Her Dance Is Big Feature of Mecca Program

OMAHA theatergoers who will see "Mecca," the big oriental musical extravaganza which F. Ray Comstock and Morris Gest will send to the Brandeis theater for one week beginning Sunday evening, January 29, will undoubtedly be much interested in the personality of the young dancer who leads the Fokine ballet. Her name is Martha Lorber, and it is already known that owing to her emphatic success in her present role at the Century theater, New York, Morris Gest has rewarded her with a three years' contract.

Furthermore, Miss Lorber is the especial protege of Michel Fokine, the celebrated master of the dance and formerly director of the Imperial Ballet school of Petrograd. Although an American girl, born in Brooklyn, Miss Lorber was selected by Mr. Fokine as the best of the American girls who have come under his observation, and she has had the benefit of his especial tuition, in the hope that she will develop into a premier dancer of such talent that perhaps she may equal the accomplishments of his best known pupil, the famed Pavlowa.

Miss Lorber, a beautiful and slender young girl, was just 19 years of age on the 11th of last June. She was graduated from the Girls' High school in Brooklyn in 1917, and it was at that time that she began looking towards the stage as a means of livelihood. Morris Gest was rehearsing "The Wanderer" at the Manhattan Opera house then, and Alexis Kosloff, who staged the ballet, advertised for dancing girls. Miss Lorber applied, was engaged, and made her stage debut in the ballet of "The Wanderer" in February, 1917.

The principal dancer of the ballet was Ekaterina Galanta, the beautiful Russian girl who had come to America for the series of Russian ballets given at the Metropolitan Opera House, New York. She took a great fancy to Martha Lorber and soon adopted her as a pupil. In this way, Miss Lorber became acquainted with the Russian school of dancing, which fact probably led to her later acceptance as a pupil of the great Fokine. At any rate, When Galanta suddenly departed for South America with the Diaghileff ballet, Mr. Gest placed this 16-year-old pupil in the role of the principal dancer of "The Wanderer," and as such she went on tour for a year, being accompanied on a trip to the Pacific coast by her mother.

A year later, Miss Lorber became the principal dancer of "Chu Chin Chow," also on tour. When she returned at the end of that season, she told Mr. Gest she felt she deserved a New York engagement.

"All right—I'll introduce you to Fokine," said Mr. Gest, "but remember, he is a Russian and very strict, and perhaps he will not accept you because you are an American girl."

However, Mr. Fokine did accept her. Perhaps he recognized some of the Russian steps that Galanta had taught Miss Lorber, for he smiled and said: "We shall see."

Then, bit by bit, he taught her the difficult steps of the ballet and the bacchanale which have been such notable features of "Mecca." When the night of the premiere came, the New York critics found an absolutely unknown name on the program as the principal dancer—Martha Lorber. It was her metropolitan debut, and to say that she made a sensation is to put it mildly. She took one big curtain call, with Fokine holding her hand and refusing a rousing reception.

Now Fokine declares that of all the American girls he has seen in this country, Martha Lorber looks to him the "best bet" for developing a great American dancer.

"I can scarcely understand how it has all happened," said Miss Lorber recently. "I simply dance because I love to dance—and Mr. Fokine is such a great man, he scarcely seems to be teaching you at all, and yet he shows you everything and makes it so easy to dance."

Since the opening night of "Mecca," Miss Lorber has had about two dozen offers from vaudeville and other managers, but she has refused them all. "I will stay with 'Mecca,'" she says, simply. "Mr. Gest gave me my chance, and there is no instructor like Fokine. I stay with 'Mecca.'"

Prisoner Breaks Jail But Comes Back Again to Eat

Point Pleasant, W. Va., Jan. 21.—When a man breaks out of jail it is usually with the intention of staying away from it, but the rule does not apply to Strother Colley of this county, who escaped from the Mason county jail here two months ago. He was sentenced to a four months' term for sending a threatening letter through the mails.

The other night Sheriff John F. Lewis was aroused from his bed by the ringing of the jail doorbell. He responded and was surprised to find Colley standing there. Colley said he had come back to eat. He had wandered over several states since leaving the jail, had been unable to obtain employment and was also unable to get "three squares" a day. Colley had three months of his sentence to serve and he figured it was easier to eat by staying in jail than roaming the country.

Only a Few Indians Rich; Most of Them Very Poor

Washington, Jan. 21.—A majority of the 330,000 Indians in America, remnants of once powerful tribes, are in dire need of the necessities of life, according to the American Indian Arts and Crafts foundation. The foundation asked public support of its plan to establish industrial art centers near all Indian reservations in order to provide work for all needy tribes.

