

At the Theaters

ROSE STAHL in "Maggie Pepper" - At the Brandeis

M is proving that the career of a manager have to do with other things than deciding on a play, securing its proper equipment, and then counting the money. Especially when he undertakes to form his company into such an organization as may deserve the title "AM Star." Since he left his happy home on Broadway with his stable of "near stars," Mr. Faversham has had enough troubles to turn the hair of any man as gray as that of the Prisoner of Chillon, and yet he seems to have borne it all very well. When he was visited in his room at the Brandeis theater, he was proving that the writer who so recently told the waiting world that the strength of the Faversham vocal chords were due to the Faversham abstention from cigarettes was founded on stubborn facts; Mr. Faversham does abstain from the coffin nails referred to, but on the occasion of the visit in question he was getting about as much apparent satisfaction out of a tin of pipe as man ever does outside of the covers of a "best seller." He was busy, too, for even between the acts he was instructing a younger member of the company in the proper way to render certain short speeches set down for a minor character. During the day he had had a rehearsal, and was complacently facing another for the following morning, with a special matinee for the afternoon. This only worried him to the extent of his expressing regret that he would be prevented from visiting some of the haunts he is familiar with. It isn't generally known, but in days gone by, when Mr. Faversham was but a budding "juvenile," he took long walks around the village, cast his line into Carter lake and drew therefrom certain well developed baits, and otherwise had a very good time here in a healthy sort of way. And he'd like to do it again if opportunity offered. But his uneasy stars and "comets" give him little chance for these diversions. To the caller he spoke with earnestness of the success of his undertaking and with some very natural enthusiasm of plans for the coming season. Of the present situation of the changes in the personnel of his company he had little to say, and this little was in reasonable regret of the necessity that had arisen for the disruption of the cast that had made the production so notable. He expressed himself as much encouraged by the addition of Mr. McLean to the company, but did not say who might be secured for the role laid down by Mr. Keenan. Nor would he say a word concerning either Mr. Power or Mr. Keenan, other than that he was very sorry the trouble had arisen.

Mr. Keenan was also quite reluctant to discuss the circumstances that led to his leaving the company. He spoke in general terms of the future, saying he would be at the head of a big company in an important play next season, but would go no further. He might make a statement within a day or two, he said, leaving the inference that he did not care to talk until after he had returned to New York. It is not at all improbable that something will be heard from him, for with Tyrone Power planning on a great revival of "Julius Caesar" for next season, and keeping the papers full of his controversy with Faversham in the meantime, it isn't to be expected that Frank Keenan will overlook the good thing in the way of publicity that has come to him. The whole affair grows out of a personal difference between Messrs. Power and Keenan, in which the management had no concern. Two "near stars" found their orbits swung rather too close together, and with no larger body to control them, the orbital aberration became so great a collision was inevitable. Mr. Power suddenly discovered that he did not like Mr. Keenan's face, and while the company was playing at Newark, shortly after beginning the tour, he left in the middle of the engagement. No inducement offered was sufficient to lure him back to the role of Brutus, and the company was compelled to proceed without him. His absence from the cast did not entirely restore the equilibrium of the stellar body revolving in the path of Cassius, and two weeks ago the crisis came, Mr. Keenan leaving the company after the first performance in Omaha, his "two weeks" expiring on Saturday. It appears to have been a case of "temperamental" entirely, and about the only certainty developed is that the Faversham company is continuing its tour and that Mr. Power does not like Mr. Keenan's face.

Manager Turner of the Brandeis and Boyd theaters is finding in a way his double-stringed bow may work to a decided advantage. His plans for the rest of the season are maturing fast, and unless some unforeseen contingency arises, both theaters will be open continuously during the summer. For the Brandeis a very attractive list of bookings stretches out after Easter, lasting till after the middle of May. At the Boyd it is quite likely that Miss Lang's engagement will be extended to last till the first of April at least. When Miss Lang goes to Chicago for her spring engagement, planned before she came to the Boyd last month,



ROSE STAHL in "Maggie Pepper" - At the Brandeis



ADELAIDE THURSTON At the Brandeis



CARRIE REYNOLDS At the Orpheum



WARD, VOKES and LUCY DALY At the Brandeis



Maybelle Morgan - At the Gayety



Lenore Butler - At the Krug



Rena Merrill - At the Hippodrome



GRACE WALLACE At the Orpheum

she will be succeeded by a stock company organized especially for the season. As soon as the regular season at the Brandeis has come to an end, this stock company will be installed there, and the Boyd will be opened as a popular price vaudeville house, presenting Sullivan and Comstock acts, and moving pictures. This will keep these theaters in commission until the time comes in the late summer to get ready for the regular winter round. Already contracts are being sent in for the next season's attractions at the Brandeis, which indicate that Omaha will have ever a more brilliant array of shows than has marked the present, which is the most important since the Brandeis has been opened. The Boyd will very likely be continued as the home of a resident stock company next winter.

