

Fit the Theaters



Louise Corbin with "The Round Up" - At the Brandeis -



Lottie Collins in "The Chocolate Soldier" - At the Brandeis



Rosalind Coghlan - At the Orpheum



Olga Nethersole - At the Orpheum



Will H Ward - At the Gayety

VER and anon a manager rises up and tells us it matters not what the papers say—that plays and players alike prosper and circulate in all their glory, let the critics blame and praise as they choose. And with this fresh in mind, it is just a trifle reassuring, even though its impudence is a bit shocking, to receive a notice such as this from one of the best-selling producing firms in the country:

Note to Dramatic Editors—Under separate cover there is being sent you a "press sheet" of _____, containing facsimile reproductions of the enthusiastic reviews of this delightful play as they appeared in each one of the important daily papers of New York. It is one of the very few worth-while plays of the year. After leaving New York it will be booked in a number of the leading cities of the country. Whether or not your city will be included among those visited will depend largely upon the amount of local interest displayed in the play and its production. One of the most effective ways in which a dramatic editor may serve the interest of local play-goers is by fostering a demand for plays of the type of _____.

Now, if the critic were to name a place to which the producers in question might sojourn, as being in answer to the foregoing, he would not name either the North pole nor the South pole.

"The Chocolate Soldier," Oscar Straus' musical version of George Bernard Shaw's "Arms and the Man," and the Whitney Opera company of chocolate soldiers and soldieresses will march into this city on January 18, 19 and 20 at the Brandeis, with special matinees, Tuesday, 7:30, and Wednesday, 2:30. The fortunes and misfortunes of the warrior who lives on chocolate drops, makes himself the hero of all the Bulgarian women and the bane of his fellow warriors, is the theme of the libretto, while the Straus music changes constantly in mood to reflect and interpret the dramatic value of each situation. The lyric humor of "The Tale of a Coat," the vibrating passion of "My Hero," the recurring theme of the score, the antic playfulness of "The Chocolate Soldier" and the insidious beauty of the surrounding melodies have elevated this flower of Viennese operas above all its fellows of a decade. A special orchestra of picked musicians accompanies the organization to negotiate the intricacies of the score. The cast of characters includes Lucille Saunders, Francis J. Boyle, George Tallman, Sylvan Langlois, who were with the original New York cast of five years ago; also Alma Steiner, Lottie Collins and Walter Hallbach. Lottie Collins was an Orpheum headliner last season and is signed by Whitney for five years.

"The Round-Up" will be the attraction at the Brandeis theater during four nights from January 25, with matinee on Wednesday. In addition to a company of selected players, in the regular cast there is an auxiliary organization of twenty cowboys, twenty bucking ponies, a tribe of Indians, Mexican vaqueros, Arizona girls, cowpunchers, soldiers and scouts, all fresh from the west. The company numbers 134. Among the well-known players engaged in "The Round-Up" are Shep Camp, John B. Mack, S. H. Maltese, James Ashburn, Wilbur Vaughan, "Texas" Cooper, G. Alfred Wood, Del North, George M. Creamer, Harold Christie, Jack Walsh, Edwin Fairfax, Remsen Worrall, Jeannette Carroll, Louise Corbin and Maude Williams.

Position on the English stage, as is generally known, is much more difficult to attain than it is in America. Players really serve a form of apprenticeship, even though they have been born to the stage. The reputation of Olga Nethersole, who comes to the Orpheum this week, was not gained in a night, but came about through a series of strong characterizations. The virility of her acting rapidly attracted the attention of the entire kingdom. "La Tosca" was the first role which brought her to the goal of stardom. Previous to this Miss Nethersole created a favorable impression as the Countess Zicha in "Diplomacy," which was presented by an all-star cast, the company including besides Miss Nethersole, John Hare, the Emmerita Arthur Coel, Forbes Robertson and Kate Rorke. Together with Charles Cortwright she starred in Australia, presenting an extensive repertoire. Miss Nethersole's advent in vaudeville deserves to be ranked with other notable from the various artistic walks who are constantly contributing their success to the younger child of the theater. As a medium for her present talents, she is using the third act of "Sapho," probably the most intense moment of the play. During her present tour, Miss Nethersole is accompanied by her own English company.

"Follies of Vaudeville," a breezy skit, is to be offered by Carlin and Orr, associated with the attractive Miss Lillian Steele, Rosalind Coghlan, just out of her teens and a member of the famous Coghlan family, will be seen in a one-act play, "The Obstinate Miss Grazer." One of the novelties of the bill is to be a motion picture film of Mr. and Mrs. Vernon Castle, showing them in a demonstration

of their famous dances in their New York studio before many admirers. Pigeons, rabbits, cats, dogs, birds and other animals are brought together in an act known as Kluting's entertainers. Known as the cowboy Caruso, Bill Pruitt, who comes from the Sun river country of Montana, has a "natural" voice with a range of nearly three octaves. Bomblay, the Deerfoot Indian, will contribute lariat throwing and juggling. Completing the bill is another of the special Orpheum photo-plays, entitled, "Red Hawk's Sacrifice."