"It is far from true that Indians are wealthy," said a statement from the foundation. "The Osage tribe in Oklahoma is wealthy from oil found on its reservation. But the Osages number only 2,100. A few other Indians on other reservations have become wealthy in similar manner, but the majority of the 330,000 Indians are suffering from the lack of the necessities of life."

Factories Start Up.

Quakertown, Pa., Jan. 21.—Cigar factories and silk mills of the Quakertown district are resuming operations in full, after several weeks shutdown.

Sewing on Buttons Pays Better Than Writing of Sonnets

"If you cannot be domestic, be as domestic as you can," advises Marguerite Zender, the youthful, unmarried ingenue of the George W. Lederer musical comedy which is to open at the Brandeis Thursday evening. "Every man has two vices," she said, "the woman he married and the woman he thinks he married."

"It is my opinion," continued the actress, "that at least one other might be included in this aphorism, the woman he thinks he married. But, of course, something has to be sacrificed in every epigram, and, after all, what is one wife more or less? Anyway, considering the two ladies with whom we started, it happens frequently that the actual woman a man marries is far nicer than the woman he thinks he married."

"The most successful wives—I don't say successful when I mean ideal—I am convinced are those who discover, early in marriage, the woman the husband wants them to be and plays that part forever after. As a rule, the role is not an exacting one. A few sour cynics among the sex that likes its wives, its collars and its derby hats to be exactly alike, may prefer intellectual brilliancy to more conventional wifely qualities, but they are negligible in number, and every single one of them is more pleased to see the blue stocking he has domesticated, engaged in darning his socks and sewing buttons on his winter underwear, than if she wrote 100 sonnets in his honor.

"After all, it is a lot easier to sew on buttons than to write sonnets. Also, it pays better."

He Shows the Girls How to Wear Their Glad Rags

Julian Eltinge, delineator of feminine types, is coming to the Orpheum theater as its principal attraction this week. There is only one Eltinge. Mr. Eltinge in the theater is regarded as a drawing card of a particular type. Women are eager to see the new creations he introduces and how artistically he wears them, and men are curious to see how he does it. To the latter class this accomplishment still remains a mystery, for such artists as Julian Eltinge are not seen often.

His skill is portraying the graces and poise of feminine elegance is remarkable. Never ill at ease and always presenting a picture wonderful to behold, Mr. Eltinge, is the personification of grace itself. His hands are a study. He uses them to a more picturesque advantage than any type of feminine expert at this art. With an ostrich fan, a clumsy accessory to any woman's toilette at best, he demonstrates a swagger freedom and ease that make its presence an important and highly effective part of his tout-ensemble. The gowns he wears are his own design and, of course, accentuate to the highest degree the bewitching loveliness of sartorial perfection. Each creation is the last word in a modiste's art and each combines a different fashioning with a certain color effort. For each number on Mr. Elinge's program there are two or three gowns and he changes these on different days of his engagement. His wardrobe, besides being one of the stage's most extensive and complete, is probably the most expensive carried on tour.

Mr. Etinge takes his work seriously. His impersonations and his ability are as much of an art as the rare voice and exceptional method of an opera star. Each might have contemporaries in their particular line of endeavor, but not an equal and this latter distinction most emphatically belongs to Mr. Eltinge.

Bootleg Poisoners Face Murder Trials in Alabama

By The Associated Press.

Washington, Jan. 21.—Murder prosecutions against bootleggers dispensing poisonous liquor in Alabama has been ordered by Attorney General Davis of that state, according to a statement issued by Prohibition Commissioner Haynes.

"Practically all the bootleg liquor supply is deadly dangerous," Mr. Haynes said, adding that recent deaths from bad liquor throughout the country suggest reiteration of the prohibition bureau's warning against illegal alcohol.

What the Theaters Offer

MITZI, prima donna comedienne, is being starred this season by Henry W. Savage in "Lady Billy," a musical romance by Zelda Sears and Harold Levy, which is coming to the Brandeis theater for four nights, beginning this evening, with the popular Wednesday matinee, after playing more than 300 times at the Liberty theater, New York.

The musical numbers in "Lady Billy" reach a high standard of light operatic melodicart. Mitzi has some delightful numbers for her sweetly thrilling soprano voice, and also does some imitations in her inimitable style, which needless to say is all her own. Henry W. Savage's productions are always things of beauty, and the company surrounding Mitzi is a brilliant one, including Sydney Greenstreet, Boyd Marshall, Elsa Foerster, Arthur Uttry, Vira Rial, Mack Kennedy, Louise Dose, Charles Gay, Beatrice Collennette and Harry Lang, and beauties who sing as well as dance.

