

Play Bills at the Omaha Theaters

The appearance of the New York Hippodrome for a week's entertainment at the Auditorium tomorrow night will mark a new epoch in theatricals. Never before in the history of Omaha has such a grand amusement combination been seen. Very few cities in the country will enjoy the privilege of seeing the New York Hippodrome on tour, and it is only by reason of the fact that Omaha has a structure with so great a stage and capacity as the Auditorium that it is fortunate enough to see this wonderful show.

More than 600 people take part in the Hippodrome entertainment and the Messrs. Schubert, under whose direction it is appearing, promise that it is being brought here intact and unchanged from the Hippodrome in New York. The entertainment is divided into three parts. The first is "Pioneer Days," a drama dealing with life on the western frontier in the early days of the settlement of that territory. It tells a dramatic and interesting story and is enhanced by the appearance of a band of Sioux Indians, who do the famous "sun dance" by a realistic hold-up of a stage coach, and by other views of our early western pioneer days.

The second spectacle is "The Ballet of Jewels," in which over 400 young women will participate, led by Miss Albertina Rasch, premiere danseuse. This ballet was the sensation of the Hippodrome in New York last year among the same of terpsichorean art. The thousands of jewels worn by the members of the ballet, set against the vari-colored costumes, make the spectacle a display of exceptional brilliancy and power which has never before been seen and which could never again be equaled.

The third part of the entertainment is called "A Trip to Japan." This tells the story of an effort to steal the plans of an American submarine boat. The efforts are frustrated, however, and an usual fight is victorious. Interwoven in the story is a pretty little love sentiment. "A Trip to Japan" furnishes opportunity for superb scenic investiture. Senon's famous wild get circus is also introduced. This band of forty hippitantes is made up of acrobats, jugglers, baraback riders, wire walkers, equilibrista, contortionists, trapeze performers, and other features usually seen under the familiar "white tops."

In this spectacle will also be introduced the Great Albus, the human air, who slides on his head across the yawning chasm of eternity on the thread of death. The scenic equipment of "A Trip to Japan" is large and most magnificent. One scene shows a view of New York harbor with a great ocean liner leaving the docks, and another view showing the American battleship fleet which sailed round the world in mid-ocean. All in all, it can be said to be the greatest entertainment ever offered to the stage. There will be daily matinees with the exception of Monday afternoon.

This evening at the Brandeis theater a special performance of "The Fortune Hunter" will be given. It is a fine opportunity for the regular Sunday evening patrons of the Brandeis to see the splendid play and the company that has won such favor in its presentation. Last Sunday evening was almost a shut-out, on account of the blizzard, but the open date permits the company an extra performance here, and it is given for the benefit of those who like to see a fine play perfectly presented.

Lillian Russell, in a comedy of moods and manners, will be the attraction at the Brandeis on Tuesday evening for one night only. The offering Miss Russell will have is Joseph Brooks' production of "In Search of a Sister," a comedy in three acts by Charlotte Thompson. Miss Russell presents the character of a widow who admits that for ten years she lived in boredom because her husband was such an exemplary man. She says that if she marries again, rather than risk such boredom, she'd want a sinner. She meets the eligible hero, but to her horror she discovers that he is a good man also. Believing in the force of mental suggestions, she sets about to instill in his mind ideas that conform to her wants, or rather, imaginary wants. Then, womanlike, when she finds that she is having her way in her own mind, she begins to dream she makes her mind that what she really wants is a good man. Of course, she gets him and things end happily. The supporting company includes Harry C. Browne, Joseph Tuohy, Hattie Russell, Jessie Ralph, Howard Ginn, Lynn Pratt, John C. Brammell, Edward Warren, Victor Benoit, Daniel Fitzgerald, Olive Harper and Viola Leach.

