

# At the THEATERS.



AT THE BRANDEIS  
EVELYN CONWAY, EDNA BATES, GLADYS ZELL, HELEN FALCONER in 'The Lady of the Slipper'



ROBERTA BRENNAN in 'Ben Hur' At the Brandeis



At the Brandeis  
DAVID MONTGOMERY and FRED A. STONE in 'The Lady of the Slipper'



OTIS SKINNER in 'Kismet' At the Brandeis



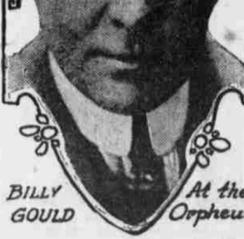
LILLIAN SHAW At the Orpheum



MINA SCHALL At the Gayety



VIOLET MERSEREAU in 'Rebecca of Sunnybrook Farm' At the Brandeis



BILLY GOULD At the Orpheum



3 Musical Bugs - At the Empress



Mma Bessie Thomashefsky At the Krug

informed me, were delivered, I received no answer whatever.

This is the whole story of my "desertion." I shall mention no further names in order to show my devotion to an organization which I was not a regular member. I cancelled all profitable engagements, one at the White House on February 2 and one in Boston with the Handel and Haydn society on February 5, and finally postponed, not without difficulty, a concert engagement I was to fill on February 2.

Such are the facts, I shall let the public place the responsibility where it belongs. GERVILLE REACHE.

A note of much interest to Omaha people who recall the days of thirty years ago is found in the following, taken from a recent issue of the Grand Island Independent:

"The German play at the Liederkranz last night was largely attended and thoroughly enjoyed by all. Not only the Germans of this city, but quite a number from the surrounding territory, including Merrick county, were present. It was a five-act drama, 'Life a Dream,' under the direction of Mr. O. R. Niemann, who was many years ago a member of the profession and is well known as a thorough German actor of the older school. The personnel was as follows: Camillo Niemann, O. R. Niemann, Richard Goehring, Mrs. T. M. Sullivan, Margreta Niemann, Barney Kolbeck, Max Niemann, Henry Locke Willie Speetzen, Henry Speetzen, Julius Laschinsky, Marie Lohmann, Maxine Niemann, Amanda Speetzen, Ernest Leuth, Lina Meyer, Carl Niemann, W. H. Speetzen and John Meyer. Dancing girls: Alma Lorenzen, Malvina Stratman, Lydia Menck, Lily Baker, Margereta Baker, Elsie Rosser, Marion Claussen, Margaret Meyer, Lena Meyer, Olga Schumacher, Anna Speetzen and Ella Speetzen. All parts were splendidly staked and the undertaking was a splendid success. After the performance the audience was invited to remain for dancing and other amusements and these were enjoyed until 4 o'clock this morning."

O. R. Niemann will be recalled by many of the older German residents of the city as a member of the stock company at the Stadt theater in 1884 and 1885. The company was under the management of John Brandt, and was afterwards combined with the theater at Meis garden, on Tenth street. Later Mr. Niemann played in Omaha with the Daniel Bandman company, Miss Marie Gelsinger, Fell Gallmeyer, Frederic Hass, Carl Sonntag, Ludwig Barney and others. His last appearance here was on the occasion of the presentation of "Die Hauber," at the Boyd theater for the benefit of the Schiller monument fund. On that occasion Mr. Niemann played the part of Franz. He is now living in retirement at Grand Island, but still retains a lively interest in the theater and occasionally assists the local amateurs, as he did in the instance cited.

Otis Skinner has a very great predilection for stage rogues. He has made a number of his greatest successes in characters of that type and he delights to play such roles because, as he himself says: "A rogue is always an individual—usually an interesting individual—and nearly always possessed of some redeeming quality, such as a sense of humor, which makes him lovable, as well as interesting."

Some of Mr. Skinner's famous stage rogues have been "Villon, the Vagabond," the light-hearted wanderer in "The Harvester," "Colonel Bredau," in "The Honor of the Family," and the bombastic, old-fashioned actor in "Your Humble Servant." In the play of "Kismet," Edward Knoblauch has supplied Mr. Skinner with an entirely new and very interesting type of rogue in the character of "Haji, the Beggar of Baghdad." "Haji" is unlike any other character in the modern repertoire and is a peculiar combination of humor and pathos, which brings into play every attribute of Mr. Skinner's art. It is rather late in the day, to be sure, for American playgoers to be making the discovery that Otis Skinner is the greatest romantic actor of the present generation, but as a matter of fact, general acknowledgement of his genius was not made until his appearance as "Haji" in "Kismet." For many years Mr. Skinner has been ac-

(Continued on Page Twelve.)

