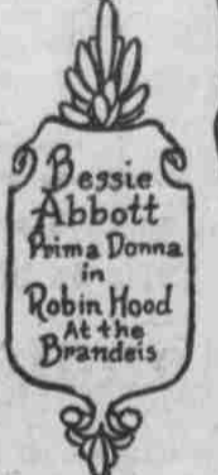


At the Theater's



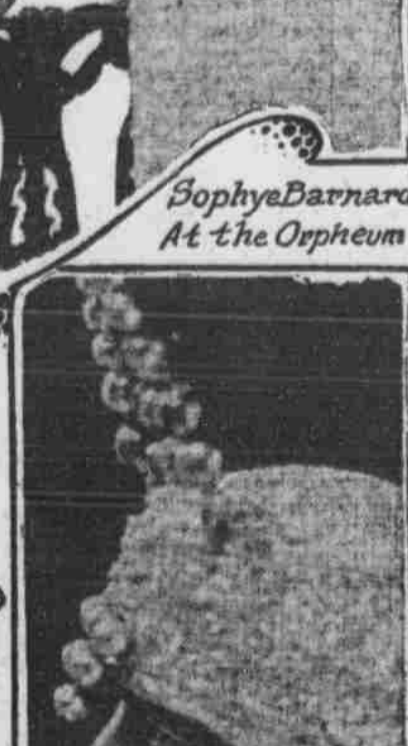
Scene from *September Morn* At the Brandeis



Bessie Abbott
Prima Donna
in *Robin Hood*
At the Brandeis



Mollie Williams
At the Gayety



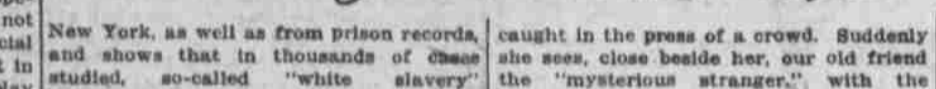
Sopher Barnard
At the Orpheum



Laura Hudson
in *The Traffic*
At the Brandeis



Valeska Suratt
At the Orpheum



Menlo Moore's *Stage Door Johnnies* At the Empress

Bank Robbers Flee from Volley of Posse

LOS ANGELES, Cal., April 4.—Four bandits blew out the front of the building occupied by the Glendora bank at Glendora, a suburb, early today, but were driven away by awakened citizens amid a volley of shots before they could wreck the money vault. They escaped. The bandits fired two charges of dynamite. The first wrecked the front of the building. The firing of the second aroused many of the town's inhabitants, who rushed into the street armed with rifles and revolvers and opened fire on the bandits who returned the fire as they fled.

Jury in Callahan Case Fails to Agree

WINCHESTER, Ky., April 4.—The jury in the case of Thomas Davidson, charged with complicity in the murder of Edward Callahan, former sheriff of Breathitt county, reported to Judge Benton today that it could not agree and was discharged. Judge Benton immediately set the case for trial again on June 29.

The patrons of the Gayety theater are looking forward with pleasurable anticipation to the forthcoming engagement of Mollie Williams and her own company of musical burlesque stars, which opens this afternoon for the week. Three sets of scenery are used and they are said to be revelations of scenic art. The first shows the country; the second the entrance to a lobster palace on Broadway; the third a great cabaret scene on the Gay White Way. The book is by Richard Goodell and its theme concerns the tribulations of a German and a ruralite; the first impersonated by Harry Sheppell and the second by Ted Burns. Madge Darrell assumes the character role of the German's wife and her avowedly creates laughs upon her entrance. Selma Seymour, the rejuvenated blonde, is classed as the queen of snooty melody. Miss Mae Meek, chic as a Dresden-doll, has a peculiarity that is all her own. Mollie Williams announces that as she desires more than merely an across-the-foot-lights acquaintance with her patrons, she will provide as hostess in fact each day, standing just inside the door and extending her hand in cordial welcome to every visitor.

AMUSEMENTS. AMUSEMENTS.

BRANDEIS THEATER

CRAWFORD, PHILLEY & ZEHRUNG, Mgrs.