For an engagement of five performances, beginning Wednesday night at the Brandeis theater, an attractive selection of offerings has been made by the management of the Aborn English Grand Opera company. This organization has found its great success in avoiding those grand operas which only the advanced musician can appreciate, and by including in its repertoire only such works as appeal to their great wealth of melodies and their easily distinguished and enjoyed musical beauties, to the average music lover. Giuseppe Verdi's familiar work, "Il Trovatore," one of the more richly melodious compositions in the grand opera category, will be given Wednesday night. For the Thursday night performance, "Carmen," the masterpiece of Georges Bizet, will be presented. Gaetano Donizetti's long-lived favorite, "Lucia di Lammermoor," will be the Friday night offering. "Martha," Friedrich von Flotow's most famous composition, will be given Saturday afternoon. Charles Francis Gounod's "Faust" has been scheduled for the closing performance Saturday night.

The Aborn English Grand Opera company includes, instead of one or two particular stars, an array of evenly distributed talent, and what its sponsors claim to be the best assembly of American artists available. It embraces the noted American coloratura soprano, Miss Edith Helena, who has won a high reputation in both grand opera and concert on both sides of the Atlantic; Miss Bertha Davis, a young lyric soprano who formerly alternated with Alice Nielsen in lighter operas, since which time both Miss Davis and Miss Nielsen have graduated to grand opera; Mr. Domenico Russo, tenor, formerly with the San Carlo, Lombardi, Hammerstein and other like organizations; Mr. Henry Taylor, who was one of the alternating tenors in the first English production of "Madam Butterfly"; Mr. George Fleckinger, baritone, who sang leading roles at the Boston opera house last winter; Mr. William Schuster, baritone, a familiar figure in the best of English grand opera companies for a number of years; Mr. George Shields, basso, who sang in the Savage, Castle Square, Hammerstein and other noted organizations; Miss Louise Le Baron, formerly leading contralto with the Bostonians and with Mme. St-Schuff; Miss Hattie Belle Ladd, who



Lillian Russell At the Brandeis

held the same position with the Savage and similar companies; Mr. Carlo Nicotina, who was one of Hammerstein's prominent conductors last winter; Mr. Frank Hammer, the former Castle Square stage director; with Miss Edna Harris, soprano; Mr. Philip Pein, baritone-buffo; Miss Irene Ward, mezzo soprano; Mr. John Pritchard, tenor, and others in the utility list of artists, and with a large chorus and orchestra, forming an ensemble of 100 singers and musicians.

Another new play is to be presented at the Boyd this week by Miss Lang and her company. "The Barrier," a melodrama of the Yukon country, by Eugene Presley, based on Rex Beach's novel of the same name. It was played in the east last season by Theodore Roberts with great success, but did not get west of Chicago. It is a story of life in the open, with the background of the great cold north, and the atmosphere of summer on the Yukon. Its characters are those strong, vigorous men who sought out the buried treasure in the frozen bars of the Klondike, and it thrills the hearer always with an intense interest that can not be shaken off. Miss Lang will have the role of Neola, the girl whose life is developed in a mystery, a charming part. Mr. Conchey plays the role of an officer of the United States army, come to bring order into the wilderness; Mr. McCabe will play John Gale, the old Alaskan trader, and Mr. Selman will play Dan Stark, the gambler and gun fighter on whose head two governments have a price. A special note should be made of the play, which will be first presented at a matinee this afternoon.

"Captain Velvet," the one-act romance, which will be presented at the Orpheum for the week starting this afternoon, by Edwin Arden and associate players, is a unique and startling dramatic story of high voltage and sustained interest. Mr. Arden gives a new portrayal of the gentleman bandit, a road agent who has killed an American ranch owner, who betrayed the robber's sister. This rancher was engaged at the same time to Concha, of the San Jacinto ranch, and Concha, in revenge for her betrothed, plots the death of her betrayer. But upon hearing of the perfidy of the dead man from the lips of the captain, Concha's vengeful spirit is changed to the extent that she, repentant, gives herself to the daring, dashing desperado himself. Miss Olive Templeton and Edwin Fowler are in support of Mr. Arden. The six original Kaufmanns, with Frank Kaufmann "at the wheel," will offer their famous cycling act. Louise Meyers, Mildred Warren and Bert Lyon are a combination of clever singers and dancers who offer "A Little of Everything." Clifford and Burke are coming with new and original ideas for their black face. Lee Lloyd, character singer, comes with Jay Roberts at the piano. "Hochelitta," a skit based on the national game, has to do with a lawyer who is "bug," over base ball. His pal is also obsessed over the game. The lawyer carries his base ball passion to such extremes that his wife grows desperate in her efforts to get her husband to a rational basis. He advertises for a boarder and the pal takes the room, with the knowledge and consent of the husband. The following scene is mirth-provoking. Rio is a gymnast quite out of the ordinary. His muscular prowess is better than described. He was a member of the famous Ring, which sufficed for an introduction. There will be new kindnooms views as usual and Director Huster of the Orpheum concert orchestra will be "on the job." Daily matinees.

