

# AT THE Theaters



Nan Halperin  
At the Orpheum



At the Gayety  
Mae Dix



At the Orpheum  
Emily Ann Wellman



Mary Booth in "Show of Wonders"  
Coming to the Boyd



At the Empress  
Miss Yorke



At the Boyd  
Theda Bara in "Cleopatra"

## Short Plays

Vogue of the One-Act Drama Gains Strength With Change in Taste of Public at Theater

**S**INGULARLY enough, though not entirely without reason, more than ever serious attention is being given to the one-act play. This is in some sense ascribable to the vogue of the "little" theater, but closer consideration may disclose deeper and sounder reasons for the growing popularity of the short play. First of all, it has come to be realized that length does not necessarily mean strength of action or argument, and that in proper proportions quite as much may be packed into a few moments as is contained in the way of suspended interest, surprise, and even shock, when extended over some hours. The longer drama form does not always act to the improvement of the story, although it may serve to permit introduction of extraneous or superfluous characters, the addition of non-essential dialogue and similar expedients for carrying on the tale over the time its author or director hopes to consume in its presentation. Just as the several volume novel is no longer first in favor, so the long drawn out play is giving way to the shorter form, in which the central idea is forcefully shown, without the elaborate effort to work up to and then down from the climax.

It will not do to say that the one-act play is going to supersede all other forms immediately, for that is expecting too much, but it is certain to fill a larger share in the life of the theater. It is not out of the range of possibilities that the near future will see the evening at the theater given over to the presentation of one or two short dramas or comedies, with appropriate musical interludes, and some opportunity for social intermingling of the auditors, rather than to have the time entirely occupied by the unfolding of a play through three or four acts, sometimes almost divorced in matter of interest, frequently episodic, and seldom holding great surprise for any who has analyzed the situation developed in the opening. Several good reasons support such change, chief among which is that it will reduce the time now taken up at the theater. Many people in these days of suburban life and downtown playhouses, find the trip to and from the theater something of a chore. It requires early dinner and preparation to start in season, and invariably ensures late return, two facts that militate against the pleasure that ought to be had from the experience. Hurry before land does not inspire the proper mental attitude nor increase the receptive mood, while worry throughout the performance over possibility of missing the train home adds but little to capacity for enjoyment of the actor's efforts. The shorter program would remedy this condition.

That the public is prepared for such a change in a considerable measure is shown by the success that has been attained at the vaudeville houses. The popularity of this form of entertainment is indisputable, and it is equally apparent that this popularity rests as much on the diversity as on the quality of the amusement offered. That the short play need not be "tabloid" nor fragmentary has often been demonstrated. In one season Omaha had the joy of witnessing three of the most complete of these short dramas ever presented—two of tragic and one of comedy form. Mr. E. S. Willard, in "The Man that Was," showed how a story of considerable length could be mirrored forth in the space allotted for a single act; Mr. Walker Whiteside, in "Jewels of Fire," gave us a domestic tragedy of such poignancy as seldom is equalled in the extended drama, and Mr. Francis



Kathryn McConnell  
AT THE BRANDEIS

Wilson, in "A Little Father of the Wilderness," proved that perfect comedy does not need to be stretched over three hours' time when it can be told in 40 minutes. Mr. Stuart Walker's Portmanteau Theater exhibited to Omaha such convincing evidence of the value of using two or three short plays for an evening's program that he won many converts for his thought.

The serial story will not disappear from literature, nor the multiple-reel film from the "movie," for each has its place and its followers, and equally so the three and four-act play is not going to vanish from the stage. But the story, the one-reel film, and the one-act play are gaining in popular estimation each day, and that writers and managers are slow in coming to recognize what actors have long known is but a tribute to the conservatism that finds in convention the soundest support for its reluctance to accept change.

