

At the Theaters



Helen Hardich in 'Robin Hood' At the Brandeis

Blanche Nichols - At the Orpheum

Katherine Miller with The Little Lost Sister - At the Brandeis



Irene Gold - At the Gayety

Julius Tannen. At the Orpheum



Merie's Cockatoos - At the Empress

ORDINARILY the attitude of the church towards the theater has been one of criticism, too often unreasoning, and seldom tinged with an understanding of the causes that give rise to the contentions that are complained of. This makes the movement that began in the Catholic church of America about a year ago all the more significant. Some weeks ago this department argued more or less effectively that the church and the theater have much in common in the task of developing right thinking and right morals among the people; much of common ground already, and more that might easily be occupied to the advantage of both, if it were only possible for a better working understanding of the aims and purposes of each to be arrived at. The Catholic church has gone about the problem in a way that is direct, sincere, and logically should be effective. It is simply to make an examination of the plays that are offered at the theater, and then to announce which of them are proper for Catholics to witness. This permission does not carry with it any unqualified endorsement, nor is it understood that all plays not specifically included in the list are specifically forbidden, but the inference is strongly in favor of the latter conclusion. At any rate, the "White List," which has just been made public, is to be taken as a list of plays that have the tacit approval of the church, and that the failure to mention others means that they are disapproved.

sacred obligations of life are debatable; they are problems—a fair word to describe a dirty theme. We must, they say, take up these matters; know them; allow liberty of discussion, for the broad-minded know there are two sides to every question. Through this subtle propaganda of questioning, of doubt, of false liberalism, they seek to sow the seeds of evil in every soul. They would make of us helpless, ignorant race, that knows not whence it came or whither it is going.

How a play may be entitled to inclusion in the "White List" is set out very plainly, and the list offered is discussed, as follows:

"To make as clear as possible the basis upon which the present list has been prepared, as well as to avoid any imputation of narrowness or proscriptive censorship, it will be necessary to repeat here the conditions given in the first issue of The Bulletin, which would entitle a play to a place on a 'White List.' These conditions indicate the limitations of the list and its special application.

"A play must not, with regard to morals, occupy debatable ground. That a play is clean and wholesome. The appeal should be simple and universal.

"The play should be fit for theatergoers of all ages, and suited to varied tastes.

"This, too, was stipulated: that the choice of plays should be made with due regard to practicability, and that counsels of perfection should not be insisted upon.

The prime purpose of the Catholic Theater Movement is to aid in destroying the hackneyed excess of the managers who put forth unworthy plays. It is catering to the public and providing "what the public wants." It is an effort to induce members of the church to refrain from patronizing unworthy plays in such numbers that their absence will be felt by the managers, and thus a reform may be worked. If the public will resolutely avoid plays that are unworthy, it will not be long until the managers will cease to offer them. That the Catholic Theater Movement is earnest is shown by the following letter from Cardinal Farley, published in the April bulletin, just out:

"I take occasion of the publication of your bulletin to send you my hearty commendation, and to say that I hope the active support of every pastor and priest of the archdiocese of New York. It is my wish that they make the movement known to the faithful, and appeal to them for hearty co-operation in its plans and projects.

"A year ago, at my earnest desire, the Catholic Theater Movement was inaugurated. Since then the situation with regard to improper plays has become, at times, even more acute and threatening. The secular press has, almost without exception, recognized the danger to public morality, and has made fearless and effective protests against influences for evil in the theater. I am happy to feel that you are engaged heart and soul in a movement so timely, and I may add, so vitally necessary.

"I have the fullest confidence that the Catholic Theater Movement, while it will encounter difficulties and perplexities in its campaign of education, will be wise in its action and largely successful in its results. I ask for it the generous and unqualified support of the Catholic public, and I feel sure that all God-fearing people will co-operate with the movement in a concerted effort to defend themselves, their families and their children from the contamination of a perverted drama."

