

# At the Theaters



Blanche Walsh At the Orpheum



Butterfly Girls in 'Mme Sherry' At the Brandeis



Ed Lee Wroth - At the Gayety



Beatrice Southwick At the Orpheum



Lone Bright in 'Officer 666' At the Brandeis



Margie Catlin At the Krug



ARNOLD ENGLANDER Scenic Artist with the Glaser Players At the Boyd

headed by George Anderson, who last season was the leading baritone with Miss Scheff in "The Night Birds." Others supporting Miss Scheff are Charles H. Gallagher, Frederick Howard, Robert Lett, George Dunstan, Harry Stone, Alfred Rogers, Tena Rabbanne, Inez Bauer, Florence Martin, Cecil Renard, Myrtle Jersay, Len Mascagni and a chorus of fifty.

"Gypsy Love," which is now headed this way, is by the composer, Franz Lehár, who gave the American stage "The Merry Widow" and "The Count of Luxembourg." "Gypsy Love" is a sensation in London, where it is being played at Daly's theater. Its success is so great in the English capital that it is impossible to secure places in the theater for the next four months. In Chicago, Boston and New York and the few larger cities visited last season it was a veritable triumph. Its initial presentation in Omaha will be at the Brandeis three nights and Wednesday matinee, Tuesday, January 14, Phyllis Partington, the original Zorka, and Arthur Albro, the magnificent tenor, will be assisted by an excellent collection of singers numbering eighty people.

The week at the Boyd will be devoted to the presentation of "The Great Divide" by the Vaughan Glaser players. This fine company of actors has already established itself in Omaha by its excellent work and will show to further advantage in the really serious drama. It now intends to offer "The Great Divide" in the pen of the late William Vaughn Moody, and was the basis of the greatest success achieved by Henry Miller and Mat-

Alexander and Belding At the Hippodrome

lest to all finer sentiments. The situations are remarkable for their dramatic strength, the argument is lucid and logical and the conclusions such as satisfying. The settings of the play are of the sort that add to its simple beauty—scenes that go with the dialogue and round the whole into perfection. Miss Kemble and Margaret Anglin during their joint starring engagement. It deals directly with a phase of the problem between man and woman that is not very often approached by dramatic writers, and shows how love can raise and redeem even one apparently

(Continued on Page Twelve.)

AMUSEMENTS. AMUSEMENTS.

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### Follies of 1912

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TWENTIETH CENTURY FARMER The Best in the West.

HOLIDAY joys are over, but the promise at the local theaters leaves nothing to regret, for the next few weeks will be as busy as the early weeks of the season were dull. At the Brandeis a list of really high grade attractions is contracted for sufficiently long to extend the season well up into the early summer; the stock company at the Boyd is beginning to find itself on easier footing, with a steadily growing popularity; the vaudeville houses are putting forth much effort to get the business and the certainty that another is soon to be in the field competing for favor, makes the outlook for the patron one of encouragement; and this competition means something to the Gayety and Krug, for they will have to put forth sterling attractions or suffer. All in all, the folks who go to the theater in Omaha for some months are sure to get their money's worth. How the managers will feel can better be told at the close of the season.

The Drama League of Chicago announces with regret that it has had to abandon a special school children's matinee performance by Sothorn and Marlowe, set for coming Wednesday afternoon, because of the refusal of the Board of Education to dismiss the schools for the afternoon. The performance was to have been the free gift of Mr. Sothorn and Miss Marlowe and for many reasons it is to be regretted that it could not have been given; yet, some consolation may be found in the fact that very much disappointment and perhaps heartache will be spared. It is impossible that each of the 250,000 school children of Chicago could have been admitted to the theater and it is almost certain that not all of them would have gone, even if the house were big enough to hold them. Maybe it will do to await their growing up to the age when they can go in the evening; they will not be much worse off than their elders if they do.

That splendid melodramatic farce "Officer 666," a play that has absorbed the attention and attracted crowded houses in Cohan & Harris' theaters, both in New York and Chicago, for the last year, will be presented for the first time in this city at Brandeis theater for four nights, beginning Sunday, January 5, with Wednesday matinee.

The story of "Officer 666" is all about a gentlemanly burglar who is a student of art as well. His particular hobby is old paintings. When the play opens he is found to be negotiating one of his famous coups and has chosen for his base of operations the home of Travers Gladwin, a rich New Yorker, absent on a tour of the world. Returning unexpectedly, the young millionaire discovers that the picture expert has been masquerading as the owner of his home in upper Fifth Avenue and is about to make his "get-away" with a particularly valuable lot of art objects as a part of his impedimenta.

It is around these incidents that Augustin MacFigh has woven his play, which is said to be filled with dramatic surprises and clean fun that is particularly appealing to Americans of the present day. How the young millionaire outwits this particular "Raffles" by borrowing the uniform of a police officer and appearing as Officer 666; how, in doing so, he meets the burglar's sweetheart, a society girl, who thinks he is a millionaire, and who is arrested as the crook's accomplice; and how, thrilled by the charm of her personality the sure-enough millionaire falls in love with her at first sight, and saves her from the thief, aided and abetted by the real Officer 666, and how the thief, though finally trapped, is still triumphant, is left to the telling by the players who will unfold this story.

"Madame Sherry" will be offered at the Brandeis theater for three days starting next Thursday. Adapted by Otto Hauerbach from a French original, which won success in Paris, Berlin and London, and its positively enchanting melodies by Karl Henschel, with a cast of remarkable strength and produced by Woods, Frase

& Lederer in a style that spells perfection. "Madame Sherry" is a novelty in every way. Its comedy is bright and refreshing and the story is much more plausible and consistent than is found in the ordinary farce. Its music is not only enchanting, but every number is the result of some situation in the comedy. In points of production, cast, chorus and special orchestra, "Madame Sherry" represents the last word in perfection.

Miss Fritz Scheff in the most pretentious operatic production of her entire career, "The Love Wager," will be seen at the Brandeis theater next Monday. Miss Scheff is under the management of Hos M. Gaite, who secured for her this opera of Hungarian origin, with music by a new composer. The story is from a Hungarian farce and the Brandeis has been written by Edith Ellis, Cary Duncan provided the lyrics and the composer is Charles J. Hambitzer, a musician whose exceptional talents were discovered and are vouched for by Miss Scheff herself. "The Love Wager" gets its title from the plot, which deals with a wager made by Mitzl (Miss Scheff), the fascinating and mischievous child of a Hungarian widow, that she will give the handsome lieutenant one kiss for each of her elder sisters if he succeeds in marrying them off. He agrees to find husbands for all of them, and by a series of incidents succeeds in making three of his friends propose in succession. This makes Mitzl, the eldest unmarried daughter, as she wanted to be, for, according to the Hungarian custom, only the eldest, unmarried daughter can receive marriage proposals. But when the lieutenant comes to collect his three kisses there is an unexpected misunderstanding, but ultimately, of course, all is well. The cast provided by Mr. Gaite is unusually strong in vocal abilities and in

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### Orpheum

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