One of vaudeville's most successful stars, Miss Nan Halperin, is to top the Orpheum bill for the current week. Although she excels as a singer of ballads, she is a comedienne uncommonly gifted with a sense of humor. The songs she is using were written for her by William B. Friedlander. Emily Ann Wellman is to present a striking one-act drama called "Young Mrs. Stanford." The offering is quite as unique as was "On Trial." Miss Wellman has spent the major portion of her professional career in the companies of Louis Mann. Fradkin is one of the few American violinists to acquire international fame. During the past three years he was the violin soloist with the imperial Russian ballet. He makes his first appearance in vaudeville. With him comes charming Jean Tell, a soprano of unusual attainments. Percy Bronson and Winnie Baldwin are to present what they call a "1918 Songology." Singing, dancing and light comedy are the chief attributes of their act. The weighty comedian, Ben Linn, will be an amusing feature of the bill. The Bert Hughes company of cyclists accomplish a number of sensational feats. Their game of foot ball, played on bicycles, arouses greatest interest. Raymond Wilbert, in his amusing act, "On the Golf Links," presents a very good reason for an added interest in the outdoor sport, Outdoor Life in Montana will be shown in motion pictures by the Orpheum Travel Weekly, and another feature will be the port of Marseilles.

The Hippodrome vaudeville makes its opening today at the Brandeis.

**Mrs. Edward MacDowell**  
Piano Recital—MacDowell Compositions  
Y. W. C. A. AUDITORIUM  
Saturday Evening, February 2nd  
Tickets 75c and \$1.00  
at Schmoller & Mueller Music Store.

OMAHA'S FUN CENTER  
**Gayety**  
Dy' Mats., 15c, 25c, 50c  
Ev'g., 25c, 50c, 75c, \$1  
Here's the Human Spectral Combo—  
"SLIDING" BILLY WATSON  
and the BURLESQUE WONDER SHOW  
Billy Watson all through the show. Special  
Billie Watson's Lulu Cost's & Orphan Jacks.  
LADIES' DIME MATINEE WEEK DAYS

with a full week's showing of six acts of vaudeville of high grade, booked by the Western Vaudeville Managers' association in affiliation with the Orpheum circuit and the "U. B. O." Three shows will be given daily at 2:15, 7:15 and 9:15. All seats on the main floor are to be reserved seats; reservation by telephone being assured by a box office force in permanency from 10 in the morning to 11 at night. On Saturdays and Sundays prices are to be the same for the matinee as for the evening performance. The Pathe News Weekly, the most up-to-date film newspaper, will be shown in connection with this vaudeville and there will be a Sidney Drew comedy on each program. The opening bill is headed by Pepple and Greenwald's "1918 Song and Dance Revue," the classiest act in vaudeville with six special sets of scenery and the latest popular medleys of the day. The three Weston sisters, popular musical maids, are also on the opening program. A harmony singing and comedy quartet, the Hippodrome Four, one of the best singing organizations on the circuit, has a place of prominence on the Brandeis Hippodrome opening bill. W. S. Harvey and company, "Room Upside Down," and two other acts of high standard complete this six-act feature vaudeville offering which is a fair sample of the quality of entertainment which is to be the offering in Omaha's newest amusement center. Ernest Nordin's orchestra has been increased to the proportion of a concert orchestra of 10 pieces and will render musical selections ranging from the biggest overtures down to the most popular music of the day.

The miniature musical comedy, "The Four Husbands," with Jack Doyle and Kitty Bryan and company is registered to headline at the Orpheum for the week of February 3. "The Four Husbands" was written jointly by William B. Friedlander, who supplied the lyrics and music, and Will M. Hough, who wrote the book. Winona Winter introducing her latest song successes will be a special feature of the bill. Miss Winter, one of the sweetest and most charming girls in vaudeville, is a daughter of Banks Winter, a favorite of a former generation.

The bill opening at the Empress today is a live one from start to finish. It is headed by the Hughes Musical Trio, who offer an entertaining instrumental and singing number. Fiddle and Cole, colored men, present a singing, talking and musical skit billed as "The New Chinese Cook and the

Entertainer." Not since the day of Charles Farsloe have we had as perfect a characterization of a Chinaman as is presented by Mr. Fiddle. Van and York present their eight-cylinder, advance model 1918 vehicle, "A Fat Chance and a Slim Excuse." Mr. Van is about the slimmest man imagination will allow us to conjure, while Miss York is a buxom maid of ample breadth. The Buch brothers present a comedy acrobatic number which they call "Ship Ahoy." For the last half, the bill is headed by Mlle. Assoria and company who will bill themselves "World's Fastest Dancers." Two Carltons, exceptionally good looking young chaps, present an unusual routine of hand balancing feats. Gilbert and McKutcheon "In Moments Musical" and Tom Brown, "Tom Brown in Black," complete the bill for the last half.

