



At the Brandeis
theater
H. Cooper
Cliff as
Nobody
in
Everywoman

Clara Ballerini
in
Everywoman
At the Brandeis

Greek Chorus
in
Everywoman
At the Brandeis

Adele
Blood
in
Everywoman
At the Brandeis

Clara
Ballerini
At the
Orpheum

Peggie
Leenie
At the Orpheum

At the Brandeis

Clara
Ballerini
At the
Orpheum

Miss Elsie - At the Empress
Hilda Berlin - Hippodrome

EVERYWOMAN," the dramatic spectacle which has become an international success, being at the present moment the foremost play of the day in five different countries while shaped after the model of the ancient morality plays, is modern in conception and scenes. Every character is symbolic of virtues, vices or conditions. While it was the original idea of the author, Walter Browne, to present an allegory after the form of the ancient morality, "Everyman," he later modified the scheme to admit of the entertainment which must accompany and be a part of a successful production. Though it abounds in scenes which are really the refinement of the musical comedy of the day, the author never departs from the idea of promulgating a moral lesson. In his words his play was dedicated as follows: "To every woman who nowadays listens to flattery, goes in quest of love, and openly lays siege to the hearts of men, this play may prove a timely warning."

The following are excerpts from scenes of the play:

PUFF—I'll give thee a toast. Everywoman and guests hammer on the tubs and applaud.
Here is to Youth, whom all men long to keep!
Here is to Age, to whom we all must creep!
Here is to Wealth—a man's best friend,
'tis said!
Here is to Greed, by whom we all are led,
To win!
Here is to Vanity, who has all her kind;
Here is to Self—the one we love the most!
And here is to Everywoman, our best beloved host!
(All rise and drink.)

EVERYWOMAN—I thank thee for myself and for my merry companions. I would fain be more courteous to my guests, but it grows late and Everywoman a misson yet unfilled.
WEALTH—(Taking Bluff's hand.) I prithee tell me, Bluff, what is the secret mission in which Everywoman engages?
BLUFF—She seeketh Love.
WEALTH—Seeketh Love, thou sayest? Well, I will buy the babe and bestow it on her. Is it a costly thing?
BLUFF—I have been told that it is beyond all price.
WEALTH—Bah. Wealth can buy anything. Ho, Youth, come here. Tell me, what is this Love that Everywoman seeketh.
YOUTH—Love is a King.
WEALTH—Well, I'll buy him.
YOUTH—Kings may not be bought.
WEALTH—Tush, that is but the opinion of Youth. (To Bluff.) Hark, Bluff, how can I get this thing called Love?
BLUFF—Thou canst not get Love (after extending hand) not so long as thou keepst thy hands in thy pockets.
WEALTH—That is my custom when thy hands are near me. Ho, there is Age. He hath much wisdom though little wit. Age, a word in thy ear.
AGE—What dost thou say? Speak louder. Thy words that money talks, but Wealth speaks in a whisper to most men.
WEALTH—Thou knowest what Love is? **AGE**—Aye, once on a time I did, but nowadays Love is dead.
WEALTH—(Aside.) Love dead! And Everywoman knows it not. Methinks I have an estimable idea. I, Wealth, will pose as Love, assume his title, take his name, and Everywoman will surely consent to be mine.
LOVE—
No:
When thou didst leave it, who more fittingly
Could keep alive the embers of thy heart?
Could guard with care thy household gods?
Could leave the latch-string out and patiently await
And see that kindly welcome were not wanting
On thy return? Could Love such duty
Perform?
EVERYWOMAN—
Love! Love, thou sayest? A neighbor?
I know thee not.
Who art thou? I perceive thou needst wear no mask.