The editor of the Bulletin has a few words to say on the general topic that are worthy of attention of all. In speaking of the purpose that actuates the Catholic Theater Movement, he says:

"It is pitiful to leave the young subject to the soulless, unprincipled powers of today that recognize no definite religion, and no definite moral code. They blind the very eye with the definite law, no definite, clean-cut teaching of God, no unquestionable, knowable revelation of Christ that we are bound to observe most scrupulously. With them the most

is entirely void of offense against good taste, so, in the construction of the list, there could be no pretense of setting up high literary standards, nor of making fine distinctions as to dramatic values. A clean, wholesome play standing the test of popularity for years may not conform closely to the canons of dramatic art, but its survival, from one generation of playgoers to another, is a fact which cannot be passed over and which entitles the play to recognition. More than one example of this kind will be found on the 'White List,' as well as plays which, though they may have almost passed out of remembrance of metropolitan audiences, are still in vogue with the stock companies and combination theaters.

"Robin Hood," which will be produced at the Brandeis theater for three days, beginning with special matinee Tuesday, is acknowledged to be the greatest masterpiece of comic opera ever written by Americans. The charm of Reginald de Koven's music is as fresh today as when it was first enjoyed twenty-three years ago, and the dialogue of Harry B. Smith is as sparkling now as it was then. The old English tale of "Robin Hood" and his band of outlaws is a famous one, and

their merry pranks in Sherwood forest have supplied Sir Walter Scott and other writers with stories which will live as long as our language. Around this theme was built the opera by De Koven and Smith, and in its musical form they have given us pleasure that adds zest to the story.

Where, in a modern opera, will one find such an abundance of hits as in "Robin Hood." The opening chorus of milk maids is familiar, and is followed in rapid succession by "The Sheriff of Nottingham," "I Take Nine Tailors to Make a Man," "Brown October Ale," "O, Promissio Mea," "The Forest Song," "The Tinker's Chorus," "The Troubadour" and "The Legend of the Chimes," to say nothing of the choruses and ensembles. Any one of these would have made the success of a modern opera. So that the standard English opera would not die, Reginald de Koven decided last season to organize a company to make revivals of his works, and with "Robin Hood" as its initial wedge, it immediately pried itself into the favor of a jaded public. This season the revivals have continued and "Rob Roy" is being done by part of the organization, while the remainder will be seen here in "Robin Hood" with the New York production, chorus and orches-

trix complete. During its tour of the country this season, the company has met with the most enthusiastic welcome, which has greatly encouraged the composer in his efforts to restore a lost style of entertainment.

Heading the cast is dainty Beesie Abbott, who is a protegee of Jean de Reszke, making her debut under his patronage at the Grand Opera in Paris, where she made an instantaneous success. It was for her that Mascagni wrote "Yobel," though the work has not yet been performed in this country. Mr. de Koven secured her from the Metropolitan in New York and persuaded her that the music in "Robin Hood" was worthy of her efforts. Her success in the role last season is well known and she is continuing at the head of the company this year.

In the supporting organization is George B. Frothingham, the last of the original Bostonians in harness, who continues to play his famous role of Friar Tuck. Other popular members of last season's company are Henrietta Wakefield of the Metropolitan Grand Opera, who sings "Alan-a-Dale," and Ralph Brainard, who continues in the title role. James Stevens of the Chicago Grand Opera sings "Little John," Helena Morrill of the Boston Opera company sings Anabel, and the part of Will Scarlet goes to Jerome Daley, a noted concert basso, who is sometimes styled the "musical giant" on account of his physique. The comedy roles are admirably cared for by Phil Branson as the Lord High Sheriff, Tillie Salinger as the buxom Dame Durden, and Sid Braham as the wily Sir Guy of Gisborne. The thirty girls in the chorus are not only pretty, but can sing, and they are accompanied by handsome, manly men, also with voices.

