

Guess About Plays, Players and Playhouses

Local theaters have furnished nothing in the way of attractions to excite comment during the week, gossipers have turned their attention to the construction of additional theaters for Omaha. Just at present the conservative opinion of the managers is that Omaha already has about two more theaters than public needs demand, but neither is able to agree as to which is superfluous. Those devoted to the purveyance of amusement at what is known as "popular" prices are doing reasonably well; in fact, are most generously patronized and are prospering. At the Boyd, standard attractions, those with an established star, have done very well, but the lesser ones have fallen short of the high mark by quite a bit. In this regard the conditions are satisfactory. Omaha has in place wherein the "independents" can place their attractions, and out of this and a related condition grows the gossip. The presence of Martin Beck, general manager of the Orpheum circuit, in the city on Thursday, started the talk; the knowledge of the Orpheum people building, the opinion of Mr. Meyerfeldt and his associates for many months to get absolute control of a theater in Omaha. In the early part of the present year, when hotel projects were being debated, the Orpheum people offered to go into the scheme, stating that a theater be built in connection with the hotel. Later an effort was made to buy the Creighton theater property, long held under a lease. It was quietly announced in the late spring that negotiations to this end had been satisfactorily concluded, and that the transfer of the title only awaited a few minor details. Now it seems that while Martin Beck wanted someone else made hay, and the Creighton property is slipping away from the control of the Orpheum people, Mr. Beck has renewed the talk of building a theater, and the gossips have turned the Creighton over to the Shuberts for their independent attractions. Just how much more than this of truth is contained in the situation is not yet admitted by the parties at interest, but it is certain that Martin Beck need the mistake of waiting for the price of property in Omaha to go down when it was steadily going up.

David Belasco is again being praised because of his latest contribution to art. In this instance, Mr. Belasco has introduced a girl, who can tend bar, deal faro bank, stack cards in a poker game, and clean out a dance hall when the situation calls for such demonstrative action. Surrounding her are the customary lot of miners, prospectors, gamblers, murderers, thieves, dead beats, tramps, Chinamen, and the riff raff that makes up the New York idea of a western mining camp. Looming large is a sheriff, lately from Mississippi, or some other southern state, who wants to take the girl as his own, regardless of the fact that she has left a wife and children back where he hails from. He also drinks gambles, shoots and does other things strangely incompatible with his position as an officer of the law and a regulator of public morals, but is further described as the embodiment of that high sense of honor and personal accountability which has always been considered an inseparable quality of a southern gentleman. After the sheriff comes a dashing road agent. He differs from the sheriff mainly in the fact that he has left no wife and children back home. Otherwise he is as lovely a specimen of the desperado as one would wish to meet, in fiction or out. Out of the action they are mostly in penitentiaries. This road agent arrives on the scene for the express purpose of holding up the Polka salon, of which the girl is the presiding genius. She is dealing faro bank at the psychological moments, when the Doughty Devil of the Trail comes in to command all hands to stand and deliver. All the crowd in the Polka salon, including the sheriff, recognize the road agent, but his eyes meet the eyes of the girl, and it's all off.

Of course the girl is as pure as the snow that eternally caps the lofty peaks surrounding the gulch in which the Polka is located. All the girls who deal faro bank in the mine camps are expected to have their own jobs. And this girl was the queen bee of the bunch. She makes up her mind she will marry the road agent, whether or no, and the road agent decides he will marry her. But the sheriff has to be dealt with. He pursues the road agent, and the girl hides him in her bed. Did you ever stop to think how that bed or bedroom figures in the Belasco play? It's the most effective incident David has in his collection. He makes it strong in "The Darling" and "The Girl in 'Dubarry'" and in other of his compositions, and here he plays it for all it is worth. Knowing the girl as well as he does, the sheriff is easily deluded when she tells him the man is not there, although he is covered up in the blankets. The sheriff comes back, and the girl is forced to adopt a different ruse. She plays a game of freeze out with the sheriff, to see if he or her gets the road agent. Just to make good, the girl is the smoothest article in the way of a poker dealer that ever hit California, and at the crucial moment she manages to hide herself an ace full and the sheriff gets a strong flush or something equally as good. The girl does this so deftly that nobody but the audience can see her manipulate the cards. Just at that time, to use a poker phrase, the sheriff couldn't see a dog walk across the table. The girl wins, and of course, they all live happily ever after. All but the sheriff, and he doesn't count.