A departure from the regular style of vaudeville usually offered at the American theater will be introduced this week in the engagement of Anna Eva Fay, known the world over and in almost every hamlet in the United States, as giving the most remarkable exhibition of psychic power the twentieth century has produced. She is the originator of her own peculiar line of work that has been copied by scores of inferior exhibitions. Miss Fay does not lay claim to the supernatural, but says all her work is brought by natural results, which will in time, be thoroughly understood by the masses of the people.

Appearing this week at the New American is an act that has been the feature of vaudeville theater everywhere. It is Madame Jenny's performing cats. By years of patience teaching, Madame Jenny has secured a troupe of trained cats whose antics are really wonderful. The Burkhardt-Kelly company will present a

At the Theaters



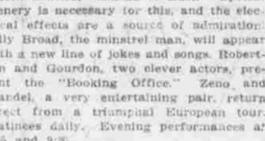
Myers Warren and Lynn At the Orpheum



Edwin Arden At the Orpheum



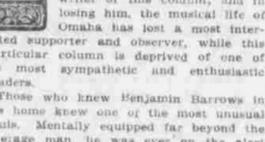
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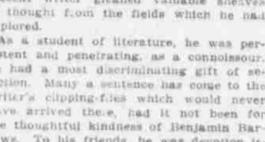
Edith Helena At the Brandeis



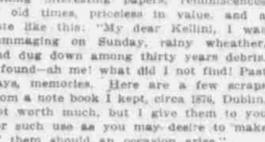
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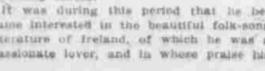
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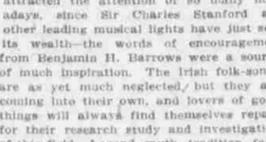
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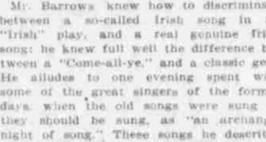
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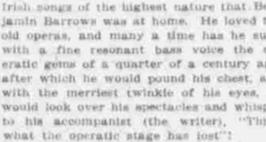
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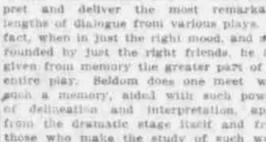
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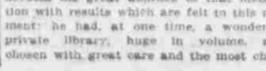
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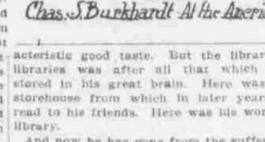
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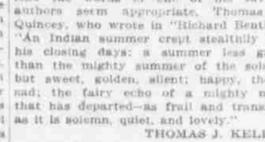
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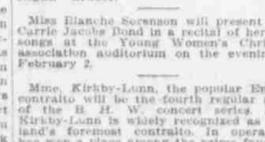
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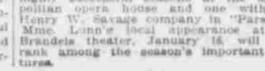
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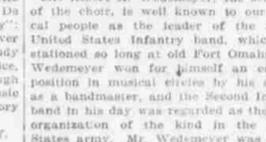
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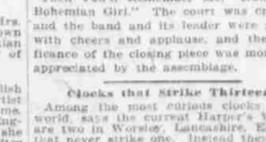
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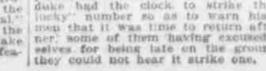
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LORDS COULD GO ON STAGE

Abolition of British Upper Chamber Might Profit Operetta.