"Little Lost Sister," a play with a purpose, dramatized by Edward E. Rose from the novel of the same name by Virginia Brooks, the girl who established a reputation in her fight to clean up West Hammond, Ill., will be the attraction at the Brandeis for the last half of this week. During the three days' engagement, which opens Thursday, daily matinees will be given. Votes for women, the minimum wage, why girls leave home and the pursuit of the almighty dollar are combed into an entirely in "Little Lost Sister."

Double headline features are going to be of frequent occurrence on the Orpheum bills, and another dual attraction is offered this week. H. Murphy and Blanche Nichols present a laugh-compelling travesty and Julius Tannen gives one of his successful comic monologues

"White List" of Plays Promulgated by the Catholic Theater Movement of America

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|---------------------------------|----------------------------------|----------------------------------|----------------------------|
| Admirable Crichton, Alabama. | Girl I Left Behind Me, The. | Music Master, The. | Royal Family, The. |
| Allas Jimmy Valentine. | Girl of the Golden West, The. | Nathan Hale. | Sally Jane. |
| Along Came Ruth. | Ghost Breaker, The. | New Henrietta, The. | Scarlet Pimpernel, The. |
| Anastasia, The Auctioneer, The. | Governor's Lady, The. | Officer 666. | School. |
| Arizona. | Grand Army Man, A. | Old Homestead. | Second in Command. |
| Barbara Frische. | Gringoire. | Only Way, The. | Secret Service. |
| Bella, The. | Grumpy. | Our. | Sentinel Keeps House, The. |
| Ben Hur. | Hold by the Enemy. | Pair of Sixes, A. | Sham. |
| Brewster's Millions. | House Next Door, The. | Pair of Spectacles, A. | Shenandoah. |
| Broken Hearts. | Jack Straw. | Passing of the Third Floor Back. | Shepherd King, The. |
| Brown of Harvard. | Jim, The. | Peep of My Heart. | Sherlock Holmes. |
| Bunty Pulls the Strings. | Jim the Penman. | Private Secretary. | Silver King, The. |
| Cate. | King Renee's Daughter. | Plate's Daughter. | Shore Acres. |
| Cavalier, The. | L'Algon. | Polly of the Circus. | Soldiers of Fortune. |
| Circumstances. | Legend of Leonora, The. | Poor Little Rich Girl, The. | Stop Thief. |
| College Widow, The. | Liberty Hall. | Poison and Perimeter. | Strongheart. |
| Confession. | Little Minister, The. | Princess and Pauper. | Such a Little Queen. |
| County Chairman, The. | Little Princess, The. | Private Secretary, The. | Sweet Kitty Bellairs. |
| Crisis, The. | Little Women. | Professor's Love Story, The. | Things That Count, The. |
| Cyrano de Bergerac. | Littlest Rebel, The. | Rebecca of Sunnybrook Farm. | Three Acres. |
| David Garrick. | Lost Paradise, The. | Return of Peter Grimm, The. | Tom Many Cooks. |
| Diplomacy. | Man From Home, The. | Richard Carvel. | Tom Finch. |
| D'Israel. | Masks and Faces. | Richard Carvel. | Tom Finch. |
| Duke of Killarankie. | Messias From Mars, A. | Rip Van Winkle. | Tom Finch. |
| Everyman. | Mice and Men. | Road to Yesterday, The. | Tom Finch. |
| Everywoman. | Middleman, The. | Rose of the Bancho. | Tom Finch. |
| Father and the Boys. | Molluscs, The. | Rosemary. | Tom Finch. |
| Fortune Hunter, The. | Monsieur Beaucaire. | Rosendal. | Tom Finch. |
| Five Frankforters. | Mrs. Wiggs of the Cabbage Patch. | Round-Up, The. | Tom Finch. |
| Gentle from Mississippi, A. | | | |