Maybe you remember that last summer Blanche Bates delivered a lecture on an interview with her, saying she wanted someone to write for her a play that should be of a strong woman, a woman who could lead men and do things, who would be a part of the great, pulsing life of the boundless west. It wouldn't be a dangerous bet that David Belasco wrote the interview as well as the play. At any rate, Miss Bates' prayer has been answered, for she surely has gotten a part in which the girl does things. She leads men and is part of the life of the west, as life in the west is understood on Broadway. But, what will the old boys who still survive the Argonaut days, and some yet linger on the scene, who can remember the stirring times at Hangtown and other camps that pulsed with life in "the days of old, the days of gold, the days of '49," say of this affair? It is quite likely that it will strike them much as the tales of Bret Harte did the Argonauts themselves. Mr. Harte's stories are splendid contributions to literature, but they lack a lot of reality. The new Belasco play bears about as much truth in its composition as do the penny-dreadful which exploit the career of Deadwood Dick or Young Wild West. Mr. Belasco's art still lies in his scenery, which is unsurpassed.

Music and Musical Notes

THE opera season in New York began on November 20. Two operas which have not been heard for several years in the metropolis, and which are of great interest to the first week's interest. Goldmark's "Queen of Sheba" was given Wednesday evening. It was the original intention to sing this work on the opening night with Nordica in the role of Salome, but she finally decided against the part, and the part of Salome was given to the range of her voice. As a lesser song bird took her place, and it wasn't possible to have a first night without a Nordica, a Sembrich or a Caruso, the opera was put off until Wednesday. In commenting upon the rich crystalline of its style and the wealth of instrumental color, Mr. Henderson remarks: "The opera contains many elements of popularity, and its revival ought to interest even those opera goers who dread the tunes that do not know." From which, it would seem that the composer wrote this fascinating work to amuse his own children. It is about a little brother and sister, and the things that happened to them in the land of enchantment. They get into a good deal of trouble, and the sister is said to be very fat and eat them. The terrible old woman is finally baked in her own oven like the wolf who came after the little pig, and all ends happily. The music is in the Wagnerian order, themes and climaxes, and a rich orchestration.

The other opera given during the week was "La Gioconda," with Nordica and Caruso; "Rigoletto," with Sembrich and Caruso; and "Tannhauser," with Knott. Corrid's new "The Girl in 'Dubarry'" is presented at the Grand Opera house. It is a masterpiece, and a native of Amsterdam, and a new member of the company, singing Elizabeth. Surely a magnificent voice. Corrid is on the top wave of success; the advance sale of seats for the season has amounted to \$20,000. There will be profits; the only question that remains is how great they will be. Single seats for the first night brought as high as \$40.

The mezzo-soprano of the Metropolitan company, Fremstad and Edith Walker, have a grievance. It seems that unless you are a bona-fide, dyed-in-the-wool soprano, the salary slumps woefully, a mezzo earns at a month about what a soprano earns on one performance. Why this should be, nobody knows, but it is an unpleasant fact. The result in the present case is that Fremstad and Walker are forcing their voices up. Miss Walker will this season sing "Elizabeth," a role she has not attempted except by a pure soprano. Fremstad will also add to her soprano parts and keep Kundry and Ortrud as exceptions to her rule. Louise Homer seems to be the only woman who is willing to leave her voice where it belongs, and preserve the beautiful low tones.

The most interesting new member of the Covent Garden company is Madame Bertha Hermina. For the last ten years she has been a member of the Royal Opera house in Munich. She is said to possess great beauty. Her repertoire is varied, and includes the "Frühling" for her season at Covent Garden. Her husband, Mr. Hermina, Madame Terkina speaks enthusiastically of her, even calling her "my successor." Caruso, Knott and Dippel will bear the brunt of the tenor work. They have all added new parts to the repertoire. Stern points out an immensely interesting and successful season of grand opera.

On Wednesday evening, November 25, Mr. Borglum's pupil, Mr. Cecil Berryman, will give a recital at the Borglum studio, assisted by Mrs. Katherine Churchill Turner, soprano. On account of the many friends who are interested in this young man's work, and the limited space in the studio, the program will be repeated in about a week.

Madame Pupin has given her talks on "Music," "The Law of the Universe," and "Genius" to interested audiences. Saturday morning at Chambers academy she gave her recital, illustrating the piano and piano music of two different centuries.

