

At the Theaters

Arthur Abra and Phyllis Partington in Gypsy Love At the Brandeis



Fritzi Scheff At the Brandeis



AMELIA BINGHAM At the Orpheum



Leona Stater Leading Lady At the Boyd



Lulu McConnell At the Orpheum

James Cunningham Leads At the Boyd



EMMA CALVE At the Brandeis



Bertha Gibson-At the Krug



Frank-At the Hippodrome



Alice Lazar

Mital. The cast provided by Mr. Gaites is unusually strong in vocal abilities, and is 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, Horace Wright, Robert Lett, George Dunstan, Mildred Rogers, Tena Rusabano, Inez Dietrich, Lea Mascagni, Cecil Renard and a chorus of fifty.

Some of the kowns in A. H. Woods' gorgeous production of the Franz Lehar comic opera, "Gypsy Love," which is scheduled to be presented at the Brandeis theater Tuesday, January 14, for three nights and Wednesday matinee, are remarkable creations which excite and interest the feminine patrons. Phyllis Partington herself, wears one of the most unusual of these costumes in the second act, when she appears in the restaurant scene attired as a "Gypsy girl." Indirectly the costume suggests a Turkish cozy corner, but upon examining it carefully through opera glasses one may discover that it is made of layers of chiffon. At the bottom, edges of the dress have been slashed off in uneven lengths by an unsteady hand, and there are glimpses of dull green and yellow chiffon.

(Continued on Page Ten.)

BRANDEIS THEATER
 BY SPECIAL ARRANGEMENT
TONIGHT LAST PERFORMANCE
 THE MUSICAL RAGE OF TWO CONTINENTS
MADAME SHERRY
 BIG COMPANY—EXCELLENT PRODUCTION.

ONE NIGHT ONLY MONDAY NIGHT
 JOS. M. GAITES Presents
 THE BRILLIANT OPERATIC STAR
FRITZI SCHEFF
 IN HER LATEST SUCCESS
THE NEW LIGHT OPERA THE LOVE WAGER
 Book by Edith Ellis
 Lyrics by Cary Duncan
 Music by Chas. J. Hambitzer
 AUGMENTED ORCHESTRA COMPANY OF 80
 Prices 50c to \$2.00
 NO FREE LIST

TUES. WED. THURS.
SPECIAL \$1.00 MAT WEDNESDAY

A. H. Woods Offers the Franz Lehar Comic Opera Success of England and America

Gypsy Love
 The One and Only Original Company Playing the Opera
PHYLLIS PARTINGTON
AUTHUR ALBRO
 —and—
80 Capable Singers
ENLARGED ORCHESTRA
 PRICES, NIGHTS, 25c to \$2.00
Wednesday Matinee, Entire Lower Floor, \$1

THE SEASON'S EVENT
FRIDAY NIGHT AT 8:15
 BURTON COLLIER (Inc.) PRESENTS
Madame Emma Calve
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 SCENES OF FAMOUS GRAND OPERAS with SCENERY and COSTUMES
 M. EMILIANO BENAUD, Pianist.
 Prices 50c, 75c, \$1, \$1.50, \$2. Seats Now

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 THE BRANDEIS AND BOYD THEATERS SCHOOL OF ACTING
 SATURDAY MATINEE—4 ONE-ACT PLAYS
Night Performance—THE WIFE

SUNDAY, JANUARY 19th, 4 DAYS
 MATINEE WEDNESDAY
THE ABORN OPERA COMPANY Presents
THE BOHEMIAN GIRL
 SAME BIG PRODUCTION OF LAST SEASON. 100—ENSEMBLE—100

BOYD'S--1,000 SEATS AT 25c
 THIS AFTERNOON, TONIGHT, ALL WEEK
 EXCEPTING WEDNESDAY NIGHT
The Vaughan Glaser Players
 A BIG LAUGHING SUCCESS
"THE LOTTERY MAN"
 NIGHTS—25c, 50c—Wednesday Night, Creighton Glee Club.
Next Week—"HEARTSEASE"

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IF IT'S AT THE GAYETY IT'S GOOD

Devoted to Strictly High Grade Extravagance and Vaudeville
TWICE DAILY WEEK MAT. Today

THE TONIC FOR JOY
 Al. Rich's Brand New Show

JOLLY FOLLIES

—WITH—
THE PROGRESSIVE PHIL OTT DUTCHMAN

"A Royal Four Flush"

IT SPARKLES LIKE CHAMPAGNE
 Company Includes Magnetic Alice Lazar, Frank (Bud) Williamson and a TYPICAL AL. RICH BEAUTY CHORUS

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 Week MATS. 15c and 25c A Few Day MATS. 15c and 25c A Few
 Chew gum if you like, but no smoking.

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 Baby Carriage Garage in the Lobby.
 Certified Milk for the Sucking.

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 Tomorrow and Week, 2 to 8;
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 Concocted Omaha's Best Movies.

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Inventory coupon tickets (they are sold for the orchestra chairs for the evening performance starting at 7 o'clock. Such tickets will be removed for ticket holders until 1 P. M. After that time they will be re-occupied only as admission tickets to any unoccupied 30c seats.