What is reported to be an unusually enjoyable musical burlesque organization is scheduled to appear at the popular Gayety theater this week, opening this afternoon, the same being the Big Dreamland Burlesque company. The company will present a new two-act musical comedy, entitled "Newport," which is said to be teeming with effervescent comedy, sparkling music, catchy songs and witty dialogue, and is presented by a company of principals the like of which it is said would be hard to equal, even on the highest class of the musical comedy stage. Will H. Ward, one of the shining lights of vaudeville; Eddie Johnston, tramp comedian; Jeannette Buckley, soubrette; Countess Camille Falardaux, a clever actress and singer; Billy Mossey, comedian of note; James X. Francis, violinist, Symphony Four, Virgie Royden and a chorus ensemble of thirty extraordinarily pretty chorus girls make up the company. Starting tomorrow there will be a ladies' dime matinee daily.

A special program has been arranged for this week, which is the anniversary week at the Express. The head line act is Bachman's lions, a feature act extraordinary. The little lady who is the trainer of these animals has them under wonderful control and causes them to perform many extraordinary feats. The De Michael brothers have been featuring a large number of programs all over the city and their musical work is greatly appreciated by the public. A comedy skit called "The Automobile Disaster," will be presented by Rose and Severns, and the great Talsell brothers, champion equilibrist and wonder workers will complete the vaudeville offering. The regular quota of photo plays will be offered, including a feature picture and a number of comedies. Four shows are given daily beginning at 2, 3:30, 7:30 and 9 o'clock.

In the January Green Book magazine Mr. George Yaux Bacon writes very frankly on "Order in the Theater, Gentlemen," skillfully and completely analyzing the present day situation. A portion of his splendid article is herewith reprinted: If the producer were really looking towards the moral uplift of his audience, and not towards sensational nastiness and box office receipts, why could he not have produced "Ghosts"? It is the masterpiece on the subject. Any of you who have seen "The Lure" can tell by the lines from "Ghosts" quoted above, without any further effort on my part, without even seeing "Ghosts" produced, that one is a hedge-podge of deliberate nastiness with only the excuse of a "purpose" for its existence. The other, purpose or no purpose, is a masterpiece piece of character drawing and subtle presentation of the evil of wrongdoing—not, as the Philistine Mr. Scarborough must do it, by dragging the very act of sin before our eyes, but as the supreme artist would do it, by depicting the psychological effect. The painter, in delineating laughter, does not give you a blood-red and lettered anatomical chart of the human larynx as its muscles are moved, contracted and expanded by the excitement of the human being laughing. He gives the effect—a human being laughing. There is just that difference between Mr. Scarborough, the sif-mechanic, and Mr. Thorne, the artist. In other words, in the work of Henrik



One of the De Michele Brothers - At the Express

Ibsen there is order, while the very existence of Mr. Scarborough's play is a disorder.

"The disorder in the theater represented by 'The Lure' and our various play-plumbers who turn out their regular quota of mediocrity per annum, has also another side to it. In talking to Harry Metastayer, son of William Metastayer, the famous actor of the past generation, I asked, 'Why is it that there is actually a terrible dearth of American actors worthy of the name?'

Metastayer, who is himself one of the finest and most finished of our younger actors, replied:

"Can you imagine sharpening a sword blade with a handful of mush? Certainly not. Well, the kind of mental pabulum the average American actor has to feed upon in the plays he is cast in, and upon which he is supposed to sharpen his wits and from which he is supposed to extract the experience which will make him a great and scholarly actor, is mush, pish-mince and piffle.

"You can raise hogs on husks; but you can't raise an artist on them.

"Do you think for one minute that with the kind of plays that our actors are forced to study, they can expect to extract any kind of training that will fit them for the heights of the profession? Do you think that if Forbes Robertson had been tied down all his life to ninety-nine-cent plays of the trash that is put forth on Broadway, he would ever have risen to the point where he can

balance can appreciate anything worth while in art? Does the world, in the final estimate, which is the judgment of time, care for the money-maker or his opinion? Who of all the many millionaires of imperial Rome do we know today—and what poet, dramatist and artist of ancient times is there that we do not know?"

"That America allows her merchants to stifle her art is a disorder that is vital—that is an unerring sign of a canker at the heart of the people. The love of the beautiful has kept every nation great. The love of money is synonymous with destruction.

"Why is it that, if we pay a pension to every man who beat a drum or tooted a fife in the Civil War, we cannot take care of the men of genius in our country in the way France takes care of hers? Would not a Legion of Honor in America, for those distinguished in the arts and sciences as well as those distinguished in service of their country, be a credit not only to those who should be enrolled in it, but to a country which is too frequently and justly accused of ignoring its saviors and listening to the sophist and the demagogue?"