Much interest is being shown throughout the east just now over "The Seven Sisters," which is being played with much success. This is the comedy on which Fritz Scheff recently appeared at the Brandeis.

Miss Adelaide Thurston will close her engagement at the Brandeis in "The Love Affair" tonight.

Comedy of the brightest, original songs, snappy music, new dances, wit and repartee, thoroughly up-to-date, are the promises held forth at the Brandeis theater on Monday and Tuesday, when Ward and Vokes will be seen in their musical comedy success, "A Run on the Bank." They will be supported by Lucy Daly in the character of "Nora Man," a female newspaper reporter, who will present a new specialty and will sing her feature song, "Different Phases of Life." Among other songs rendered by different members of the company are: "The Town Where You Were Born," "The Octopus Squeeze," "Deacon Pettigrew," "My Girl from Old Bermuda Isle," "Long Distance Love," "Old College Days," "I'd Like to Be Your Sweetheart" and others that will please with their melodies and tunefulness. Ward and Vokes, besides their fun-making abilities, have always been known to present a real beauty chorus, and this season is no exception. The girls are young and pretty and can sing. They are gowned in the most charming manner in rich silks of blending hues.

Miss Rose Stahl, in her latest success, "Maggie Pepper," will be the attraction at the Brandeis theater next Wednesday and Thursday, with a Thursday matinee, and it gives promise of providing one of the most interesting events of the theatrical season. The play was written by Charles Klein and tells the story of a girl of the department stores. The Henry B. Harris estate, under whose management Miss Stahl will appear, has surrounded her with an excellent company, and every part will be played for its full value. Mr. Klein reckons "Maggie Pepper" among his best plays, and Miss Stahl brings to the interpretation of the character the best art she has yet offered our playgoers. From the first performance the play was reckoned as an assured success, so there is no reason why "Maggie Pepper" should not go on indefinitely peppering her audiences with peppery English-otherwise slang. She is a saleswoman in a New York department store. From cash girl she gradually rises to assistant buyer. By a trick of fate she is made head buyer, confidential adviser and general business head of the concern. But it is not altogether fair to lay this success of the girl to fate, for her keen business sense and understanding of business affairs were really the reasons thereof. Prosperity comes to the store under her direction, then the true woman awakens within her—she is in love with her employer, but her love is too true, too honest to let him sacrifice himself for her. How she comes to realize that true

love can do no wrong is one of the big thrills of the play. Throughout "Maggie Pepper" runs that delightfully breezy slang that has endeared Miss Stahl to audiences throughout America. But there is much of pathos in the three acts and in these emotional scenes Miss Stahl is powerful and effective as in the lighter lines she is amusing. The play is not only clever, but it is elaborately produced and the typical characters which appear in it may be found transacting business on every work day in the department stores of the land, be they big or little.

At the Boyd this week Miss Lang and her company will present a really novel comedy, "The Return of Eve," based on the thought of a boy and girl who have grown to physical maturity under idyllic conditions, wholly unconscious of the affairs of the great world outside. They are thrust into society, and some very clever comedy follows. Adam is first tired of the new surroundings and wants to return to "Eden," but "Eve," fascinated by the gaiety of it, has grown to physical maturity under idyllic conditions, wholly unconscious of the affairs of the great world outside. They are thrust into society, and some very clever comedy follows. Adam is first tired of the new surroundings and wants to return to "Eden," but "Eve," fascinated by the gaiety of it, has grown to physical maturity under idyllic conditions, wholly unconscious of the affairs of the great world outside. They are thrust into society, and some very clever comedy follows.