## AMUSEMENTS.

### Empress

WEEK OF SUNDAY, MARCH 1ST

### Taylor's Lions

The Greatest Animal Act in Vaudeville.

### 3 Musical Bugs

A Refined Musical Offering.

### MONAHAN

"The Commercial Traveler."

### MACK & SHEFFELS

A Man and a Maid in Song

THE BEST OF PHOTO PLAYS Always First Run.

Four Shows Daily, at 2, 3:30, 7:30 and 9 P. M.

10c—Admission—10c Reserved Seats, 10c Extra.

### "OMAHA'S FUN CENTER."

Gayety Daily Mat. 10-25-50c Evngs. 15-35-50-75c

### BIG BUTCH COOPER'S NEW SHOW.

Musical Burlesque, ROSELAND GIRLS

In "Society a la Carte," offering the Lillian Pittard date of "The Merry Whirl," sully Ward and an exceptional cast. Big Beauty Chorus.

LADIES' DINE MAT. WEEK DAYS.

### KRUG FRIDAY NIGHT

MARCH 6

Edwin A. Reikin, Presents

The Popular Yiddish Bouffonette, **MEER, BEER, TOLEBER, BEER.**

Supported by an excellent cast of players and singers direct from New York City, in her greatest success, **THE GREEN BOY.**

### Chesapeake RESTAURANT

Popular Prices

Midst Leading Hotels

Opposite Auditorium

1510 Howard Street

## BRANDEIS THREE NIGHTS; Matinee Wednesday

During the "Ben-Hur" season the curtain will rise evenings precisely at 8 o'clock. Matinees at 2 o'clock. No one seated during prologue.

## TOMORROW NIGHT

ALSO TUES. AND WED. MAT. AND NIGHT

KLAW & ERLANGER'S STUPENDOUS INTERNATIONAL PRODUCTION

# BEN-HUR

THE DRAMATIC MARVEL OF THE CENTURY

Stirring with the Beautiful Spirit and Thrilling Action of General Lew Wallace's Literary and Religious Masterpiece. Produced with more Opulent Splendor and Lavish Expenditure than ever before in its Renowned and Unapproachable Career.

200 PEOPLE -- 8 CHARIOT HORSES

Prices: Lower Floor \$1.50 and \$2.00; First Four Rows Balcony \$1.50; Remainder \$1.00; Gallery 50c.

MATINEE AND NIGHT

## THURSDAY, MAR. 5

MATINEE AND NIGHT

KLAW & ERLANGER'S EXQUISITE PRODUCTION

# REBECCA OF SUNNYBROOK FARM

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON

A Play Aglow With the Sunshine of Life.

Prices—Matinee, 25c to \$1.00. Evening, 25c to \$1.50.

## THREE NIGHTS--Mar. 6 & 7 and Sun., Mar. 8

SATURDAY MATINEE.

Charles Dillingham Presents "The Barnum & Bailey of Musical Comedy."

# MONTGOMERY & STONE

In the Musical Fantasy in Three Acts

## THE LADY OF THE SLIPPER

Book by Ann Caldwell and Laurence McOrarty. Lyrics by James O'Dea. Music by Victor Herbert.

One Year at the Globe Theatre, N. Y. Seats on Sale. Prices 50c to \$2.00.

## Three Nights--March 9, 10, 11--Wed. Mat.

CURTAIN AT 8 SHARP. MATINEE AT 2.

KLAW AND ERLANGER Present

# OTIS SKINNER

(By Arrangement With CHARLES FROHMAN.)

## IN KISMET

By EDWARD KNOBLAUCH.

Produced and Managed by

### HARRISON GREY FISKE

Seat Sale Tomorrow. Prices, 50c to \$2.00.

## Orpheum

Telephone, Douglas 494.

ADVANCED VAUDEVILLE

Week Starting Sat., Sunday, Mar. 1

## LILLIAN SHAW

America's Premier Vocal Dialect Comedienne and Entertainer.

## BILLY GOULD & BELLE ASHLYN

Here's The Last Word in Vaudeville.

## ED GALLAGHER and BOB CARLIN

In a Nautical Travesty, "Before the Mast," by Ed Gallagher.

## ED-CORELLI and GILLETTE--CHAS.

The Odd Pair.