This week at the popular Gayety theater should mark capacity business, for "Sliding Billy Watson" and "The Burlesque Wonder Show" is billed to appear there. It is a show that, where it does not offer anything out of the ordinary, will be found to provide that old feature in such a way that it takes on a new appearance. Anyway, those who go to the show and pay the proper amount of attention to the chorus will go away admitting that this organization certainly has some wonderful girls. "Sliding Billy Watson" always insists on a wonderful chorus and the producers, in order to satisfy him, have to go to unusual pains in selecting the choristers who are to dance and sing for the public's entertainment. They are, without exception, girls of great individual beauty and they are girls who, collectively, harmonize well together. But their singing and dancing ability makes them quite as wonderful as does their beauty. Today's matinee starts at 3; week day matinee at 2.

These are strenuous times for members of the star cast of the New York Winter Garden "Show of Wonders." Recently all of the 150 members told their right name. But it took a government order to make them do this. According to the new income tax ruling all stage folk have to give their stage names, their right names and their home addresses. Some startling disclosures followed the enforcement of this rule, and many pretty little stage names gathered from Pullman cars were shattered by confessions of the real ones. The "Show of Wonders" is to appear at the Boyd theater Thursday, Friday and Saturday, the 7th, 8th and 9th of February.

Every Afternoon at 2. Prices: 10c to 50c

Phone Douglas 494

# Orpheum

SUPERIOR VAUDEVILLE

Every Night at 8:15. Prices: 10c to 75c

WEEK STARTING SUNDAY, JAN. 27

# NAN HALPERIN

In a Character Song Cycle  
Music and Lyrics by William B. Friedlander

Percy Bronson  
—and—  
Winnie Baldwin  
In "A 1918 Songology"

Ben Linn  
The Weighty Comedian

# FRADKIN

World Renowned Violinist  
Assisted by  
**MISS JOAN TELL**  
Soprano

The Bert Hughes Company  
Of European Novelty Cyclists

Raymond Wilbert  
Presenting "On the Golf Links"

## ORPHEUM TRAVEL WEEKLY

Around the World With the Orpheum Circuit's Motion Picture Photographers

# EMILY ANN WELLMAN

—in—  
**"YOUNG MRS. STANFORD"**  
A Flash Drama Written by Edward Elsner and Miss Wellman  
A Two-Hour Play Flashed in Eleven Climacteric Scenes

Prices, Including U. S. Gov't War Tax: Mats., 11c to 55c; Nights, 11c, 28c, 55c, 83c.

## Grand Opening TODAY

# BRANDEIS HIPPODROME

VAUDEVILLE

The Home of the Mammoth Entertainment  
8-BIG FEATURES-8.

## Pepple & Greenwald's 1918 SONG AND DANCE REVUE

With The Paprika Girl  
**KATHRYN MCCONNELL**  
Ford Hanford—Toots McConnell  
"Peppiest" Girl Act in Vaudeville

## HIPPODROME FOUR

HARMONY SINGING and COMEDY  
**'The Night School'**

## 3 WESTON SISTERS

DAINTY MUSICAL MAIDS  
**'Looks and Melody'**

## W. S. HARVEY

ASSISTED BY  
**MISS MADGE ANDERSON**  
In His Original Offering  
**'A Room Upside Down'**

## HARRY ADLER

Mimic Comedian  
**"A Scream"**

## PIPIFIAX & PANLO

European Novelty  
**"Clever Clumsiness"**

## ERNEST NORDIN'S AUGMENTED CONCERT ORCHESTRA

**10-PIECES-10**

Hearst Pathe News

Daily Matinee 2:15 P. M.  
**15c and 25c**  
Saturday and Sunday Matinees Same as Night.

Si ne Drew Comedy

2-SHOWS EVERY NIGHT—7:15 and 9:15  
Orchestra and Boxes Reserved At All Performances.  
Phone D. 600  
**New Show Every Sunday**