LADY MARY TALAS POSSIBILITIES

Many Noblemen and Titled Women of England Evince Decided Disposition to Shine in the Light that Danes.

BY LADY MARY MANWARING

LONDON, Jan. 7.—(Special to The Bee.)—Should worst come to worst, the House of Lords be abolished and the peers and peeresses compelled to earn their living by their own efforts, the stage undoubtedly would be enriched by many noble names. As it is more than probable which may be found in Burke may also be seen on play bills in members of professional companies. Among these known in America are the earl of Yarmouth, Lord Roslyn, Lady Constance MacKenzie and Lady Angela Forbes.

The duchess of Sutherland has contributed more than one play to the London stage, some of which have been produced and gained a fair measure of success. Several members of our royal family have taken part in amateur theatricals, and Princess Louise, duchess of Argyll, is an amateur actress of also considerable ability. Princess Henry of Battenberg possesses no mean histrionic talent. Naturally, with the court in mourning the theatricals are indulged in at Windsor (Sandringham) but for some years after King Edward came to the throne a week used to be set apart every January for these entertainments. They were quite free from ceremony, and were always a time of fun and brightness. Lady Ponsonby usually acted as stage manager.

Duchess Keen for Theatricals. In addition to having written and produced plays, the duchess of Sutherland takes an unending delight in all matters pertaining to the stage. On several occasions she has organized amateur dramatic performances in aid of charity. In these many distinguished names have figured on the play bill. On one very special occasion the cast included the countess of Lathom, the Hon. Miss Stuart Bouvier, the Hon. Rosemond Tufton, and the Hon. William Goschen. Lady Lathom has lived in the musical world all her life, when a more girl took part of first violin in a ladies' orchestra of eight performers organized by her mother, the Dowager Lady Lathom. She sings charmingly, but seldom displays her gift except in the cause of charity.

The Chatsworth theatricals always mark an epoch in society stagecraft. Princess Henry of Pleas, who has been so seriously ill, created a great sensation by her acting, dancing and singing in "The Lotus Flower" at one of these gatherings. The princess, who was formerly Miss Daisy Cornwallis-West, is a sister of the duchess of Westminster. She has taken very kindly to acting, and has frequently appeared in musical pieces with Lady Maud Wrenn and Miss Muriel Wilson. The latter, who by the way, is the daughter of Mrs. Arthur Wilson of Tranter Croft, has more than once been the heroine of the Chatsworth theatricals, and has acted a good deal in London. Indeed, Sir Beerbohm Tree has warmly applauded her acting.

The late marquis of Anglesey's theatrical proclivities are, of course, well known. He had a beautiful bluff theater at Anglesey castle, where he produced an annual pantomime. Lady Mary Corbally, the charming sister of Lord Cottenham, often appears in private theatricals at her mother's town house and is seen to great advantage in French plays, to which she is specially devoted. Lady Mar and Kellie is another distinguished actress, and so are Lady Islington, who often appears on the boards for charity's sake, and Lady Westmore, while beautiful Mrs. Cecil Powney is generally in request when society theatricals are going.

King George's Expense Heavy. Those who imagine that King George, like the monarchs one reads of in fairy stories, has only to dip his hands into a bag of gold whenever he desires to possess himself of anything, would be sadly disappointed if they could but enter the offices of the keeper of his majesty's privy purse, the old-fashioned title of the king's chief accountant.

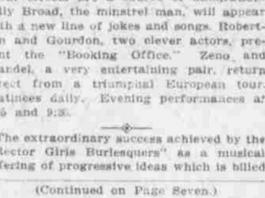
The office of the keeper of the privy purse is no light one. The duties are many and varied. The royal estates are numerous and of considerable extent, and a whole army of workpeople of various grades are employed. At Sandringham, Windsor and Balmoral there are gardeners, coachmen, footmen, farm hands, game keepers, beaters, motor and electric light mechanics, blacksmiths, carpenters, dairymen, locksmiths, tailors, grooms, wagoners, forest rangers, veterinary surgeons, hydraulic engineers, and a veritable army of miscellaneous workers, who may be conveniently included in the all-embracing term, "odd men." No account is taken here of the purely domestic servants, who alone form a miniature army. The wages and pensions of this huge body require the attention of several clerks.