Mr. Tannen is well known as vaudeville's most famous monologist and is an even greater success on the variety stage than he was in musical productions, where he first made a name for himself. Mr. Murphy and Miss Nichols have with them a capable company and are offering a one-act play called "The School of Acting." The latest of grand opera prima donnas to enter vaudeville is Edna Showalter, "the girl with the golden voice." In Puccini's operatic version of "The Girl of the Golden West" in English she was the original Minnie. "Through the Looking Glass" is the name of the offering to be presented by Doris Wilson, assisted by her two sisters, Dot and Alice. Singing, dancing and light comedy are to be offered by Percy Bronson and Winnie Baldwin. Dramatized from Will Irwin's story, "Uncle Edward and Cousin Silas," a comedy melodrama, "The Double Cross," is another feature of the bill. Acrobatic feats out of the ordinary are to be contributed by the two strong men, the Reuter brothers. The Hearst-Selig pictorial review of world events will as usual complete the bill.

There will be Easter finery without limit on display at the popular Gayety today where Peter E. Clark's new show, "The Rosey Posey Girls," starts a week's engagement. The assurance is given that patrons will have the opportunity of spending an enjoyable afternoon or evening with this attraction. "The Mayor's Election" and "The Dashing Widow" are the offerings that are filled with humorous complications. The entire entertainment is a mixture of music and song flinging, jollity and fun, with a lavish expenditure for costumes, scenic and electric novelty surprises. A real beauty chorus of vivacious and pretty girls selected with a view to singing and dancing ability as well as to beauty of face and figure. Heading the list of funmakers are Mike J. Kelly and Harry Le Vann. Supporting these are George A. Clark, Leo Hickman, James Moran, Irene Gold, Billie Davis, Ruby Gray and a chorus of thirty pretty girls. There will be a matinee daily all week.

Merie's Cockatoos, a bird novelty, will headline the bill at the Empress beginning this week. Thirty-five splendid, vari-colored parrots have been trained to execute some remarkable feats. Walsh & Bentley present a laughing skit called, "The Bell-boy and the Athlete." Barry & Wilhelm, character impersonators, sing songs of all kinds and from all countries. Ballo Bros. complete the

President Wilson told a little group of Princeton visitors a Thanksgiving story. "Those who complain this year," he said, "are as insatiable as the little boy at the Thanksgiving dinner."

"To this little boy, at the party's end, a woman said:

"Why, how was that?"

"They told me to eat as much as I wanted, and I-I couldn't."—New York Tribune.

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"Why, how was that?"

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Flirt—The Grand Opera and Mary Garden, fittingly illustrating the Apotheosis of High Cost of Living, and then comes the

Low Cost of Living Show

As the stars of the song world move out of the Omaha Auditorium

early Wednesday morn, the hundreds of workmen and their dinner palls appear on the scene to set the stage and put up the booths and lights for the latest exponent of the saving in cost. The opening dates for the Low Cost of Living Show are

Thursday Evening, April 16th

Doors Open 7 o'Clock.

Open from one to eleven thereafter until Saturday, April 25.

There will be so many big features that we can only tell you of the Luther Burbank Exhibit of Fruits, Flowers, Vegetables, etc., with Free Moving Pictures and Lectures of Life and Hobbies of the Plant Wizard in His California Home.

Then there is the big Health Baby Show, Managed by the Women of the Omaha Woman's Club. Don't miss the afternoons with the babies.

The Old-Fashioned Grocery Store and the Modern Store will illustrate the high prices of thirty years ago and the low prices of today. There will be talks and illustrated lectures, movies, musical concerts, the Royal Hawaiians, with their strange and wondrous instruments, songs and dances and the famed Teddy Brothers in laughable wrestling contests, the Japanese Athletes, etc. Dr. G. E. Condra will have the finest movies and talks every afternoon and night.

Oh, yes, it will be a grand show for only twenty-five cents instead of opera prices; a matinee each day for fifteen cents, and all children at ten cents. Your grocer will give you a free treat of ten cents if you ask him for a rebate coupon now. Don't wait.