FOR youth, beauty, happiness and music, "Angel Face," the musical play to be presented at the Brandeis theater, Friday and Saturday nights and Saturday matinee, is almost in a class by itself. Victor Herbert is responsible for the score. The comedy is far and away above the average, and it is one of the best dancing shows of the year. "Angel Face," a demure and flirtatious girl, contrives to meet a youthful sculptor with whom she has fallen in love. She isn't at all subtle in her methods, and eventually she is compromised so that her mother decides nothing short of marriage to the sculptor will do. But in the meantime there are other complications. It is quite a good comedy, somewhat different from the average.

"MECCA," the mammoth spectacle, is coming to the Brandeis theater for one week beginning Sunday night, January 29.

"Mecca" was written by the author of "Chu Chin Chow," Oscar Asche, who is now appearing in his own production of the piece at His Majesty's theater, London, where, incidentally, he has registered a hit so sensational that the house is sold out months ahead. The musical setting was the work of Percy Fletcher of His Majesty's theater, London. Percy Anderson of London and Leon Bakst of Paris designed the costumes, more than 1,200 in number. The scenery was painted by the famous Harker brothers of London, who painted the productions for the late Sir Henry Irving, as well as those for Drury Lane. The story of "Mecca" is unfolded in eleven scenes, the locale of which is Cairo, a thousand years ago, and serves as a framework upon which to hang a series of pictures that evoke the far east, pictures that are as impressionistic as the nudes in a Paris salon. Thanks to the choreographic genius of Fokine, there is a superb ballet, performed on the giant staircase of an ancient Egyptian palace. This dance, revealing a hundred or more American dancing girls, who seem an embroidery of fantastic passion and color, is regarded as one of the finest achievements of the incomparable Michel Fokine, creator of the Russian ballet. There are over 300 players in "Mecca," among them Gladys Hanson, Lionel Braham, Ida Mulle, Hannah Toback, Orville Caldwell, Thomas C. Leary, Harold Skinner, John Doran, Olga Borowski, Audrey Anderson, Rita Hall, Dorothy Johnston, Genevieve Dolaro, Billi Wilcox, Dorothy Durland, Margaret Brodnax, Elizabeth Talma, John Pierson, Robert Rhodes, Basil Smith and Lionel Chalmers, together with Miss Martha Lorber and Sergei Pernikoff, principal dancers in the Fokine ballet.

JULIAN ELTINGE is this week to be the chief attraction at the Orpheum. Not only is he well known in vaudeville, where his stage career began, but he is also a screen favorite, and is perhaps ever more widely known in musical comedy. Mr. Eltinge is to offer four widely different numbers in Omaha. Each of these numbers requires a complete change of attire, and in each he depicts a fascinating type of femininity. "Profiteering in Fun" is the title of the skit to be offered as the featured act by Russ Brown and Connie O'Donnell. Arthur Stone and Marion Hayes are to present "Green Goods," as the other featured offering. The act is described as a carnival episode. Stone laughably portrays the role of a village wiseacre. William Ebs is a ventriloquist of a very unusual type. The comedy of the act has in it a decided element of surprise. A song cycle with trimmings is to be presented by Mattylee Lippard, with Eddie Fitzgerald at the piano. Ben Beyer, who is to contribute an act described as a cycle of mirth is well known to the vaudeville stage as a wheelman and comedian. A specialty unique and effective is to be contributed by Rose, Ellis and Rose. Once again the cartoon comic, Aesop's Fables, will be a screen feature. Topics of the day and the Pathe weekly will also be shown.

LARRY HARKINS and his Monarchs of Melody come as the stellar act of the new vaudeville show which opens at the Empress today. Their act is a combination of melody, mirth, music and dancing. Bud Walker, late feature with Nora Bayes show, is to offer impersonations of famous comedians, including Sam Bernard, Al Jolson, Eddie Leonard, Bert Williams and others. The Elliott-Johnson revue, a snappy song and dance surprise, and a three-girl revue, is to be offered as an important attraction. Bert Ford and Pauline Price are to give an exhibition which they call "Dancing on a Silver Thread." They are to present all the latest steps and movements in dancing on a tight wire.

BILLY WATSON and his "Big Show," featuring besides the only and original Billy Watson, Clarence Wilbur (the original "Grogan") and Andy Smith, will be presented twice daily all week at the Gayety theater. The production is in two acts and six scenes. The book was written by Harry Montrose and the comedy situations by Billy Watson. Other charms will be given to the production by the fine work of the minor principals, among whom are Billy Lynch, Charles Smith, Carnival Trio and Beatrice Harlowe, not forgetting the greatest singing and dancing chorus of 20 charming little girlies ever seen on the Columbia circuit. An extra added feature with this attraction for the week are the Morette Sisters, in their most entertaining melange.

