving Matinee at 3:00. LADIES' DIME MATINEE WEEK DAYS

BEATTY'S Co-Operative Cafeterias Pay Dividends to Those Who Do the Work

Empress Rustic Garden JACK CONNERS, Mgr. Dancing - Refreshments Special Dancing Matinee Today. Open From 11:30 A. M. to 1:30 A. M. Largest Spring Dance Floor in the City.

Orpheum Theatre advertisement listing various acts including Marie & Mary McFarland, "Breath of Spring", "LA GRACIOSA", ALDER & DUNBAR, RAY CONLIN, ELLY, JIMMY LUCAS, "TOPICS OF THE DAY", and "AIR CASTLE KATE".

BRANDEIS THEATRE advertisement for "FRIVOLITIES" featuring G.M. Anderson's Frivolities of 1920, listing showtimes and ticket prices.

"GLORIANNA" advertisement featuring Fritzi Scheff, described as the world's greatest musical comedy star, with showtimes and ticket prices.

BEE ENGRAVING CO. advertisement for "Opportunity" featuring an illustration of a woman and text about advertising and engraving services.

"A Skin Like a Venus? It's Really Easy" advertisement for a skin treatment product, including a list of questions and answers.

EMPRESS advertisement for "AIR CASTLE KATE" and "The Little Gray Mouse" featuring photos of the performers and showtimes.

MARCUS SHOW OF 1920 advertisement featuring a girlie show with a variety of acts and showtimes.