

At the Theaters



Emma Trentini - At the Brandeis



Blossoms from The Ham Tree Co - At the Brandeis



Pavlowa and Novikoff - At the Brandeis



Zedora Zay - With Mutt and Jeff - At the Brandeis



Charlotte Parry - At the Orpheum



"Sliding Billy" Watson - At the Gayety

HERE'S a thought for the producing managers: It is suggested by a conversation had during the week with his honor, the mayor of Lincoln, Frank Zehrung, who is also some theatrical magnate as well, and in now more than ever interested in the affairs of Omaha because of his position as responsible manager of the Brandeis theater under the leaseholdship of Crawford, Philley & Zehrung. Not enough standard attractions within the reach of people in moderate circumstances are available. Mr. Zehrung, speaking of a musical comedy company, said it is the best the producers can afford for a dollar, and that is really a good attraction judged from that standpoint. And with the force of Mr. Zehrung's argument there will be no contention. It is the answer to the question so far as it goes. But it gives rise to another question, and one that might seem pertinent at this juncture.

Why does not some enterprising producer outfit a company of capable actors for the purpose of presenting some one of several hundred really good plays that are available at "popular prices"? The expense of maintaining on the road a company of first-rate actors for the production of a first-rate play is considerably less than the cost of maintaining a company to present with even approximate correctness a good musical comedy moreover, the demand for musical comedy at reduced rates is far less than is the demand for good drama. Burlesque and vaudeville afford amusement of the sort at a rate far less than is possible for a musical comedy producer, unless he sink his standard far below reason, and thus he is competing at a disadvantage. But it is possible to put on a drama at a cost that will allow for a very fair margin of profit under normal business conditions, and yet charge not to exceed 75 cents or at for the seats downstairs and corresponding prices for the upper floors of the theater. Resident stock companies have thrived and are thriving on the patronage thus neglected by the producing managers. The stock company has an advantage in that it does not travel from town to town, thereby saving much in the way of railway fare and other expenses; but this is to some extent offset by the fact that the stock company is at considerable cost each week for scenery and accessories for the new production that must be made each seven days. What is proven by the experience of the stock company is that in every community is a large element of potential patrons of the theater who will not pay the high prices asked at present by the standard producers, but who will cheerfully go to see plays given under rather discouraging circumstances, because the admission fee is within reach. This has been proven again and again, and experiments more directly in line with the thought, made in New York and in Chicago, have proven that the people still want the drama, want to pay for it, if the price is set at a figure they can reach.

It is not especially to the credit of the "wise ones" of New York, on whose verdict depends the success of most theatrical ventures—for Broadway is still the

acid test of the stage in America—that "Peter Pan" would have died from want of support, had it not been for the existence of a society in New York through whose agency a large number of tickets were placed on sale at reduced rates where the poorer folks of the city could secure them. It was this patronage that kept the Barry triumph alive until the unresponsive public awakened to the fact that it was neglecting one of the most delicious fantasies ever staged. Other plays have had similar experience, and it is admitted that, given the opportunity, the people who cannot afford to pay \$2 a seat are the best patrons of the theater—and not merely for the sake of amusement—when admission rates are put within their reach.

Omaha has thousands of residents who would much prefer to see one of the great modern plays enacted by flesh and blood actors to seeing it in pictures, but the policy of the managers has so far been to put the real thing out of their reach. If this policy could be changed to the extent that where it is not possible to send the stars, a company of lesser luminaries could be obtained and equipped for the purpose of letting the great public have a chance at the good things of the theater, it is quite likely the men who have put their money into these ventures would have less occasion to complain of the lack of patronage. Such a change would be a welcome relief from a practice that is altogether too prevalent and which has cost the men of the box office end of the business a lot of money; the practice of developing a play on Broadway with the aid of a well established actor, and then sending it on tour with some other and less expensive star in the big role, but insisting on the public paying the Broadway rate for the "provincial" production. This custom has been so general within the last few years that it is now accepted in the business of the theater as a matter of course. Whatever of justice may be in it is no longer thought of; it is profitable, and that ends the argument, so far as the producer is concerned.