TODAY -- MATINEE -- NIGHT

YOU KNOW THE PLAY

THE TRAFFIC

SPECIAL PRICES

MAT.	NIGHT
Orch.	\$1.00,
50c;	75c,
Balc.	50c,
25c.	25c.

The second big Menlo Moore offering of the year will be staged at the Empress theater this week. "The Bachelor's Dream," which appeared earlier in the season, made such a hit that the management arranged to have two more Menlo Moore attractions during the season. The offering this week is known as "The Stage Door Johnnies" and is a complete miniature musical comedy, staged with the true Menlo Moore fidelity to detail. Tris Oliver, who is well known to the musical comedy stage, is being featured with this production and is a typical character for the part. A male quartet is included in the cast. Which adds variety and novelty to an act of this kind. Billy Kinkaid, a Scotch juggler and strong man, will offer his cannon ball novelty. Dunbar and Turner present their vaudeville surprise called "The Bowtie Holdup," and Harry Leslie, "the twentieth century entertainer," will complete the program. A regular booking of the Pathe Weekly for Thursday, Friday and Saturday has been arranged, along with many other photo-plays, including comedies, dramas and educational subjects. Four complete shows are given daily, beginning at 2, 3:30, 7:30 and 9 p. m.

3 Nights Starting Thurs., April 9

SPECIAL SATURDAY MATINEE

The Show That Has Started the World Singing and Whistling its Sparkling Tunes

ROWLAND BIG COMPANY

CLIFFORD BIG 50

Dancers and Singers.

in the Whirly Girly Tango

With a Series of Jingling Tunes

SEPTEMBER MORN

Music by Aubrey Stauffer.
Lyrics by Arthur Gillespie.
Tangos by Virgil Bennett.
Staged by Frank Tannehill, Jr.

Great Tangoesque Carnival
Costumes A Riot in Colors
Scenic Environment Superbly Designed

1914's Most Snappy Musical Comedy

Night Prices—\$1.50, \$1.00, 75c, 50c—Boxes \$2.00
Mat. Prices—\$1.00, 75c, 50c, 25c—Boxes \$1.50
Seats Now Selling—Carrages and Autos 10:45 P. M.

THREE NIGHTS, APRIL 12, 13, 14, TUESDAY MATINEE

THE DEKOVEN OPERA COMPANY
(Direction Daniel V. Arthur)
Presents America's Greatest Lyric Soprano,

BESSIE ABBOTT

In DeKoven's Masterpiece and the Nation's Greatest Comic Opera,

ROBIN HOOD

SEAT SALE It is a Grand Opera Production. Yet is MONDAY, 10 A. M. Given at Prices within the Range of All.

The date for the first presentation of the photo-play drama, "The Squaw Man," in this city is April 14, 15 and 16 at the Hipp theater. "The Squaw Man," Edwin Milton Royle's international success, produced by the Jesse L. Lasky Feature Play company of New York, staged by Cecil B. De Mille, under the personal direction of Mr. Lasky, and with the aid of the author, and with Dustin Farnum, the popular star, playing his original role, that of the "Squaw Man," constitutes one of the most gripping and potent silent dramas ever shown on the screen. It is composed of 24 scenes and was played by a cast of 127 people.

BLANCHE BATES IS TO BE HERE IN TWO WEEKS

Word has just been received by Manager Byrne of the Orpheum that Blanche Bates will headline the bill at the local house during the week of April 13. Miss Bates will play a show entitled "Half an Hour." This playlet is by James M. Barrie and was originally played by Ethel Barrymore.

DAILY MAT- INEE, 2:15
EVERY
NIGHT 8:15.

Orpheum

ADVANCED VAUDEVILLE
Week Starting Sun. Mat., April 5.

TELEPHONE DOUGLAS 494.

A musical and operatic event of the first magnitude is announced at the Brandeis theater April 12, 13 and 14, when the De Koven Opera company will be heard in an elaborate production of "Robin Hood," the famous opera by Reginald de Koven and Harry B. Smith, which for twenty-two years has been the recognized American light opera classic.