The first of the Chase concerts given at the Lyric on Thursday night was a tremendous success artistically, and I should say financially, for the house was full. The theater itself is warm and attractive. It presented a very brilliant appearance, with all the listeners in evening dress. The Song Cycle was everything that anybody could possibly have expected and it aroused great enthusiasm. Mr. Blapham was the center of attraction and fairly radiated good will and friendly smiles. Mrs. Shotwell-Piper is a beauty and has a sweet, absolutely true voice. Mme. Pike fell short in her voice production. She had to stand a pretty stiff comparison. Her work in the quartets was effective. "Since Brass Nor Stone" showed her weak points. Her voice is poised too low. Mr. Kelly-Cole has a good voice and does remarkably artistic work. His voice is not strong and his dramatic instinct is acquired; he lacks depth and authority; nevertheless his singing is most delightful. For quartet work his voice was exactly right. The whole evening was one of unalloyed pleasure. The next Chase concert will come December 19 and will be a piano recital by Harold Bauer.

Omaha people will have a chance to hear Mrs. Welpton at the Lyric December 7.

The third concert of the Musical Art society, of which Mr. J. H. Simms is president and director, will be given at the Lyric on Monday evening, December 4.

Why Francis Ruggier, baritone, and Mile. Elsa Rogers, cellist? These people have international reputations. Their real names are almost household words.

The following attractive program was given November 18 at the residence of Mrs. Charles Kunitz for the Trinity Cathedral Altar Guild:

(a) Nocturne.....Homer N. Bartlett
(b) Toccatina.....Strakosck
(c) Thou'rt Like a Lovely Flower.....G. Smith
(d) King David's Prayer.....H. G. Smith
(e) Adagio.....Frances Aldrich
(f) March.....G. V. Chadwick
(g) Mr. McIntyre's Mrs. McIntyre.....Mr. McIntyre
(h) How Many Dreams.....Singing solo
(i) A Cossack Lullaby (Russian melody).....Mr. By Malcolm Lawson
(j) The Year of the Spring (Russian).....Mrs. Beach
(k) Mrs. Kelly; Mrs. Whitmore.

(a) Adagio Pathétique.....Godeard
(b) Hungarian Dance, No. 6.....Godeard
(c) Strakosck-Folies.....Strakosck
(d) New Zealand-Synagogue Song.....Kjerulf
(e) Old Irish-As Down by Banna's.....Kjerulf
(f) Old English-How You Seed by.....Kjerulf
(g) Why Little Girl Grow (Grown by Ben Jones).....Kjerulf
(h) South-A Border Ballad (Old Wal-lar Scott).....Kjerulf
(i) The Year of the Spring.....Kjerulf

MARY LEARNED.

Local Theaters

Local theaters have furnished nothing in the way of attractions to excite comment during the week, gossipers have turned their attention to the construction of additional theaters for Omaha. Just at present the conservative opinion of the managers is that Omaha already has about two more theaters than public needs demand, but neither is able to agree as to which is superfluous. Those devoted to the purveyance of amusement at what is known as "popular" prices are doing reasonably well; in fact, are most generously patronized and are prospering. At the Boyd, standard attractions, those with an established star, have done very well, but the lesser ones have fallen short of the high mark by quite a bit. In this regard the conditions are satisfactory. Omaha has in place wherein the "independents" can place their attractions, and out of this and a related condition grows the gossip. The presence of Martin Beck, general manager of the Orpheum circuit, in the city on Thursday, started the talk; the knowledge of the Orpheum people building, the opinion of Mr. Meyerfeldt and his associates for many months to get absolute control of a theater in Omaha. In the early part of the present year, when hotel projects were being debated, the Orpheum people offered to go into the scheme, stating that a theater be built in connection with the hotel. Later an effort was made to buy the Creighton theater property, long held under a lease. It was quietly announced in the late spring that negotiations to this end had been satisfactorily concluded, and that the transfer of the title only awaited a few minor details. Now it seems that while Martin Beck wanted someone else made hay, and the Creighton property is slipping away from the control of the Orpheum people, Mr. Beck has renewed the talk of building a theater, and the gossips have turned the Creighton over to the Shuberts for their independent attractions. Just how much more than this of truth is contained in the situation is not yet admitted by the parties at interest, but it is certain that Martin Beck need the mistake of waiting for the price of property in Omaha to go down when it was steadily going up.

