

Prosperity  
New Season Starts at Omaha Theaters With Rush that Looks Like Money to Managers

OMAHA'S season at the theater may fairly be said to be opened. At all events, the pool has been stirred, and the waters are now ready to be entered. Two one-night visits from "guaranteed attractions" have furnished the most tangible proof, the sort the managers can take down to the bank and set credit for, that our people are ready for a revival of business at the theater. Two of the biggest houses ever assembled at the Brandeis gathered to witness "The Boomerang," while the single appearance of Al Johnson and his associates packed the Boyd to suffocation. Due note has been taken of the facts in the case by the great ones in the east, and the next few days at least promise much of interest. A fuller test of the receptivity of the patrons, or at least their responsiveness, is to be given at the Brandeis this week, when "Fair and Warmer" will hold forth seven consecutive nights, with customary matinees. Time was when no manager hesitated at booking Omaha for a solid week, but that was before—well, never mind, the thing is that they are sending shows this way again, under the impression that we want them. The Boyd has two good things coming, "The Thirteenth Chair," which has been as much of a success as anything the Shuberts have produced, and Anna Held in a new musical concoction, Prosperity at the theater is not confined to the high class shows, for the Orpheum, the Gayety and the Empress are all doing big business, while the nightly "pack ins" at the moving picture houses has attracted such attention from the authorities that sale of standing room is again forbidden.

Comment on the work of a company, or the quality of the play it offers, is of little service a week after the thing is over, yet it may not be amiss to burn a bit of incense to the memory of "The Boomerang" and the clever people who presented it here. While the end of the story is so obvious that it is in plain sight all the time, the manner of its telling presents something of novelty, and the mingling of wit and satire, of genuine comedy and frank farce, is so well done that it must stand as a good example of what the modern writer can do in the way of threshing over old straw and getting good grains of wheat therefrom. And wheat from any source is not to be despised these days of universal Hoovervite. Of the company it already has been said it is one of the most efficient ever seen here. Incidentally those who write of the theater for Omaha consumption have been dramatized by some during the week for not bombing Belasco and the Brandeis management because of the non-appearance of Martha Hedman or the failure to substitute the name of Miss Valentine on the evening's bill. The incident was unfortunate, not in itself such as seriously mar the value of the performance. According to the story of the representative of Mr. Belasco, Miss Hedman was attacked on the way here by what first was thought to be pneumonia, but on diagnosis proved to be acute bronchitis. She could not possibly appear at the theater, and the test was simple—either abandon the engagement or substitute an understudy. To have abandoned the engagement would have been to deprive all of an opportunity to see Arthur Byron and Wallace Edinger, prime favorites and sterling actors, as well as the lesser lights of the company, so the play went on. And no one will say that Miss Valentine, for any reason to apologize to Miss Hedman for playing the role of Virginia Xylvia. Therefore, it is not as if the public had been deliberately defrauded, nor was it deprived of anything, unless it may be the joy of recollecting Martha Hedman in her role, and for this those who do treasure up such things may keep the thought that they saw a smooth and sympathetic performance by a girl whose exact difference from the missing one is in the color of the hair. And this is not enough to quarrel over.

Omaha has suffered in the past and perhaps will again in the future from the substitution of understudies; some managers even may be accused of knowingly practicing deception in these matters. And it is little credit to the judgment of the men at the head of the great enterprise that they persist in announcing "the original New York cast," as if such were a talisman to popular favor. But it is unfair to denounce the local managers as parties responsible in such cases. The men connected with the Omaha theaters have their homes here, their business here, and must prosper or lose according as they have the favor of the local public. It does them small credit to allege that for the sake of gathering in a single night's receipts they would be guilty of a fraud that might cost them the profits of an entire season. That is unjust. The Bee has discussed this point in other times, and has frankly censured the visiting managers for their unwise course in advertising "original casts," and it has now changed its views on the point. Even New York, however, is required to submit to the substitution, and often without any notice, of one player for another in important roles. What is more to be deplored is the demand of Broadway prices for No. 2 companies. In bringing this discussion to a pause, the Bee again cautions correspondents that anonymous communications will not be printed. Unless the writer is sincere enough to entrust the editor with his name, the letter will not be published.