"Let us have order in art. Let us have plays worth while and then we will find that they will train up actors worth while and our people will have something that will make it a power in the world of arts instead of, from an artistic point of view, a nation of shop-keeping 'culture' seekers. We can ask no help of any art but that native to us. All other art must be exotic and strange to our people, if the genius of our land can produce no masterpieces, there is something terribly, terribly wrong. We will be a second Carthage, which had no literature.

"Why cannot our government or our cities maintain theaters? It will be found that they can be made to pay expenses if a small charge is made for the seats and efficient men are in charge. Things could be done so that the theater could be kept out of the hands of both the money changer and the demagogue.

"It is a consummation devoutly to be wished.

"It is only an idea; but it is an idea that shows that this nation of one hundred million inhabitants, in respect to the arts, a great lumbering, greasy barbarian compared to the little city in Attica of two hundred thousand people, which supported great public theaters wherein were produced the greatest tragedies and comedies the world has ever known—and which were free to the people.

"It is ridiculous, humiliating, outrageous and absurd that a republic which can spend millions on every conceivable sort of an enterprise, from building a canal across the isthmus of Panama, to collecting seeds for rural congressmen to send their rustic constituents in lieu of a plea for votes, cannot spend a little something for the furtherance and maintenance of artistry and the craft of the beautiful.

"Everything artistic that has been accomplished in America has been literally done in spite of our American government and people. We criticize the Indians for having been savages. They at least loved the beauty of their mountains, fields and rivers. We love only the beauty the Department of Printing and Engraving gives to our currency. We are a disgusting, money-loving people, and that's all there is to it. We have our great moments; but they are only moments.

"There is a minority of people in the country, however, who love the order that is beauty in literature and art. Let all those who write, carve in stone, paint with pigments, interpret the work of playwrights and make music—let all these get together, in America. Let us prove that our artistic demoralization is but a plain from which we shall build up a greater and more beautiful Babylon than any the Assyrians of Philetia can grind into dust with warping for coins.

"Let us form the order of organization in our art, let us have a standard, let us have a goal, let us have a purpose, let us have a mission, let us have a message that they need so badly:

"Lo, Order is alive, and Beauty still lives!"

"We must have order in the theater, Mr. Scarborough, and his friends represent disorder. The drama that Harry Metastayer cried for an Oswald called for the sun, is a dream that shall be realized if order is to prevail in the artistic institution which has a more direct bearing upon the thoughts and ideals of the people than any other. Print, they can understand; language, they hear; the work of the painter and the sculptor, they see; the work of the maker of music gives them dreams; but the perfect work of the theater, they understand and see; they hear and from it weave dreams. It is the only art which appeals to two senses at once. It is twice as potent as any other.

"We must either accept or reject order in the theater.

"With the acceptance or rejection rests its final condition in this country.

Simon Black's Eye of Abbott and Puts Him Out of Office

Edward Simon, member of the legislature from Omaha, brought his fight against loan sharks to a climax when he administered a black eye to George F. Abbott, proprietor of a chattel and salary loan company, and threw Abbott out of his office.

Simon, who was the father of the anti-loan shark bill passed by the legislature and knocked out by the courts, admits that he hit Abbott a vigorous blow with his fist.

"Abbott was in my office urging me to stop the fight against the loan sharks," he said, "and made the assertion that all persons who borrow money from them are crooks and that any lawyer who takes up their fight is also crooked. That was too much.

"Abbott said the loan shark bill had cost him \$100 or \$200. It cost him about \$250 to install a fake bonding company next door to his place of business and other expenses probably would bring the figure to about what he named. Another scheme employed by the sharks was to secure loans for them from Iowa companies and do the collecting on this side of the river."

Simon has handled the cases of about 500 victims of loan sharks in justice courts without charging for his services clients thousands of dollars.

REV. CHARLES W. SAVIDGE SEEKS HOME FOR GOOD BOY

Rev. Charles W. Savidge is in touch with a good boy about 12 years of age who is in need of a good home. The parents of the youngster died some time ago and there are no near relatives to care for him. Mr. Savidge would be glad to hear from some good family that would be inclined to make the adoption.

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Northwestern to Disinfect All Cars and All Stations

Not anticipating any epidemic of contagious disease, or any alarming spread of contagion, the Northwestern Railroad company is taking some extra precaution just at this time. Dr. Elmore of Chicago, chief sanitary officer for the railroad company, has arrived in the city and will remain some time in the state. He is here with a corps of assistants, and before his return east will disinfect and fumigate all stations and company buildings along the Nebraska lines, as well as all passenger cars, sleeping and passenger train equipment.

Dr. Elmore has found considerable small-pox scattered over the country within the last month, but does not think the number of cases of the disease much larger than normally during the winter.