Then there is the purchase of live stock, seeds, roots, agricultural and farm machinery, dairy fittings, electrical supplies, uniforms and liveries, farm and garden requirements, and a thousand and one things. Building operations, repainting and decorating of Sandringham house and the cottages on the estate, the glasshouses, stables, drains, and other matters associated therewith, are complicated items which necessitate much clerical labor. The supply of provisions, coal, fuel, and other things, and the maintenance of a department and then there are the innumerable private expenses, of which the school fees and taxes of the royal children, the purchase of books, newspapers, clothing, seals at the theater, and traveling expenses may be quoted as representative items. Contributions to charitable institutions, money gifts to deserving persons, and presents to foreign royalties have to be reckoned with, and in addition there are, of course, many outgoings of a purely personal character.

Rates, taxes and gas and water have to be paid, and the king pays rent for more than one portion of his estates in the north. Marlborough's Wife Not Stingy. The duchess of Marlborough has been entertaining a whole series of parties—some followed by informal dances, and others by visits to the latest of the musical comedies—in honor of her aunt, Mrs. Tiffany of New York. At one of these Lady Dana Manners, who is to marry Mr. Hugo Charteris—future Lord Elcho and earl of Wemyss—was one of the guests of honor; and at the dance afterwards most of the officers of the American fleet turned up, after dining with the American ambassador at Dorchester house. The duchess spent Christmas with her aunt in Paris, and will proceed to Valence with her sons, who generally spend the festive season with their father at Blenheim Palace, which their American mother's and American grandmother's dollars have made habitable.

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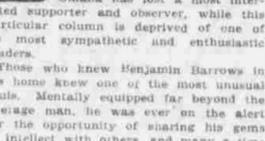
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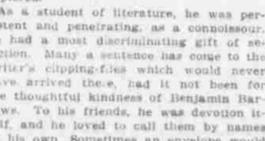
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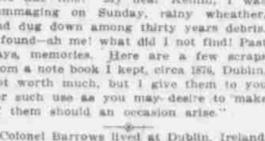
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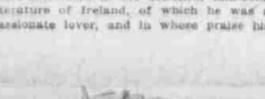
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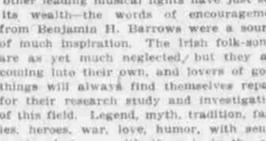
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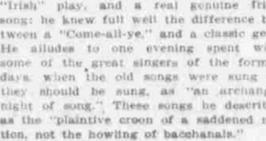
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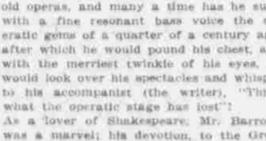
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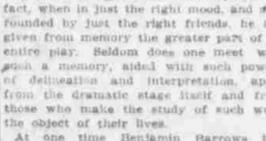
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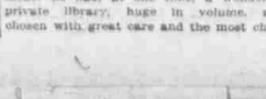
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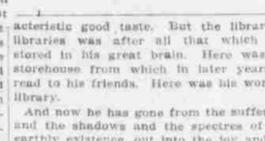
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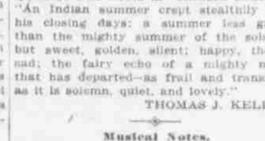
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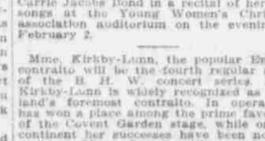
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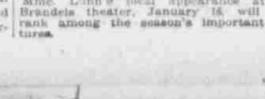
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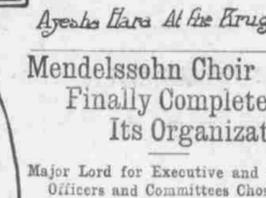


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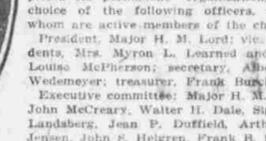