David Belasco is again being praised because of his latest contribution to art. In this instance, Mr. Belasco has introduced a girl, who can tend bar, deal faro bank, stack cards in a poker game, and clean out a dance hall when the situation calls for such demonstrative action. Surrounding her are the customary lot of miners, prospectors, gamblers, murderers, thieves, dead beats, tramps, Chinamen, and the riff raff that makes up the New York idea of a western mining camp. Looming large is a sheriff, lately from Mississippi, or some other southern state, who wants to take the girl as his own, regardless of the fact that she has left a wife and children back where he hails from. He also drinks gambles, shoots and does other things strangely incompatible with his position as an officer of the law and a regulator of public morals, but is further described as the embodiment of that high sense of honor and personal accountability which has always been considered an inseparable quality of a southern gentleman. After the sheriff comes a dashing road agent. He differs from the sheriff mainly in the fact that he has left no wife and children back home. Otherwise he is as lovely a specimen of the desperado as one would wish to meet, in fiction or out. Out of the action they are mostly in penitentiaries. This road agent arrives on the scene for the express purpose of holding up the Polka salon, of which the girl is the presiding genius. She is dealing faro bank at the psychological moments, when the Doughty Devil of the Trail comes in to command all hands to stand and deliver. All the crowd in the Polka salon, including the sheriff, recognize the road agent, but his eyes meet the eyes of the girl, and it's all off.

Of course the girl is as pure as the snow that eternally caps the lofty peaks surrounding the gulch in which the Polka is located. All the girls who deal faro bank in the mine camps are expected to have their own jobs. And this girl was the queen bee of the bunch. She makes up her mind she will marry the road agent, whether or no, and the road agent decides he will marry her. But the sheriff has to be dealt with. He pursues the road agent, and the girl hides him in her bed. Did you ever stop to think how that bed or bedroom figures in the Belasco play? It's the most effective incident David has in his collection. He makes it strong in "The Darling" and "The Girl in 'Dubarry'" and in other of his compositions, and here he plays it for all it is worth. Knowing the girl as well as he does, the sheriff is easily deluded when she tells him the man is not there, although he is covered up in the blankets. The sheriff comes back, and the girl is forced to adopt a different ruse. She plays a game of freeze out with the sheriff, to see if he or her gets the road agent. Just to make good, the girl is the smoothest article in the way of a poker dealer that ever hit California, and at the crucial moment she manages to hide herself an ace full and the sheriff gets a strong flush or something equally as good. The girl does this so deftly that nobody but the audience can see her manipulate the cards. Just at that time, to use a poker phrase, the sheriff couldn't see a dog walk across the table. The girl wins, and of course, they all live happily ever after. All but the sheriff, and he doesn't count.

Music and Musical Notes

THE opera season in New York began on November 20. Two operas which have not been heard for several years in the metropolis, and which are of great interest to the first week's interest. Goldmark's "Queen of Sheba" was given Wednesday evening. It was the original intention to sing this work on the opening night with Nordica in the role of Salome, but she finally decided against the part, and the part of Salome was given to the range of her voice. As a lesser song bird took her place, and it wasn't possible to have a first night without a Nordica, a Sembrich or a Caruso, the opera was put off until Wednesday. In commenting upon the rich crystalline of its style and the wealth of instrumental color, Mr. Henderson remarks: "The opera contains many elements of popularity, and its revival ought to interest even those opera goers who dread the tunes that do not know." From which, it would seem that the composer wrote this fascinating work to amuse his own children. It is about a little brother and sister, and the things that happened to them in the land of enchantment. They get into a good deal of trouble, and the sister is said to be very fat and eat them. The terrible old woman is finally baked in her own oven like the wolf who came after the little pig, and all ends happily. The music is in the Wagnerian order, themes and climaxes, and a rich orchestration.

The other opera given during the week was "La Gioconda," with Nordica and Caruso; "Rigoletto," with Sembrich and Caruso; and "Tannhauser," with Knott. Corrid's new "The Girl in 'Dubarry'" is presented at the Grand Opera house. It is a masterpiece, and a native of Amsterdam, and a new member of the company, singing Elizabeth. Surely a magnificent voice. Corrid is on the top wave of success; the advance sale of seats for the season has amounted to \$20,000. There will be profits; the only question that remains is how great they will be. Single seats for the first night brought as high as \$40.

The mezzo-soprano of the Metropolitan company, Fremstad and Edith Walker, have a grievance. It seems that unless you are a bona-fide, dyed-in-the-wool soprano, the salary slumps woefully, a mezzo earns at a month about what a soprano earns on one performance. Why this should be, nobody knows, but it is an unpleasant fact. The result in the present case is that Fremstad and Walker are forcing their voices up. Miss Walker will this season sing "Elizabeth," a role she has not attempted except by a pure soprano. Fremstad will also add to her soprano parts and keep Kundry and Ortrud as exceptions to her rule. Louise Homer seems to be the only woman who is willing to leave her voice where it belongs, and preserve the beautiful low tones.