The De Koven Opera company, of which Daniel V. Arthur is managing director, revive the glories of opera complete and restore to the American stage a style of entertainment which in these days of song and dance has almost disappeared from view. Grand opera stars of international fame were engaged by Mr. Arthur for the De Koven Opera company, and with an all-star cast, a gorgeous scenic investiture and picturesque costuming, "Robin Hood" was produced at the New Amsterdam theater in New York last spring, with phenomenal results. For six months the opera drew capacity audiences. Then the De Koven Opera company inaugurated a tour of the principal cities, which has been most successful, the music loving public having shown its enthusiastic appreciation of this remarkable offering.

It is a grand opera production, yet it is given at prices within the range of all. Note the remarkable list of grand opera singers included in the cast: Bessie Abbott of the Metropolitan Grand Opera company of New York, for whom Mascagni wrote "Ysobel"; Henriette Wakefield, Ralph Brainerd, James Stevens, Helena Morrill, George B. Frothingham, who is playing his original role of Friar Tuck, in which he has been seen upward of 3,000 times; Joseph Parsons, Jerome Daley, and from the realms of light opera, have been recruited such well-known singers as Phil Branson, Tillie Sallinger, Ed Braham, Lorena Carmen and Homer Burres. A most capable chorus and an augmented orchestra are special features of this production.

"The Little Lost Sister" comes to the Brandeis for three days, April 15, 17 and 18 during which time matinees will be given daily. This is a dramatization of the work by Miss Virginia Brooks, the girl who established a national reputation in her fight to clean up West Hammond, Ill. It was dramatized by Edward E. Rose and Arthur James Fegler.

AMUSEMENTS.

CHICAGO GRAND OPERA COMPANY

"THAIS"

APRIL 14

with

Mary Garden

HECTOR DUFRANNE
EDMOND WARRNER
GUSTAVE HUBERDEAU
CONSTANTIN NICOLAY
LOUISE BERAT
MINNIE EGENER
HELEN WARRUM

Cleofonte Campanini,
Conductor

Orchestra of 70
Seats Now on Sale at the

AUDITORIUM

Prices: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$5.00.

OMAHA'S FINE CENTER—
Gayety Daily Mat., 15-25-50c
Evening, 15-25-50-75c

Musical Burlesques, Reigning Queen,
DELIGHTFUL MOLLIE WILLIAMS
and Her Own Company of 50
In "THE QUEEN OF BOHEMIA"

Mollie will personally receive her guests at the door each day on 2:30 and 3:30 P. M. Beauty Chorus of Bohemia's Girls.
LADIES DINE MAT. WEEK DATES

VALESKA SURATT

VALESKA SURATT

VALESKA SURATT

Black Crepe and Diamonds

A Fantasy by GEORGE BALDWIN

SOPHY BARNARD
"The Girl With the Thrashing Voice."

HANS ROBERT & CO.
in
"A Daddy by Express"
By Edgar Allan Poe

SIDNEY H. PHILLIPS
WINNIE WHITE
At the Piano.

HEARST-SELIG
Fictorial Review

LOU ANGER
"The German Soldier"
Last of the Paris Grand Opera

LUCIE VALMONT
JACK REYNEN
with
The Living Pictures of Milet.

FRANK PARISH
Eccentric Novelty

Prices: Matinee—Gallery 10c; best seats (except Saturday and Sunday) 25c. Nights—10c-25c-50c-75c.

AMUSEMENTS.

CHICAGO GRAND OPERA COMPANY

"THAIS"

APRIL 14

with

Mary Garden

HECTOR DUFRANNE
EDMOND WARRNER
GUSTAVE HUBERDEAU
CONSTANTIN NICOLAY
LOUISE BERAT
MINNIE EGENER
HELEN WARRUM

Cleofonte Campanini,
Conductor

Orchestra of 70
Seats Now on Sale at the

AUDITORIUM

Prices: \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$5.00.

University of Michigan Glee and Mandolin Club

BRANDEIS THEATER

ONE EVENING ONLY—TUESDAY, APRIL 21st.