"Nothing succeeds like success." As a striking example, note the progress about the country of the farce, "Fair and Warmer," by Avery Hopwood, which Selwyn & Company will bring to the Brandeis theater the week commencing Sunday, September 23. Of all the plays that have been produced in New York during the past twenty years, "Fair and Warmer" stands at the head of them all as a success. The story in New York was repeated in Chicago. For eight months that the play stayed there, business was enormous. Then out on the road, the success that had pursued the play during its stay in the two centers of population in the country, continued. "Fair and Warmer" is to come here, produced exactly the same as it was in New York and



**Edna Hibbard, Florence Ryerson and John Arthur**  
"Fair and Warmer"  
At the Brandeis

**McIntyre and Heath**  
AT THE ORPHEUM

**Franc Dale**  
AT THE BOYD

**Elsa Ruegger**  
At the Orpheum

**Fiske O'Hara**  
AT THE BRANDEIS

**Hugo Lutgens**  
AT THE EMPRESS

**Eleanor Cochran**  
At the Gayety

# AT THE THEATERS

ess," "The Thirteenth Chair," will be presented here at the Boyd October 4, 5, 6, by William Harris, jr. "The Thirteenth Chair" became a sensation over night in New York and during its engagement, which covered one entire year at the Forty-eighth Street theater, the capacity of the house was taxed to the utmost week after week.

Hugo Lutgens, the "Swede Billy Sunday" is to appear at the Empress theater for the first half of the week beginning Sunday, September 23. The act is an impersonation of a Swedish minister preaching his first sermon in English. No reference to religion or religious matter is used, nor does it in any way offend the Swedish people. He gives you something solid to laugh at; good, clean, healthy laughs. Spaulding's educated pigs have created a lot of comment all over the circuit. Comedy singing, talking and dancing are presented by Kelly and Davis and the sensational acrobat Aristio troupe closes one of the best programs of the season.

Mr. Axel Palmgren, staff correspondent of a Stockholm (Sweden) paper, will give a descriptive lecture on "Sweden of Today," illustrated with motion pictures. It will be held

**Rome Vineyard**  
Extraordinary Attraction  
**DOUGLAS ISITT**  
and  
**HAZEL REED**  
With Their Four-Girl Jubilee Review  
**JASS BAND FOR DANCING**  
Continuous Performance  
6:30 P. M. to 12:30 A. M.

**BOYD** Four Days Starting  
Matinee Today  
The New Comedy Drama  
**GOING STRAIGHT**  
A New Play of  
**Love -- Laughter -- Tears**  
Matinees Today, Tuesday, Wednesday—All Seats 25c.  
Nights, 25c, 35c, 50c, 75c.  
Next Sunday—"HER UNBORN CHILD."

**BRANDEIS THEATRE**  
**TONIGHT and All This Week**  
Matinees Wed. and Sat.  
THE GREATEST FARCE HIT OF A DECADE  
**AVERY HOPWOOD'S GALE OF LAUGHTER**  
**FAIR AND WARMER**  
DIRECTION OF SELWYN & CO.  
ONE YEAR NEW YORK SIX MONTHS CHICAGO  
**A SURE-FIRE CURE FOR THE BLUES**  
It Ripples With Good Clean Fun. The No. 1 Week Stand Company.  
A Usual Selwyn Cast and Production.  
**PRICES: Nights, 25c to \$1.50 NO HIGHER**  
Mats., 25c to \$1.00  
4 DAYS BEGINNING, SEPT. 30 MATINEE NEXT SUNDAY, SEPT. 30 WEDNESDAY  
Augustus Pitou Presents  
THE ACTOR-SINGER

**FISKE O'HARA**  
IN A NEW ROMANTIC COMEDY  
**"THE MAN FROM WICKLOW"**  
By Anna Nichols.  
HEAR O'HARA'S NEW SONGS  
PRICES—Nights, 25c to \$1.50. Mat., 25c to \$1. Seats Tomorrow.  
Note: The Brandeis Players, now playing at the Oliver Theater, Lincoln, Neb., where they remain for eleven days, reopen at the Brandeis on Thursday evening, October 4, in the cheerful comedy of optimism:  
**"THE ROAD TO HAPPINESS"**

at the Omaha Auditorium Monday, Tuesday and Wednesday, afternoons and evenings, October 1, 2 and 3, each lecture and set of pictures being different. These pictures include politics and leading political figures, education, industries, transportation, folk dances, sports, Swedish Red Cross work and practically everything of interest in Sweden.