## SIX SAMARINS

Whirlwind Dancers.

## MORALIS BROTHERS

In "A Bachelor's Dream."

## MORI BROTHERS

Japanese Jugglers.

## WORLD EVENTS PICTURED

By New Self Service of Motion Photography.

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

## GLUCK-WERRENATH CONCERT

### AUDITORIUM

Monday Evening, March 2d

The advance sale of tickets to this concert warrant us in saying that the seating capacity of the Auditorium will have been sold by Monday evening.

We have arranged to have chairs placed on the stage, but to avoid confusion make your reservations before Monday night.

POPULAR PRICES-- \$2.00, \$1.50, \$1.00, 75c

BOX OFFICE NOW OPEN.

## KRUG 4 DAYS ONLY COMMENCING TODAY

11 A. M. TO 11 P. M.

# THE SUNKEN VILLAGE

A Lubin Photo Play—Masterpiece in Five Reels

A Thrilling Melo-Dramatic Story of Wonder Moving Occurrences Depicting a Terrible Mine Explosion and Fire and the Subsequent Sinking of an Entire Village Into the Earth. DON'T MISS THIS FILM.

Prices 5c and 10c, No Higher

WRITING to the people of his diocese. Right Rev. Bishop Scannell warned them against a certain class of literature, and against going to a certain class of plays. He did not condemn literature, nor did he lay a specific ban on the theater. The good bishop knows the use of worthy literature, and undoubtedly realizes, even if he did not so say, that the theater has its proper and admirable place in the cultural life of the community. But he also knows, as do most of the people who think that no good purpose is served by a great many of the books that are printed, or by a great many of the plays that are shown. That is why he exhorts his people to avoid the trashy novels and to refrain from attending at the theater when meretricious plays are offered.

It would seem to be not out of reason to expect that the pulpit and the theater might co-operate in the great work of spiritual development. They have so much in common that one is almost justified in saying their methods and interests are identical. That the theater has lost much because of the ascendancy of its commercial aspect is too patent to require discussion. Religion has always used symbolism in its teachings; its appeal is to the imagination of man, its purpose to awaken his deeper nature and to develop his higher aspirations. It is not unbelievable that the first theatrical performance ever staged was a religious rite of some sort; it is certain that as man's mind opened up and his understanding improved, the priests of the broadening religions used spectacles of the most ambitious sort, ever increasing in their scope and elaborate quality, for the purpose of illustrating their teachings or establishing their control. This sort of cultural effort was not disclaimed by the early church, after the Christian religion had supplanted the pagan in Europe, for morality plays of the medieval days have been handed down and even enacted in the most modern of theaters.

It was unfortunate for the theater, maybe, that at a time when religion, art, letters, all that make for man's fuller enjoyment of life, were breaking away from the bonds of ignorance in which they had been shrouded during the middle ages, that one of the manifestations of the new freedom should take on the form of opposition to the theater. It was the fault of the players of the day, perhaps, a fault scarcely greater than that of writers or painters, but it brought on the head of the players the everlasting

reproach and condemnation of the teachers whose thought has shaped the destiny of the religion of the English-speaking race. Time has softened much of the asperity of the earlier attitude of the church to the theater; the broadening of modern thought has brought about something of toleration that was unknown even a generation ago, but the main fact remains, that the pulpit and the stage have not yet bridged the chasm opened 400 years ago.

Now and then one faintly discerns a glimmering sign of better understanding between these admitted agencies of betterment for man, but the most hopeful of optimists will hardly venture the prediction that the time is near at hand when they will come together. One of the chief reasons is that on which Bishop Scannell rests his case when he warns churchgoers to beware of the unworthy at the theater. Much that is really unworthy is continually being presented on the stage; liberty has been misconstrued into license, and a steady stream of libidinous literature has spread over the drama of the day, under the guise of "uplift," until those who have the best conception of the stage wearily admit that the criticism leveled against the theater by the church is too often justified. And the danger is that the plea of the church for sanity of conduct, for rational indulgence in amusements as well as temperance in all things, in more than overcome by the day, under the guise of "uplift," until those who have the best conception of the stage wearily admit that the criticism leveled against the theater by the church is too often justified. And the danger is that the plea of the church for sanity of conduct, for rational indulgence in amusements as well as temperance in all things, in more than overcome by the day, under the guise of "uplift," until those who have the best conception of the stage wearily admit that the criticism leveled against the theater by the church is too often justified. 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