Matinee every day, 2:15
 Every night, 8:15
 All Week

Orpheum

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The Distinguished Actress
MISS AMELIA BINGHAM
 In Her Original Idea,
Big Moments from Great Plays

Miss Amelia Bingham

Lula McConnell & Simpson In their latest success "The Night Girl" by Herbert Hall Winslow	The Electric Problem George K. Watt Displaying His Power Over Electricity	Burton & Irwin A Song Sketch at the Piano
Dane Claudius & Scarlet Presenting a Musical Melange "The Call of the Sixties"	The Great Tornados, Edwin George A Sextette of Aerial Twirlers and Athletes	Comedian and Almost Juggler

FATHER'S WEEKLY REVIEW OF THE WORLD'S EVENTS.
 Prices—Matinee, Gallery 10c; best seats 25c, except Saturday and Sunday, Night—10c, 25c, 50c, 75c.

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 From 11:30 a. m. to 8 p. m.
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JACK DENNIS Manager.

EMPRESS
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...NOON...
The Date You've Been Waiting For

KRUG
 MATINEE TO-DAY 2:30 NIGHT 8:30
TEDDY SIMONDS
AUTO GIRLS
 IN A MUSICAL FARCE
"MARRIED FOR A DAY"
 25-Nifty Girls—25
EXTRA! Country Store Fri. Night

The Twelve Pound Look
 of a young and juicy roasted goose with trimmings speaks a language all its own at the
Woodmen Cafeteria
 14th and Farnam Sts.
 THE OMAHA BEE
 The Home Paper of Nebraska.

A HALF-PAGE display advertisement by the Brandeis theater one day last week called attention of the local readers to a condition that has been casually touched upon several times in this department. It is that all first-class attractions playing Omaha are now booked for the Brandeis theater, that a great many of the latest and best plays, with the best of American actors, are to be presented at that house during the season, and that it is for the people of Omaha to decide if they want this class of amusement at the theater. If the season should be prosperous the managers of the high-grade productions will feel encouraged to return another season. And herein may be found a text for a much wiser and more vigorous speechman than is now to be indulged in.

Ten years ago Omaha was listed as being among the best "show towns" in the United States; the very best of attractions were competing for bookings here, the Boyd theater was packed night after night, and the management rejoiced in the popularity and profit that followed on the presentation of a wonderful round of attractive pieces. And then came the change. It was the "golden era" of the theater in America in a literal sense, at least; millions were being piled up by fortunate owners; any manager who had a Pixley and Laders musical comedy, or a Clyde Fitch comedy, or something of that sort, was a veritable Mida. This state of affairs brought attention from the outsiders as well as from the insiders. Certain clashes of interest took place, quarrels between men whose foresight was cut off by the profits they were counting up occurred over those very profits; Belasco split with "K & E." and the "Independents" came into existence. This led to a war the effects of which have not yet been fully determined, but one result of which was the building of many more theaters in the United States than the country had need for, and Omaha suffered in common with all the other cities. With the multiplication of theaters came an effort to provide attractions for them, and unworthy plays and unworthy players were sent forth to draw the money needed to support all the theaters that had been built. Within the last three years the answer has been heard. The unwisdom of the course pursued by those who ventured their money on the uncertain sea of the show business is evidenced by the losses that have been taken, by idle theaters all over the country, by theaters being converted into picture shows, or rebuilt for other business purposes.

Worse than this, though, has been the other and more direct effect of the policy of the New York magnates of the stage. In establishing theaters along Broadway to the number of fifty-odd, while increasing the total in Chicago, Philadelphia, Washington, Boston, Cleveland and St. Louis, they forced on themselves the condition of being compelled to keep the

are the big stars to be kept there season after season. The country at large is to have a chance to see them. Omaha will share in the benefits of the new policy, and it is not unreasonable to think that this city will be restored to its former place of importance in the showman's books. The experiment of "No. 2" has been given up; the best is to be shown. In hope that the people will again take up the theater as a place to spend at least one evening in the week, Omaha is big enough to give good support to one first-class theater, presenting first-class attractions, but not big enough to support two.

Changes have been made in the personnel of the Vaughan Glaser Players at the Boyd theater, for the purpose of re-energizing the organization, and a practically new company will be presented this afternoon, when "A Lottery Man," Rida Johnson Young's clever farce-comedy, will be the bill. Miss Leona Stater is to be the new leading woman, and Mr. James Cunningham the new leading man. These players come with good records, and the management is confident they will soon be established as the favorite. The policy of the house will not be changed in any degree, and the plays will be presented with the same care and attention as has been the rule during the season. The new players will all be in the bill for the new week, which begins with the matinee this afternoon, and which runs all week, with other matinees on Thursday and Saturday.

"Madame Sherry" holds over at the Boyd this evening, in order that the popular demand for this delightful musical piece might be satisfied. The company handling the piece this year is quite clever, and the result is most enjoyable.

Fritzi Scheff in Joseph M. Gaites' production of "The Love Wager," a new opera of Hungarian origin and atmosphere, will appear at the Brandeis theater Monday night. The story is from an Hungarian farce and the libretto has been written by Edith Ellis. Cary Duncan providing the lyrics, and the composer is Charles J. Hambitzer, a musician whose