Jacobs and Jermons do not claim that their show, "The Golden Crook," which is now playing the Gayety theater for a week's engagement, with matinee daily, is the "world's best." They do claim that it is just a little better than some of the "best" ones, and this they are prepared to back up in the presentation of Billy "Hobo" Arlington, the comedian, and a capable cast in his support, presenting a two-act revue in twelve scenes. A large company of artists with a chorus of twenty-eight girls make this an attraction more than worthy of the large audiences it will no doubt receive all week. Frank Devos, a local favorite, is a valued member of the big cast, as are Eleanor Cockman, Harlie Mayne, Fall Mall trio and others who are seen to advantage in this new edition of "The Golden Crook."

**Orpheum**  
Twice Daily—2:15, 8:15  
Daily, 2:15  
Every Night, 8:15. The Best of Vaudeville  
Phone Doug. 494.

**WEEK STARTING SUN. SEPT. 23**

**McINTYRE & HEATH**  
in  
**"ON GUARD"**

**JOHNNY JOHNSTON & HARTY**  
in  
"On the Shrewsbury"

**ELSA RUEGGER AND HER COMPANY**  
Zhay Clark, Harpiat  
Edmund Lichenstein, Violinist

**THREE VAGRANTS**  
Street Singers and Musicians

**BUSTER SANTOS & HAYS**  
The Girls with the Funny Figures, in  
"The Health Hunters"

**RAY W. SNOW**  
The Man About Town  
Unique Monologist

**ORVILLE STAMM**  
America's Perfectly Built Boy  
Special Exercise for the Ladies

ORPHEUM TRAVEL WEEKLY  
Around the World with the Orpheum Circuit's Motion Picture Photographers.  
PRICES—Matinee, gallery, 30c; Best Seats (except Saturday and Sunday), 25c; Nights, 10c, 25c, 50c and 75c.

**SWEDEN TODAY**  
Better Than a Personal Trip Through Sweden  
in MOVING PICTURES and LECTURES  
Under Direction of  
**Mr. Axel Palmgren from Stockholm, Sweden**  
Also  
**WAR PICTURES**  
Showing the Following:  
The Exchange of Austrian, German, Hungarian, Polish and Russian Prisoners Through the Mediation of the Swedish Government.  
The Swedish Red Cross Ministering to the Wounded, etc.,  
At  
**OMAHA AUDITORIUM**  
Fifteenth and Howard Streets  
Monday, Tuesday and Wednesday, October 1, 2, 3, 1917  
Afternoons 2:30 P. M.—Evenings 8 P. M.  
(Wednesday Night Show After Electric Parade)  
ADMISSION 50c and 25c  
SEASON TICKETS - - \$1.00 Including 3 Nights, With Reserved Seats.  
Tickets on Sale Now at Auditorium Box Office.

**EMPRESS**  
11 A. M.—CONTINUOUS—11 P. M.  
**First Half of TODAY**  
Week Be Inning  
EXTRA SUPPER SHOW AT 6:30  
Change of Program Thursday

Hugo Lutgens  
THE SWEDISH BILLY SUNDAY  
THE TRAIL BLAZER OF ENTERTAINMENT

**"Yump" On the Wagon and be Happy**  
**Spaulding's Educated Pigs**  
TRAINED ANIMAL NOVELTY

**KELLY AND DAVIS**  
COMEDY, SINGING, TALKING and DANCING

6-SIX-6  
**MUSICAL HARVARDS**  
Instrumentalists.

GREATER VITAGRAPH BLUE RIBBON FEATURE  
**ALICE JOYCE and MARC MacDERMOTT**  
"AN ALABASTER BOX"  
From the Novel of the Same Name

**BILLY WEST**  
—in—  
HIS LATEST FROLIC  
**"DOUGHNUTS"**  
PRICES ALWAYS THE SAME

played by a company of Broadway calibre. In the cast will be Edna Hibbard, Maud Andrew, Florence Ryerson, John Arthur, William H. Sullivan, Chester Ford, John Morris and Ralph Simone.

"Going Straight," to appear at the Boyd theater four days, commencing Sunday matinee, September 23, is one of the old sort of plays which promises to prove one of the most sterling hits of the season. The leading man of the piece is one of two crooks who commit no crime against society, but only practice their trade in opposition to those who are trying to rob their friends. Throughout the play they appear in the nick of time to do a good turn for someone.