The point aimed at is that not enough really good attractions may be seen at reasonable prices. It is not expected that Broadway stars will be sent on tour to play at popular prices; but capable actors may be found who will be glad to have the chance to appear in such good plays as the manager who will embark in the enterprise may select, and at such figures as will make the venture one of profit. Here is a good chance to rehabilitate the theater, to overcome some of the present competition with the legitimate stage, and to win back for it something of the prestige it has lost since it marked up its prices in company with other "necessities." It is just as easy to give the people a good play at 75 cents as it is to give a musical comedy at the same price, and the result will be far better for the theater, now and hereafter. Authors will be interested in this, too, for it concerns them in the matter of royalty; but they can easily arrange the matter, and will be the gainers in the end, for not only will it increase the income by reason

of the employment of their plays, but it will widen their popularity because it will bring more people into contact with their work. It will mean better employment for more actors, and it ought to mean a great deal more than that to the theater itself, for it will be putting the plays dealing with the great questions of the time directly before those it is most desired to reach. Debate on this point may be reserved for another occasion, but for the present the suggestion is made that great service can be rendered by putting the good plays within reach of a large number of people who are now shut out of the theater by the prices charged.

Announcement came out from New York during the week that ownership of the Dramatic Mirror had passed into control of Messrs. Frederick P. Schrader and Lyman Otis Fiske, who have been in editorial and business charge of the paper for longer than a year. In the announcement is set forth a statement that seems scarcely necessary, save as an earnest that the Mirror is to continue as it has for the thirty-five years of its existence, the dignified and exact chronicle of matters of moment and genuine concern to the theater in general, and particularly to the stage in America. The statement referred to is that no one concerned in any theater, moving picture or other amusement enterprise owns a share of stock in the Mirror. This assures the absolute independence of the publication, which is just at present apparently more prosperous than it ever was. Under the long-time editorial control of Harrison Gray Fiske, the Mirror held forth rank in its field of endeavor, and even while its editor was most earnestly involved in the stubborn fight he made for independence of the theater and against syndicate control, nothing in its news columns was disturbed by the managerial interests of its editor. Colonel Fiske most gracefully surrendered, what to a lesser man would have been an insurmountable obstacle, and successfully divorced his activity as a theatrical manager from his avocation as an editor. All the years of that struggle the columns of the Mirror were most dependable, and when Colonel Fiske no longer gave the paper the time it deserved and demanded, he found capable successors in Messrs. Schrader and Fiske. If the Mirror be continued along the lines of its founder, a medium for the dissemination of accurate information, of constructive criticism and helpful comment, it will find the old guard of its supporters largely enhanced and its field of usefulness continually widening. And the months it has been under the direction of its new owners is an excellent guaranty that it will not depart from its traditions.

After settling the disturbances in Turkey, and ending the war in Mexico, Bud Fisher, with the assistance of Gus Hill and his big company of fifty comedians, singers and dancers, will send "Mutt and Jeff" to Panama to finish the great deep water way to the Pacific Ocean. Bud Fisher himself has suggested a story, and Owen Davis has worked it into a play and called it "Mutt and Jeff in Panama."

dent of music has opportunity to hear composition not included in ordinary concert or operatic programs. He or she who simply seeks entertainment hears melodies that, being dance music, charm the attention of even those who usually believe they like only ragtime. Some of the great composers whose compositions are used by Pavlowa and her company are Glinka, Glazounov, Drigo, Chopin, Liszt, Rubinstein, Saint-Saens, Paderewski, Helms and Sarasate. It is music of the best kind, yet at the same time music of definite popular appeal.

Added to the genuine delight, invariably created whenever McIntyre & Heath appear before an audience, is one of the best musical comedy choruses that was ever graduated from Ned Wayburn's "finishing school," with the result that "The Ham Tree," which comes to the Brandeis theater on Friday and Saturday, January 3-4, proves a rattling good show. With these two famous black-face comedians setting a rapid pace as entertainers, and the other performers following along at an equally high rate of speed, when the audience isn't laughing at the stars themselves, it is enjoying and applauding excellent singing and dancing. As delineators of the negro character, Messrs. McIntyre & Heath have for years stood pre-eminent in the theatrical profession. Each presents a distinct type of the southern dandy. Mr. McIntyre is Alexander, the lively stable hand, and Mr. Heath as the somewhat pompous minstrel performer, offers a bit of human nature which stands as nothing less than a dramatic achievement. There is a plot to "The Ham Tree" and it tells of the fortunes of these two comical fellows, one of whom is supposed to know the ropes of the show business, while the other has been induced to give up a "good job takin' care of horses" that he may shine on the stage. They join the "Georgia Minstrels" and in four days the show "goes broke." Then comes the big scene wherein they are found "counting the loss." Alexander's lamentations as he sits on a trunk, reflecting on his fatal mistake is the hit of the play. Without his partner or the "man who led him astray," it would never find such favor, so that the combination is a big winner. In his revival this year John Cort has given "The Ham Tree" a magnificent production and surrounded his stars with a notable cast, including Edwina Wade, Arthur Barry, John Lawrence, Ted Holmes, Otto Johnson, George C. Youngman, Edward R. Holden, Norman Woodward, Mildred Beverly, Lulu Wells and Mabel Elais.