Empress

WEEK OF SUNDAY, APRIL 12, 1914

ALL-STAR VAUDEVILLE.
MERIE'S COCKATOOS
A Sensational Bird Novelty.
BALLO BROS.
MEXICAN SERRAVERS
Marie King Scott
The Koozie Girl.
Walsh & Bentley
Nighttime Entertainers
Babich Orchestra
Spurred Musicians
LATEST PHOTO PLAYS
By the Best Makers.
10 Omaha's Popular Theater 10
Reserved Seats 10c Extra

AMUSEMENTS. AMUSEMENTS.

BRANDEIS THEATER
CRAWFORD, PHILLEY & ZEHRUNG, Mgrs.

TONIGHT MON. and TUES. NIGHTS TUESDAY MATINEE

THE DE KOVEN OPERA CO.
PRESENTS AMERICA'S GREATEST LYRIC SOPRANO
BESSIE ABOETT
IN THE GREATEST PRODUCTION EVER GIVEN OF
ROBIN HOOD

With a wonderful cast of Grand and Light Opera Singers, including:
HELEN MORRILL (Boston Grand Opera) **JAMES STEVENS** (Chicago Grand Opera)
GEORGE B. FROTHINGHAM (Boston Grand Opera) **JEROME DALEY** (Chicago Grand Opera)
PHIL BRANSON (Chicago Grand Opera) **TILLIE SALINGER** (Chicago Grand Opera)
ALAN-A-DALE (Chicago Grand Opera) **SID BRAHAM** (Chicago Grand Opera)
Company of 60. Pretty singing chorus. Orchestra of 20.
Prices: Nights, 50c to \$2.00. Special matinee Tuesday, 50c to \$1.50.
Second Balcony Reserved, 50c.

3 DAYS, Beginning Thursday Mat., APRIL 16th

Matinée Every Day

A Play with a Mighty Theme.

SPECIAL PRICES:
Matinees — Any Seat 25c
Orchestra, 50c
Evenings { Balcony . . . 35c
2d Balc. . . 25c

LITTLE LOST SISTER

The Flonzaley String Quartet

Monday, April 13, 4 P. M.

BRANDEIS THEATRE

Tickets 50 Cts. to \$2.00—All Reserved

DAILY MATINEE, 2:15 EVERY NIGHT 8:15.

Orpheum

ADVANCED VAUDEVILLE
Week Starting Sun. Mat., April 12.

W. E. BLANCHER MURPHY--NICHOLS AND COMPANY In Their Latest Travesty Success, "The School of Acting."	JULIUS TANNEN CHATTERBOX
EDNA SHOWALTER "The Girl With the Golden Voice"	DORIS WILSON & CO. "Through the Looking Glass," An Originality.
PERCY BRONSON & BALDWIN in Pickings from Song and Dance Land.	"The Double Cross" A Comedy Melodrama in One Act by Will Irwin and Ralph E. Ruskell from Mr. Irwin's story "Uncle Edward and Cousin Silas," originally published in The Saturday Evening Post.
REUTER BROTHERS Anatomic Wonders	HEARST-SELIG Pictorial News Review.

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

University of Michigan
Glee & Mandolin Club

Brandeis Theater,
April 21st.
College Stunts and Vaudeville
Seats on Sale at Box Office.
Tickets 25c, 75c, \$1.00, \$1.50, \$2.00

OMAHA'S FUN CENTER
Sayer's Daily Mat., 12-25-50c
Evening, 12-50-75c
Peter D. Clark's Grand New Show.
ROSEYPOSEY GIRLS MUSELISQUE
Two funny satires. "The Mayor's Election" and "The Dashing Widow." Gorgeous display of Easter gowns. Beauty chorus of Broadway girls.
LADIES' DIME SAT. WEEK DAYS

HIPP THEATER
3 days, starting Tuesday, April 14th
"THE SQUAW MAN"
With
"DUSTY BARBER"
in the leading role