Under the Auspices of the Local Unit of Michigan Alumni Ass'n.
Regular Prices. Seat Sale Saturday, April 11th.

WEEK OF SUNDAY, APRIL 5, 1914

EMPIRESS

Menlo Moore's Big Production
"Stage Door Johnnies"

A Minute Musical Comedy
Featuring
TRIS OLIVER

In a bit of Song, Dance, Laugh and Revel
BILLY KINKAID
Famous Scotch Juggler
HARRY LESLIE
Some Comedian

DUNBAR & TURNER
"The Bauble Hold-Up."
10c—ADMISSION—10c
Reserved Seats 10c Extra

EMPRESS GARDEN

11 a. m. to 8:30 p. m.
50c Table D'Hotel—50c
With Good, 60c.

Chicken Gildets with rice, Queen Olives, Young Radishes, Pamploettes of Sole—Melba, Roast Young Goons with Apple Sauce, Roast Trine Hils of Beef, String Beans, German Cream Slaw, Whipped Potatoes, Strawberry Ice Cream, Assorted Cakes at all hours.

Try our 25c Combination Breakfast.

CASH OPEN
6 A. M.
Till Midnight

GAIN cometh "The Traffic," but not this time as a great moral preachment; its advance agent has come out from behind the ambush of the moral quality of the play, and frankly admits that it is a proponent of socialism. As such it was readily recognized during its first stay in Omaha, and as such it is likely to go on its way, shouting the well-worn arguments of the soap-box orator against the economic injustice of the age. Viewed in this light, the existence of the play becomes to some degree explicable. That its premise is false will not in anywise deter its adherents. It trumpets the cry against the unequal distribution of wealth, the revolt against low wages, and the various other causes for dissatisfaction that are complained of, and in this way it gains the approbation of those who feel themselves unusually placed in the race of life. As a rule of protest, "The Traffic" may be admitted, but as a drama it is about as absurd a bit of composition as ever was paraded before the public.

Some cause exists for every effect, and the cause for the prevalence of dramas of the type of "The Traffic" is not especially hard to locate. Right here it may be out of place to say the Omaha Social Service board exercised good judgment in not pressing its case against this play any more vigorously; while the play has some revolting aspects, it is far from being distinctly immoral, nor does it show more of the unworthy than has frequently been presented under the guise of genuine drama. It merely follows with modified realism the downward course of a girl who has foolishly taken a mistaken course of action. Illuminating each step along the pathway with a discourse against the industrial and social conditions of the day, suggesting the conclusion that when all other evils have vanished the vicarious victims of tuberculosis will no longer have to sell their bodies in order to gain life for another. It would have been a mistake to suppress this play, because suppression would have struck its protagonists with another count against the "capitalistic" system, which is so roundly denounced at intervals during the unfolding of the drama. As for the cause of such dramas, it may easily be found in the wake of the wave of pseudo reform that has been sweeping over the country for many months.

A couple of years ago the country was shaken by the disclosures made by the report of the Chicago vice commission. Unspeakable things were shown to exist, and some very sweeping charges were made. Then came the inquiry in New York, under the so-called Rockefeller grand jury. Then this phase of the question was passed over to the more careful and analytical study of scientific investigation, determined on getting at bottom facts. While this study has been going on, much shouting has been heard that girls are forced by low wages to sell themselves into shame, that industrial and commercial conditions are responsible for the dreadful facts disclosed by the original survey made by the "New" commissions, and legislative committees made general and cursory inquiry for the purpose of establishing the truth of the assertion that low wages and the social evil are inseparably connected. While the results of these inquiries were being discussed, scientific inquiry was being carried on without flourish of trumpets; the men and women who were determined to get at basic facts did not go hunting with brass bands. One reliable inquiry, that made in New York by the Civic Federation, concludes that:

We therefore hold that it has not been satisfactorily demonstrated that low wages are a direct cause of the loss of virtue by working girls. It is our general belief that low wages of working girls are not a direct cause of their loss of chastity.