Thou art not Wealth. Oh, no! I vow thou art
Far better favored than he. Perchance
Thou art Flattery.
Grown older. If so, get thee back again
To thy broken mirror. This is my home!
Thou art
Intruding. I would have thee gone.
LOVE—(Howling):
Thou art
That Love should Everywoman obey.
EVERYWOMAN—
The night is cold and dark. Pray do not think
Everywoman inhospitable, but still thou
Thou art a man. Everywoman having
knows the world.
Distrusts men. (Truth enters.) Ah, welcome back!
LOVE—(Holding out his arms):
Mother!
TRUTH—
My son, my dearly beloved son!
(Love and Truth embrace tenderly.)
EVERYWOMAN—Thy son! I did not know!
TRUTH—
'Tis not given
For Everywoman until her hair grows
gray
To know that Love is ever born of
Truth.
That Truth is mother to Love.
TRUTH—(Takes Love's hand.)
My daughter!
(Takes Everywoman's hand.)
Love, thou hast waited well
And patiently. Everywoman, thou wilt
Pursued a foolish quest. Thy suffering
led thee to Truth
And Truth led thee back to Love and
home.
What wouldst thou now?
EVERYWOMAN—
Could Everywoman crave save that it
were
More worthy? Love, sire, my
King.
I have sought thee madly, blindly, foolishly,
Wickedly. I fear. Selfishly I have aspired
Youth and Beauty and Modesty. Now only
the woman—
A weak and weary woman's soul is
LOVE—Will be my queen?
EVERYWOMAN—
I'll tend thee faithfully. Smile on me
Once in a while. Pardon my sins.
LOVE—(Kisses her hand.)
EVERYWOMAN—(Holding her up): Will be my queen?
EVERYWOMAN—
I am unworthy. Nay!
Nay! Let me at thy feet remain. Why, Love,
How strong thou art! Love listeth
Everywoman.
LOVE—Will be my queen?
EVERYWOMAN—(In Love's arms):
Thine eyes are blue—true blue—
Oh, would I were more fair for thy
sweet sake!
The hill at the Orpheum this week will be full of interesting and entertaining features. The leading act will be presented by the Original Eight Palace Girls, who will give an exhibition of **Acrobatics**. These accomplished young women come from London, where for the last five years they have been a big success at Palace theater in London. They are graduates of the famous Tiller School of Dancing, which is to England what the Imperial ballet is to Russia.
James Diamond and Sibyl Brennan have been persuaded to combine their talents in a musical skill entitled, "Nifty-Nonsense." The Jordan Girls will give a thrilling tight-wire performance, doing many skillful stunts. Hyman Meyer, "The Man at the Piano," will add much to the enjoyment of the program. Clara Ballerini, the "European Novelty Artist," will give a pleasing and up-to-date act. "Johnny Small and His Small Sisters" is the name of the act which will be presented by Archie Schatz and Ada and Ethel Deibers. Peggy Leenie and company will give an Egyptian musical travesty called, "Cleopatra's Needle." Edison's talking motion pictures will show two new reels—"Dick the Highwayman" and "The Politician."
Today marks the opening of the Hippo-

rome's great popularity contest, the grand prize being an \$1,100 Buick auto, to say nothing of a dozen prizes of lesser value, ranging from \$50 to \$500. This is the first time in the history of the city that any theater has ever made it possible for its patrons to win such valuable prizes absolutely free. The best hustler will secure the most votes, and consequently the car. The judges are Mayor Dahlman, Robert Hunter of The Omaha Bee, Frank Boyd of the Omaha National bank, J. D. Weaver, secretary Ak-Sar-Bien; Earl Klipsinger, cigar dealer; Sheriff McShane and Romeo Miller. Every ticket entitles you to vote, the number of votes being governed by the price of ticket purchased. The car will be exhibited on the stage at each performance, and seeing it will no doubt be an incentive to get busy and try to win it. The contest closes Saturday, July 26, which will give contestants ample time to call their friends to their assistance.
Max Spiegel's "Winning Widow" opens at the Hippodrome theater today. The book is by Ed P. Moran, music by Seymour Forth, lyrics by Ed P. Moran, stages by Thomas Grady, under the personal direction of Max Spiegel. The scenery, which is gorgeous, comes from the studio of Gates & Morange. The many new and novel electrical effects are by Frank D. Thomas. The costumes come from the famous Parisian costumers, Max & Mahieu.
Having finished his regular season of extravaganzas and vaudeville with last evening's performance, the popular Gayety will at noon today begin its sixth annual summer season, blossoming out into a regular 5-cent picture show, with burly-gurdy electric piano in the lobby, and all the fixin's so dear to the heart of the "movie" fan. The picture display will be continuous from noon to 11 p. m., the pictures being changed every day. The Gayety management knows it has the best equipment purchasable, the most expert projection machine operators in Omaha, which, coupled with the best film service obtainable anywhere ("Universal" releases from the Laemmle Film service) makes a combination that, in a nutshell, assures the very best movies in Omaha.
A striking feature of the opening day's program will be the two-reel subject, "The Wizard of the Jungle," 2,000 feet of thrills never before exhibited in this territory. It is primarily a vehicle for that famous conqueror of wild beasts, the intrepid Captain Jack Bonavita, but at the same time carries a very interesting plot, which introduces the wild animals very logically. Interest is established in the first thirty feet of the film and maintained until the last scene. The balance of the opening day's program will be made up of scientific or travel pictures and clean comedy subjects. "The Cabaret duu" will interrupt from time to time with instrumental music, with an occasional song for good measure. This style of summer diversion will hold sway each day from noon to 11 p. m.
Beginning with tomorrow's matinee the program at the Empress will be headed for Toney and Norman and the Great Harrah and company. Toney and Norman are a pair of eccentric comedians. The Great Harrah and company are a trio of novelty skaters. Logan, Witt and Roberts, the rathskeller boys, with their melody songs, will complete an exceptionally fine vaudeville program. A large number of high-class photo plays, including the Pathe Weekly, will be shown at every performance.
It is announced by the management of the Empress that an arrangement has been made with the booking offices to bring a large number of star attractions