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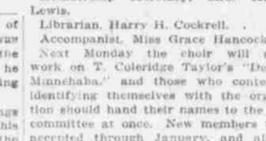
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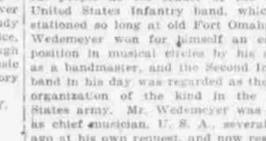
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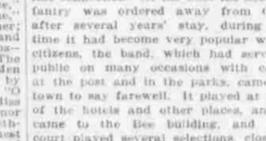
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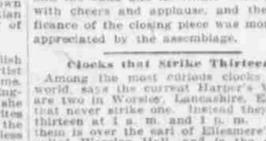
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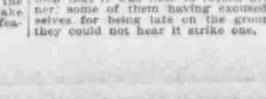
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MUSIC

THE announcement of the passing away of Benjamin H. Barrows came as a shock to the writer of the column; and in losing him, the musical life of Omaha has lost a most interesting supporter and observer, while this particular column is deprived of one of its most sympathetic and enthusiastic readers.

Those who knew Benjamin Barrows in his home knew one of the most unusual souls. Mentally equipped far beyond the average man, he was ever on the alert for the opportunity of sharing his gems of intellect with others, and many a time during the last twenty years, has the present writer "cleaned valuable shovels of thought" from the fields which he had explored.

As a student of literature, he was persistent and penetrating; as a connoisseur, he had a most discriminating gift of selection. Many a sentence has come to the writer's clipping file, which would never have arrived there, had it not been for the thoughtful kindness of Benjamin Barrows. To his friends, he was devoted to himself, and he loved to call them by names of his own. Sometimes an envelope would come to The Bee musical department containing interesting papers, reminiscences of old times, priceless in value, and none like this: "My dear Keelin, I was rummaging on Sunday, rainy weather, and dug down among thirty years' debris. I found—ah me! what did I not find! Past days, memories. Here are a few scraps from a note book I kept, circa 1876, Dublin, not worth much, but I give them to you for such use as you may desire to make of them should an occasion arise."

Colonel Barrows lived at Dublin, Ireland, as United States Consul, from 1876 to 1885, and while there, he came into very close contact with the brightest lights of the literary and musical firmament. Often has he recalled his friends with the glowing accounts, as he alone could relate them, for he was a prince of raconteurs, accounts of those days in Dublin, of the famous people in music, in literature, in sociological circles, in stage life, in court and high political life. And he formed such close association with the real culture of Ireland that he has ever since looked back upon his Irish days as among the choicest experience of his most interesting career.

It was during this period that he became interested in the beautiful folk-song literature of Ireland, of which he was a passionate lover, and in whose praise his

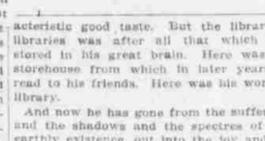
At the Gaiety



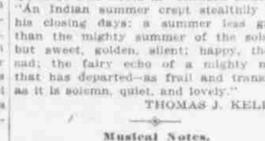
Myer Burkhardt At the American



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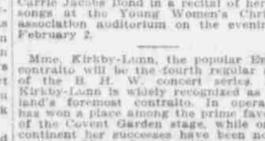
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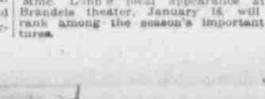
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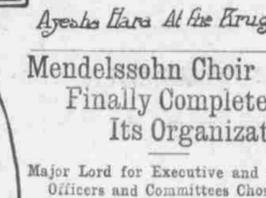


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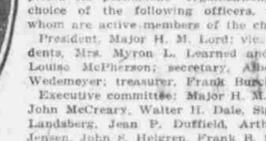


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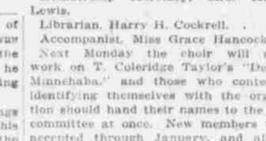
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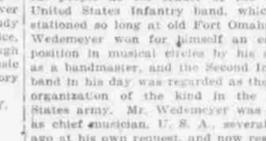
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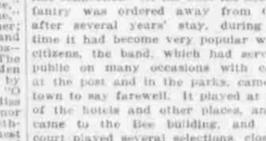
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