This report is signed by a long list of the best known sociological workers and students of the United States, among them being George L. Kneeland, who made the report for the Chicago vice commission, and who has written other similar reports; Katherine Bennett Davis, head of New York's reformatory prisons at present, and then head of the Bedford Reformatory for Women; Mary M. Bartels, assistant judge of the juvenile court of Chicago, and others of similar prominence. In a more recent report on vice conditions in New York, Mr. Kneeland presented tabulated studies of cases that were under observation at the Bedford institute when Dr. Davis was at its head, and from other reformatories in

New York, as well as from prison records, and shows that in thousands of these studied, so-called "white slavery" amounted to less than 2 per cent. Dr. Simon Flexner, in a very comprehensive and exhaustive study of conditions in Europe, published since the beginning of the present year, reports that wages are not a contributing nor even a secondary cause in Europe.

But the condition that leads to the continual repetition of these groundless slanders against the womanhood and girlhood of the nation, not to speak of the manhood, is still to be reckoned with. Popular beliefs on scientific subjects apparently run in waves. Many will remember the interest in hypnotism which followed the publication of "Trilby," even though his "hypnotic eye" at once became a real and possible personage in the public imagination. The newspapers were full of stories of girls and women who had suddenly been fitted and paralyzed by the hypnotic gaze of some mysterious stranger with piercing black eyes and who had been compelled by his will to fantastic acts which they were powerless to prevent. Fiction writers took up the idea, and stories centering around hypnotic influence became common. It was used as a plea in criminal cases, various culprits alleging that they had been hypnotized and compelled against their will to perform unlawful acts. All this occurred in spite of the fact, frequently stated and known by every scientific man, that the limitations of hypnotism are definite and well recognized; that no person can be hypnotized unknowingly or against his will, and that few persons are so susceptible as to be capable of being compelled to perform acts beyond their own volition and knowledge.

Another popular fiction which later on took the place of hypnotism was that of instantaneous anesthesia. Stories appeared in the newspapers of women who had been accosted by strangers and, under some pretext, had permitted a ether or a handkerchief to be pressed momentarily over their mouth and nose. Immediately unconsciousness was said to have followed, resulting in a period of insensibility and irresponsibility, varying from a few minutes to hours or even days. Chloroform sprayed into an open window by means of an atomizer, anesthesia led to a rag on the end of a pole and through into a bed room. Instant unconsciousness following the administration of drugs unknown to physicians and pharmacists, were some of the variations of this idea. In the minds of physicians and nurses who see every day the administration of anesthetics, such stories only excite mirth. Any one who knows the difficulty and labor of securing unconsciousness through the use of anesthetics, even under the most favorable conditions and with every possible means of restraining and controlling the patient, knows how absurd such stories are.

A latter-day variation of these popular beliefs, says the Journal of the American Medical Association, may be found in the "poisoned needle" stories which have been going the rounds of the press recently. A woman goes to a moving picture theater, enters a crowded elevator, a street car or elevated train, or is

caught in the press of a crowd. Suddenly she sees, close beside her, our old friend the "mysterious stranger," with the piercing black eyes and the compelling manner. At the same time, she feels a sting and knows that she has been stabbed with a poisoned needle. She immediately becomes unconscious, dazed or irresponsible for a greater or less period of time, during which she experiences a number of marvelous adventures or hair-breadth escapes.

It is not possible to say that no woman was ever without her knowledge given a drug, hypodermically, which produced unconsciousness. It can, however, be said very positively that there is no drug known to scientific men which could be administered in the manner or which would produce the effect described in recent newspaper reports.

One of the laws of hysteria is that when any peculiar phenomenon is reported, similar instances immediately appear throughout the country. We may now expect a spring crop of magazine stories and popular novels based on the poisoned needle as a motive. Scientifically, no thing is as ridiculous and impossible as hypnotism of an unwilling subject or instantaneous anesthesia. Popular beliefs travel in waves, and hysterical and excited imaginations help them along. The history of popular delusions, from Salem witchcraft to present-day vagaries, is full of such instances.