here as soon as some of the larger vaudeville theaters close for the summer.
The "Darlings of Paris," in two musical melanges entitled, "A Night at the Casarot" and "The Graters," will open at the Krug theater with Sunday matinee, under the new policy of high class stock burlesque. In addition to the two burlesques and an high class olio, "Allah," an Oriental dancer, has been secured as an added attraction to the regular show. A highly capable cast of principals will put on the two burlesques and the feature act in the olio will be a comedy sketch entitled, "Dad's Girl," by Joel Murphy and Agnes Kemmer. Friday night, as usual, will be country store night.

Gossip
of Music
and Musicians

(Continued from Page Three.)

expression of responses to the promptings of emotional expression that may be called typically American. Powell sang of and for the south, impulsively, persuasively, eloquently. Smith discoursed with more restraint of those beauties of thought and feeling typical of New England. Together they accomplished a rather complete expression of American character. The other American works produced in these programs supplied with undue emphasis the characteristic element lacking in these two serious compositions—namely: Our love of gayety. It was most brilliantly represented in Hadley's overture "In Bohemia."
At the close of the Metropolitan opera season in New York City there had been recorded 123 evenings and afternoons of opera. One opera agreed upon by all critics as a novelty of more than average merit was the Russian opera, "Boris Godounov," which was sung in Italian, and which created quite a sensation. This opera presents "a bass here, a contralto prima donna, present only in one scene; a tenor villain and a chorus thundering in magnificent chanting of national folk themes the underlying emotion of a people—all of which are elements in an art work of tremendous vitality and as fresh to our stage as would be the dread Cossack of the Don himself."
William J. Henderson in a recent article speaks of the attitude of many foreign musicians, successful in America, who go home and tell every one that the Yankee pig is still a Yankee pig, that we know nothing about art in any of its manifestations; that there is no musical atmosphere; that we are a land of money-grubbers; in short, that this is the bottomless pit of hopelessness. In the next breath, the same artist will tell of the triumphs that he has gained in the land

of the Yankee pig, thus proving that he alone was the bright particular exception able to illumine the dull mind of the aforesaid pig. Incidentally, Mr. Henderson points out that the 25 per cent of Americans that overrun Europe every summer who are interested in music are to be found frequenting the concert halls of Europe and they come home with the knowledge that the best orchestra in the world is to be found in this country, and consequently the best orchestral concerts. The best soldiers Europe can offer come to our shores sooner or later, usually sooner. "What then has the Yankee pig to learn as to the standards of solo performance? Naturally, nothing. The very people who eagerly describe him as a pig have brought the highest standards of Europe to his doors and laid the pearls at his feet." Incidentally the Metropolitan Opera house ranks as the finest and best equipped opera house in the world, in which the casts are not surpassed anywhere in Europe, and only rarely equalled. Another point brought to notice is that the very works that command attention in our principal cities are the same ones that are most popular in Europe, which shows that our enlightened audiences have some way of arriving at the same artistic conclusions that the more experienced public of Europe do—which proves that "even if pigs are pigs they know when they are in clover." Mr. Henderson also proves how every musician in Europe is eager for an American tour, and wonders if this great army of peripatetic artists have no home, or if, in other words, they cannot make a living in Europe. There are some of them that are great enough and truly artistic enough to make us want them, but there are a hundred others that we do not want that want us. The article closes with this valuable suggestion for young aspirants in the world of music which should be carefully read and considered by every student:
Of course one studies musical art because he cannot be driven away from it. Night and day he is irresistibly impelled by a powerful desire to sing out his soul. Friends will intimate that sometimes excellent bricklayers and capable carpenters dream that they can evade the call of nature to spread mortar or saw wood and acquire more lute by singing or strumming upon an instrument and that in the end something which is neither carpenter nor pianist, neither bricklayer nor singer, is brought before the public and the public manifests a profound indifference to it.
Therefore, brethren, search ye well your souls. If ye be bricklayers seek not to be of the number of those who play upon the harp and the organ. If ye be carpenters, sing nothing and saw wood. For of such is the kingdom of peace.
No one should go into the study of music with the hope of making a professional career unless convinced that his talents are something above the common level. Mediocrity is the curse which lies heavy upon Europe. Every season we are asked to listen to performers and singers who have no measure for us. They are accorded good positions in their native lands, but they are not large enough to reach across the ocean.
They come because those who go home continue to chatter the ancient formula about a nation of ignoramuses, the

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