At the Orpheum this week as the headline attraction will be Gus Edwards and his "Song Review of 1912," with Lillian Boardman and a company of twenty-five of Mr. Edwards' personally developed proteges. The act is entitled "The Fountain of Youth in Six Fountains." It is a highly spectacular, having special scenery and lighting effects. The costumes of the young actors and actresses add much to the appearance of the production. Many of the performers are mere boys and girls, all gathered from the streets of New York, where they were earning a living by selling papers and running errands of various kinds. In addition to being clever singers and dancers, a number of the little actors are good pianists. Two of the little actors who deserve special mention are Georgia and Cuddles, who have been with the company for several seasons. Carrie Reynolds, known to the theatrical world as "The Sweetest Girl in Vaudeville," will offer a program consisting of

several pretty songs and novel dances. Hopkins and Axtell will give a tinkling travesty called "Traveling." One of the amusing situations is that of a young girl trying to hang to an imaginary strap. Hura McCormack and Grace Wallace will introduce a novelty in ventriloquism called "The Theatrical Agent." They indulge in several bright songs and many witty jokes. Henry Lewis, "The Jolly Juvenile German," will offer one of his popular monologues. Most of the songs he sings are Mr. Lewis' own composition. Frank Gordon and Rose Kinley will give a talking comedy and an eccentric dancing specialty.

The bill which will be presented tomorrow at the Empress is headed by Howard Brothers, banjo artists, who play everything from rag-time to grand opera and play it well. The Charles Burkhardt company will present a novel character sketch called "The Cheap Skate." The Ward Sisters, known as the "Mysterious girls," will appear in a novel mechanical doll and dancing act. Secker and Adams will present some more of that bright, breezy banter characteristic of the Empress shows since the opening of the season. The program of pictures will include a two-reel production by the famous Vitagraph company called "Red and White Roses." It is a pathetic drama, dealing with the inner life of the high society class. A number of rattling good comedies have also been booked and a first-class entertainment should be the result.

The "Oriental Burlesquers," all spick and span in dress and every other particular which makes a burlesque show entertaining and attractive, will open at the Krug theater Sunday matinee for a week's engagement. The frame-up of the show will allow for all kinds of laughter. No theme or atmosphere gives greater or broader scope than the two burlesques, "Darius" or "War As Is," a comical burlesque on the Mexican revolution and "At the Costumers." An olio, second to none, is made up of the stars of the vaudeville field, namely: Will H. Ward, clever comedian; Jack Dempsey, Burton and Honey, singing and talking comedians; Dell Benn, Gertie De Milt, the girl with the "smile"; Lenore Butler, attractive beauty; Lizzie Howe, pretty leading lady, and Datsy Conroy, a wizard on the violin. One important item with a burlesque show, an everybody knows, is girls. No expense has been spared in the requirements demanded for a high-class and up-to-date burlesque

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Frederick Johnson - At the Empress

production and performance. Friday night, as usual, will be Country Store night. Presents of exceptional value will be distributed among the patrons that night.

The bill for the week at the American Hippodrome will be topped by the world-traveled lightning drill team, the famous Pekin Zouaves—thirteen in number. They will give a rapid and most adroit display

(Continued on Page Ten.)

Orpheum

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The Sweetest Girl in Vaudeville. Beautiful, Blonde and Magnetic. A Fascinating Little Song Bird and Dainty Dancer Too.

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In a Tinkling Travesty, "Traveling."

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In Their New Ventriloquical Novelty, "THE THEATRICAL AGENT."

HENRY LEWIS
"The Jolly Juvenile German."

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A Comedy Talking and Eccentric Dancing Novelty.

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The Twelfth Night

a certain married couple were still as charmed as the first night about taking dinner at the

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IN AN ENTIRELY NEW UP-TO-DATE EDITION OF THEIR SUCCESS

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THE HENRY B. HARRIS ESTATE PRESENTS

ROSE STAHL

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CHARLES KLEIN'S DEPARTMENT STORE ROMANCE

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JOHN DREW in A PERPLEXED HUSBAND

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The Very Best of the Five
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Big Singing Army of the
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Right from my heart comes the indorsement of this show; just GREAT and full of pep, punch and worth while incidents from curtain to curtain—and this isn't prejudiced judgment either.
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CHAR. BURKHART & Co. in
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THE REAL WAGELY HIT OF THE SEASON
COUNTRY STORE
FRIDAY NIGHT
LADIES DAILY
DIME MATINEE