A very important booking of great interest to local theater patrons is that of James K. Hackett, R. C. Zehrung, manager of the Brandeis theater, has just completed arrangements whereby Mr. Hackett will play a special engagement of one night only at the Brandeis, Sunday, January 11, in his most successful play, "The Grain of Dust."

Miss Emma Trentini in the new comedy opera, "The Firefly," with the original cast and ensemble direct from its successful run of twenty-five weeks at the Casino, New York, will appear here at the Brandeis theater for three days, commencing January 12. "The Firefly" was written by Otto Hauerbach and Rudolf Primm. The cast supporting Miss Trentini is composed of Melville Stewart, Roy Atwell, Craig Campbell, William Wolf, Sammy Lee, Louise Mink, Katherine Stewart, Ruby Norton and Miss Vera Ross. Mr. Primm, the composer of "The Firefly," was born in Prague in 1881. He studied at the Prague conservatory and afterward devoted his efforts to concert work and composition. In 1901 he accompanied his compatriot, Jan Kubelik, to this country, and in 1906 he played his own piano concerto in B major with the New York Symphony orchestra.

Hassard Short's "Dance Reveries," with a cast of seven people, is to be the most prominent of the attractions this week at the Orpheum. With Colt Albertson playing the role of the Dreamer, and six attractive young women in his support, it is said to be especially pleasing. Charlotte Parry, in her fantasy called "Into the Light," delineates five different characters. First she appears as a colored maid, then as an Italian, an Irish girl, a Yankee and a young girl. Five Chinamen, swinging by their cues and performing strange evolutions, will be a curious feature of the act to be offered by natives of Manchuria. The monologue comedian, James J. Morton, will be one of the features of the bill. One of the amusing phases of the negro impersonations to be contributed by Swor and Mack is a piece of humorous pantomime, a silent poker game "done by Mr. Mack. It is said that no musician ever awakened such sweetness of tone from an accordion as is accomplished by the Italian instrumentalist, Frosini. His is not a freak performance, but solo work displaying true musicianship. Aerial feats of a spectacular quality are to be offered by La Vior, a trapeze performer. Completing the entertainment will be a motion picture exclusively used at the Orpheum entitled "Stanton's Last Fling."

Billy W. Watson and "Girls from Happyland" will make merry at the popular Gayety during the week starting this afternoon. It's really an all-Watson show, and though he is surrounded with the best element of funmakers, the clever comedian will furnish the major portion of the merriment himself. The plots of the two burlesques are indeed happy ones and suggest an endless chain of hilarious incidents which have been most successfully worked out. While the first brings the acme of humor and spirit of light-heartedness, the closing offering is well seasoned with lively ingredients. The Hartig trade mark is stamped on the attraction, the superb and best assurance of its merit. "Sliding Billy" will be on the stage the greater portion of the time. Ladies' dime matinee daily all week, starting tomorrow.

P. G. Lowrey's "Dixie Fashion Plate Minstrels," will be the attraction at the Krug theater for four days commencing with a matinee today. All real darkies from southern plantations are used in this year's show. The company is under the personal direction of Messrs. John H. Andrew and Charles O. Gaines. The minstrel first part with thirty-five artists starts the show and for two hours one may hear the popular ragtime songs and ballads of the day, sung by darkies from the southland in their own inimitable way. A street parade will be seen on the downtown streets at noon headed by a brass band of twenty-two pieces. Again in the evening in front of the theater a popular concert will be given. Popular prices within reach of all will prevail during the special engagement for this city. The bill at the Empress beginning today is headed by the Seven Colonial Montrose troupe, offering a musical acrobatic

Four Days, Beginning Tonight 8:20. **BRANDEIS** Popular Mat. Wed. 50c, 25c; Night 81, 75c, 50c, 25c.