"On Guard" has been added to the blackface repertory of McIntyre and Heath and will be presented this week at the Orpheum as the stellar attraction. The sketch is an old military travesty, and is being used as much for its timeliness as for its amusing elements. Johnny Johnston and Bob Hartly will be seen in a comedy called "On the Shrewsbury."

**Jim McIntyre and Tom Heath Go Back to Dawn of History for Jokes**  
In November, 1868, forty-eight years ago, Jim McIntyre of McIntyre & Heath, made his first appearance on the stage. McIntyre was 10 years of age when, a green country boy from Kenosha, Wis., he arrived in Chicago, determined to become a great clog dancer. He appeared in an amateur try-out night, at Kerwin's Variety hall, Clark and Madison streets, Chicago, and the newshoys in the audience applauded so vociferously that the manager gave him an engagement at \$10 a week and "cakes"—the equivalent of board. In 1874, after touring the south with John R. Robinson circus, at San Antonio, Tex., he formed his partnership with Heath. McIntyre had made a close study of negro dialect, traditions, superstitions and stories, and was a great friend of the late Joel Chandler Harris, and the germ idea of many of Brer Rabbit's most amusing adventures came from the minstrel man. Charles Egbert Craddock, the novelist of the Tennessee mountains, kept up a correspondence on the humor of the southern negro with McIntyre and Heath for many years and Mark Twain used to roar with delight at the comical stories told by the burnt-cork comedian, who liked the South Carolina daisy best of all, because, as he says, "there is a touch of Irish brogue in his dialect."

self as a comedian with an original method. Instrumental and vocal harmony are to be contributed by the trio of musicians who style themselves the Three Vagrants. "The boy Hercules," Orville Stamm, is a giant in strength and performs surprising feats. Picturoque Holland will be shown in motion pictures as one feature of the Orpheum Travel Weekly, and another feature will be the scenes on the Grand Morin, France.

Fiske O'Hara will open an engagement of four nights and Wednesday matinee, at the Brandeis theater, commencing Sunday night, September 30, in his new romantic comedy, "The Man From Wicklow." The play is in three acts, with its scenes laid in Wicklow, Ireland, during the early part of the last century, properties and equipment accompanying them. They will play there at the Oliver theater, for the next eleven days; returning to the Brandeis on Thursday, October 4. The bill selected for production on their return is "The Road to Happiness;" this to continue for ten days, October 4 to 13, with the usual matinees. Mr. Minturn will have the part in which William Hodge appeared with great success for three years and

the Brandeis Players left this morning for Lincoln, in a special car over the Rock Island, a baggage car of special scenery, properties and equipment accompanying them. They will play there at the Oliver theater, for the next eleven days; returning to the Brandeis on Thursday, October 4. The bill selected for production on their return is "The Road to Happiness;" this to continue for ten days, October 4 to 13, with the usual matinees. Mr. Minturn will have the part in which William Hodge appeared with great success for three years and

**A CAREFUL SELECTION FOR EACH DAY IS OUR CHIEF AIM**  
Our Sunday Dinner Will Please You 12 to 3  
**DINNER**  
50c—With Chicken, 60c.  
Celery and Tomato Soup  
Celery Relish Sweet Pickles  
Queen Oysters Radishes  
CHOICE OF  
Roast Prime Ribs of Beef, au Jus  
Baked Spring Chicken,  
Oyster Dressing  
Boiled Premium Ham With Cabbage  
Leg of Spring Lamb  
Mint Sauce or Plum Jelly  
Homer Squab, Casserole  
Mashed Potatoes Sliced Tomatoes  
Early June Peas Corn on Cob  
Fruit Salad  
Pastry House Rolls  
Apple, Plum or Peach Pie  
Disque of Almond Ice Cream  
With Cake  
Coffee Tea Milk Buttermilk

**Miller's Cafe**  
1811 Farnam Street.  
P. P. MILLER, Prop.

**OMAHA'S FUN CENTER**  
**Gayety** Daily Mats., 12-25-30c  
Evenings, 25-50-75c-91

**Billy Arlington**  
That Funny Little Hobo  
**GOLDEN CROOK** Musical Burlesque  
THE cast as yet unannounced. Twenty-four burlesque matinees in Grand Ballet De Luxe.  
LADIES' DINE MATINEE WEEK DAYS

**ORIGINAL DIXIELAND JAZZ BAND**  
Victrola Bunch  
**SHADY LAKE, Columbus, Neb.**  
Sunday Night, September 23