Today's matinee starts at 3.

NEXT week the Orpheum is to have the dramatic star, Elsa Ryan, as the stellar attraction. Supported by Rodney Ranous, she is to present the appealing one-act play, "Peg—for Short." She was widely popular, as the star of "Peg o' My Heart," "Out There" and "Tea for Three." The show is to have two featured offerings, one of which is to be contributed by J. Rosamond Johnson and his five instrumentalists. Another will be that of Dainty Marie, known as "Venus of the Air."

MacLean in Comedy.

"The Hottentot," Thomas H. Ince's comedy special with Douglas MacLean, Madge Bellamy and Raymond Hatton in leading roles, was completed this week under the direction of Del Andrews and James W. Horne. The picture is in the cutting rooms being prepared for early release.

Smile and Be Good Looking, Says Mitzi to Girls

"So many prominent actresses have recently given their views on how to be beautiful," says dainty little Mitzi, starring in her big success, "Lady Billy," "that a modest girl such as I am naturally feels shy about coming out with her ideas on this wonderful topic.

"Really, I have no wonderful secret that will change a woman who is not pretty into a dream of beauty, and I don't think that anyone else has either; yet I do know one thing within the reach of every woman that will make her more attractive in every way.

"Do you know that if you will practice on your own disposition and with your own features, you may have individual beauty? Just help yourself and you may be quite radiant, without going to any expensive beauty specialist to have your face made over. Make your own face over. Smooth out any of the enemies of beauty that bring lines to the face by letting the inner light of sweetness within gradually influence your countenance.

"Perhaps you may remember that old song that began, "Cheer up, Mary, don't be sighing, sighing. You look better when you're smiling, smiling, and the love light's in your eye.'

"That old song contains the secret of beauty's best friend, a smile. A radiant, sunshiny smile will glide over a woman's ugliness until she appears fascinatingly pretty. A glowing smile will make it plain that a plain girl is pretty and nice features plus a smile equals a wonderful effect.

"Now to smile you don't need to twist your features into a Cheshire cat grin. A smile is not a surface affair. A smile wells up from within. It needs health, contentment and knowledge that you are doing the best with your life to make it a smile instead of a grin. A smile means that envy, jealousy and malice are banished from your life and that sweetness holds sway."

When Sir Harry Was Trying to Get Started in Life

"I am glad to return to America," said Sir Harry Lauder, the other day, "but mon, I had a bonny time in London last spring. They were glad to get old Harry back, title or no title. It has been four years since my last engagement in London, and I had traveled long miles on land and water since I had last seen an English audience. Many of those months were spent in the United States, Australia and South Africa.

"Ah, weel, it was varra different the first time I went to London. I tried my best to get the booking agents to provide me with an opening. None of them would have anything to do with me. One rather friendly fellow advised me to 'hurry home at once to the kail-yards,' where he intimated I probably would be understood. Perhaps there was a bit more bur-r-r to my speech than there is today. Another one declared that no London manager would even look at my work. 'And even if ye did get a walk-on the audience would boo ye off in two minutes,' he insisted.

"A day or two later Mr. Tom Tinsley, the manager of Gatti's, agreed to temporarily substitute me for an absent artist. I don't remember much about the actual performance, because I was near scared out o' me kilts. I sang 'Tobermory,' 'Calligan' and 'Th' Lass o' Killie Crankie' and before the end of the week I was signing contracts covering a lot of years. I went from there to the Tivoli, where I added 'Risin' Early in th' Mornin' to the repertoire. The following year I created 'Th' Saftest o' th' Family' and 'She's Ma Daisy.' I think I've had more genuine enjoyment singing the latter than anything I've ever done. And the public seems to like it too. I've tried to put it away with me old clothes in the camphor box at Dunoon, but th' folks won't have it so. Everywhere I go they insist on having 'She's Ma Daisy. I'm thinkin' I'll never be able to get rid of it."

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IN THAT TUNEFUL TRIUMPH WHICH HAS SET THE NATION WHISTLING
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Seats Tomorrow, 10 a. m.

WARNING Thousands were turned away when "Chu Chin Chow" last played Omaha, and as a demand equally enormous is already indicated for this newest F. Ray Comstock and Morris Gest sensation theater-goers are advised to secure their seats early.

NOTE—As an accommodation to our patrons phone orders will be accepted and held for twenty-four hours, when if uncalled for, tickets will be again placed on sale. No further notice can be given. Respectfully,
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