All this discussion has but little to do with the drama as such; no more than has "The Traffic," for, as set forth at the beginning, it has ceased to parade as a play and has come forth as an episode in the socialist propaganda. If it should be suppressed for any reason, it will be because it not only slanders American womanhood by repeating the oft-exploited tale that chastity is for sale, but because it is an affront as well to the common sense involved in the best of socialist philosophy. Therefore, in the name of all the socialist leaders, from Marx to Morris Hillquit, from Liebknecht to Victor Berger, from Ferro to Max Hayes, we protest against its nonsense.

Rachael Marshall's play "The Traffic," whose management claims for it that its aggressive young author is not unmindful of the fact that the most radical political and industrial doctrines of Socialism fifteen- and even ten-years ago, have been appropriated and are now the favorite and most popular "plank" in the platform of those great political parties which cling to any hope of success, will be seen here at the Brandeis theater today matinee and night for a return engagement.

"September Morn" sent forth by Messrs. Rowland & Clifford. The play gets its name from the painting of the same name. The story of the piece has to do with the aspirations of one, Rudolph Piastrie, owner of an art studio, who claims to have been the painter. Of course, Rudolph does not even know how to paint a picket fence. The model of "September Morn" is laid claim to by an actress who has instructed her manager to circulate the rumor that she is the original. The ludicrous moments when the two impersonators are dodging each other and when a chasty old army officer, who has fallen in love with the actress, discovers that she is a good friend of his wife's, creates enough laughter and riot

for six musical plays. The company numbers within its ensemble some fifty people. The dancing numbers are many, the various styles of the Tango being introduced in attractive forms. Maud Potter is seen in the newest dances, Frank Minor and Henrietta Lee, also have big parts. Arthur Gillespie wrote the book and lyrics; Aubrey Stauffer composed the music and Frank Tannehill, Jr., staged the production, which comes to Brandeis Thursday, Friday and Saturday, April 5, 10 and 11. Matinee Saturday.

A musical and operatic event of the first magnitude is announced at the Brandeis theater April 12, 13 and 14, when the De Koven Opera company will be heard in an elaborate production of "Robin Hood," the famous opera by Reginald de Koven and Harry B. Smith, which for twenty-two years has been the recognized American light opera classic.

The De Koven Opera company, of which Daniel V. Arthur is managing director, revive the glories of opera complete and restore to the American stage a style of entertainment which in these days of song and dance has almost disappeared from view. Grand opera stars of international fame were engaged by Mr. Arthur for the De Koven Opera company, and with an all-star cast, a gorgeous scenic investiture and picturesque costuming, "Robin Hood" was produced at the New Amsterdam theater in New York last spring, with phenomenal results. For six months the opera drew capacity audiences. Then the De Koven Opera company inaugurated a tour of the principal cities, which has been most successful, the music loving public having shown its enthusiastic appreciation of this remarkable offering.

It is a grand opera production, yet it is given at prices within the range of all. Note the remarkable list of grand opera singers included in the cast: Bessie Abbott of the Metropolitan Grand Opera company of New York, for whom Mascagni wrote "Ysobel"; Henriette Wakefield, Ralph Brainerd, James Stevens, Helena Morrill, George B. Frothingham, who is playing his original role of Friar Tuck, in which he has been seen upward of 3,000 times; Joseph Parsons, Jerome Daley, and from the realms of light opera, have been recruited such well-known singers as Phil Branson, Tillie Sallinger, Ed Braham, Lorena Carmen and Homer Burres. A most capable chorus and an augmented orchestra are special features of this production.

"The Little Lost Sister" comes to the Brandeis for three days, April 15, 17 and 18 during which time matinees will be given daily. This is a dramatization of the work by Miss Virginia Brooks, the girl who established a national reputation in her fight to clean up West Hammond, Ill. It was dramatized by Edward E. Rose and Arthur James Fegler.

Valeska Suratt, described as "a riot of attraction for the Orpheum. With five attractions she is to present "Black Crepe and Diamonds," a fantasy by George Baldwin. She is said to be an entertainer of the bewitching type who is the sartorial pride of the American stage. Her present vehicle is an extravaganza opulently mounted. The setting is an odd scenic effect, a sort of tent all in white, spangled with silver and ruf-