An Entirely New Version of **MUTT AND JEFF** IN **PANAMA**

The One Big Laughing Musical Event **50--SINGERS AND COMEDIANS--50**

ONE NIGHT ONLY—JAN. 8th **PAVLOWA** Seats Now Selling. Prices—Box Seats, \$2.00. Orchestra, \$1.50. Balcony, \$2.50, \$2.00 and \$1.50. Second Balcony, Reserved, \$1.00. Plenty of Good Seats Yet.

"The Divinity of the Dance," as the N. Y. Sun calls her, will appear here in two new sensational dance dramas, "The Magic Flute" and "The Invitation to the Dance." Also 8 diversissements, including the latest social dancing craze, The Gavotte Pavlova.

COMPANY OF 80, INCLUDING M. NOVIKOFF, SUBERB SYMPHONY ORCHESTRA OF THIRTY. THEODORE STIER, CONDUCTOR.

Friday-Sat'd'y, Matinee Saturday Jan. 9-10 **JOHN CORT PRESENTS MCINTYRE AND HEATH** AND COMPANY OF 100 IN A MAGNIFICENT REVIVAL OF THEIR BIGGEST MUSICAL COMEDY SUCCESS **THE HAM TREE** WORLD'S BEST DANCING CHORUS Staged by Ned Wayburn

SPECIAL HAM TREE ORCHESTRA

SEAT SALE MONDAY—PRICES: Matinee, 25c to \$1.50. Night, 25c to \$2.00. Mail Orders Now

JAN. 11th **JAMES K. HACKETT** 1 Night Only IN "THE GRAIN OF DUST" Next Sunday

Three Nights, Wednesday Matinee—January 13, 14, 15. **EMMA TRENTINI** IN **FIREFLY** Orchestra of 25—Ensemble of 60.

KRUG 4 DAYS Commencing Matinee today, 2:30 Night, 8:30; Daily Matinee **DIXIE FASHION PLATE MINSTRELS** 35 Best Singers, Dancers, 35 Comedians, Musicians, 35 CHALLENGE CONCERT BAND—SYMPHONY ORCHESTRA. Prices, 15c, 25c, 35c, 50c and 75c.

Orpheum Phone, Douglas 454. **ADVANCED VAUDEVILLE** Week Starting Mat. Sun. Jan. 4

The All Star Lamba Gambol Success **HASSARD SHORT'S "DANCE REVERIES"**

CHARLOTTE PARRY In "Into the Light" A Psychological Fantasy by Frank Lyman.

First American Tour **RYLAND CHERBERT'S MARVELOUS MANGHURIANS**

The Monologue Comedian **JAMES J. MORTON** "A Fellow of Infinite Jest"

SWOR AND MACK Realistic Impressions of Southern Negroes

FROSONI The Man Who First Dignified the Accordion in America.

LA VIER Dauntless Doings Aloft.

Completing the Entertainment Will Be a Motion Picture Exclusively Used at the Orpheum and Shown for the First Time.

Subject, "Stanton's Last Fling."

Prices—Matinee, Gallery 10c; Best Seats (except Saturday and Sunday) 25c; Nights, 10c, 25c, 50c and 75c.

10c Hipp Theater 15th and Harney

3 Days, Starting Sunday, Jan. 4

Daniel Frohman Presents the Internationally Famous Play, **"LEAH KLESCHNA"**

With the Distinguished American Actor, **Carlotta Nilsson**

The stirring story of a woman's regeneration shown in four parts.

Shows begin on the even hours from 11 a. m. to 11 p. m.

Empress WEEK OF JAN. 4TH

THE SEVEN Colonial Montrose TROUPE MUSICAL ACROBATS

KELCY CONBOY & CO. Presenting **THE CLAIM AGENT** **DANNY SIMMONS** THAT MILLIONAIRE BOBO **THE HOLDSWORTH'S** Comedy Instrumentalists **RECOVERED FIRST RUN PICTURES** 10c—ADMISSION—10c

novelty and employing some novel effects on musical instruments. Danny Simmons is a well known character comedian, and his presentation of "The Military Hobo" is well known to the vaudeville and musical comedy stage. Kelcy Conboy and company offer a comedy sketch called "The Claim Agent." It deals with a waitress who is out of funds and who attempts to beat a traction company on a fake accident claim. The vaudeville bill is completed by the Holdsworths in a singing and comical sketch. The regular number of exclusive first-run pictures will be offered in connection with every performance. Four shows daily, beginning at 2, 3:30, 7:30 and 9 p. m.

Smoke Up! MUTT and JEFF