The most interesting new member of the Covent Garden company is Madame Bertha Hermina. For the last ten years she has been a member of the Royal Opera house in Munich. She is said to possess great beauty. Her repertoire is varied, and includes the "Frühling" for her season at Covent Garden. Her husband, Mr. Hermina, Madame Terkina speaks enthusiastically of her, even calling her "my successor." Caruso, Knott and Dippel will bear the brunt of the tenor work. They have all added new parts to the repertoire. Stern points out an immensely interesting and successful season of grand opera.

On Wednesday evening, November 25, Mr. Borglum's pupil, Mr. Cecil Berryman, will give a recital at the Borglum studio, assisted by Mrs. Katherine Churchill Turner, soprano. On account of the many friends who are interested in this young man's work, and the limited space in the studio, the program will be repeated in about a week.

Madame Pupin has given her talks on "Music," "The Law of the Universe," and "Genius" to interested audiences. Saturday morning at Chambers academy she gave her recital, illustrating the piano and piano music of two different centuries.

The first of the Chase concerts given at the Lyric on Thursday night was a tremendous success artistically, and I should say financially, for the house was full. The theater itself is warm and attractive. It presented a very brilliant appearance, with all the listeners in evening dress. The Song Cycle was everything that anybody could possibly have expected and it aroused great enthusiasm. Mr. Blapham was the center of attraction and fairly radiated good will and friendly smiles. Mrs. Shotwell-Piper is a beauty and has a sweet, absolutely true voice. Mme. Pike fell short in her voice production. She had to stand a pretty stiff comparison. Her work in the quartets was effective. "Since Brass Nor Stone" showed her weak points. Her voice is poised too low. Mr. Kelly-Cole has a good voice and does remarkably artistic work. His voice is not strong and his dramatic instinct is acquired; he lacks depth and authority; nevertheless his singing is most delightful. For quartet work his voice was exactly right. The whole evening was one of unalloyed pleasure. The next Chase concert will come December 19 and will be a piano recital by Harold Bauer.

Omaha people will have a chance to hear Mrs. Welpton at the Lyric December 7.

The third concert of the Musical Art society, of which Mr. J. H. Simms is president and director, will be given at the Lyric on Monday evening, December 4.

Why Francis Ruggier, baritone, and Mile. Elsa Rogers, cellist? These people have international reputations. Their real names are almost household words.

The following attractive program was given November 18 at the residence of Mrs. Charles Kunitz for the Trinity Cathedral Altar Guild:

(a) Nocturne.....Homer N. Bartlett
(b) Toccatina.....Strakosck
(c) Thou'rt Like a Lovely Flower.....G. Smith
(d) King David's Prayer.....H. G. Smith
(e) Adagio.....Frances Aldrich
(f) March.....G. V. Chadwick
(g) Mr. McIntyre's Mrs. McIntyre.....Mr. McIntyre
(h) How Many Dreams.....Singing solo
(i) A Cossack Lullaby (Russian melody).....Mr. By Malcolm Lawson
(j) The Year of the Spring (Russian).....Mrs. Beach
(k) Mrs. Kelly; Mrs. Whitmore.

(a) Adagio Pathétique.....Godeard
(b) Hungarian Dance, No. 6.....Godeard
(c) Strakosck-Folies.....Strakosck
(d) New Zealand-Synagogue Song.....Kjerulf
(e) Old Irish-As Down by Banna's.....Kjerulf
(f) Old English-How You Seed by.....Kjerulf
(g) Why Little Girl Grow (Grown by Ben Jones).....Kjerulf
(h) South-A Border Ballad (Old Wal-lar Scott).....Kjerulf
(i) The Year of the Spring.....Kjerulf

MARY LEARNED.

Local Theaters

Local theaters have furnished nothing in the way of attractions to excite comment during the week, gossipers have turned their attention to the construction of additional theaters for Omaha. Just at present the conservative opinion of the managers is that Omaha already has about two more theaters than public needs demand, but neither is able to agree as to which is superfluous. Those devoted to the purveyance of amusement at what is known as "popular" prices are doing reasonably well; in fact, are most generously patronized and are prospering. At the Boyd, standard attractions, those with an established star, have done very well, but the lesser ones have fallen short of the high mark by quite a bit. In this regard the conditions are satisfactory. Omaha has in place wherein the "independents" can place their attractions, and out of this and a related condition grows the gossip. The presence of Martin Beck, general manager of the Orpheum circuit, in the city on Thursday, started the talk; the knowledge of the Orpheum people building, the opinion of Mr. Meyerfeldt and his associates for many months to get absolute control of a theater in Omaha. In the early part of the present year, when hotel projects were being debated, the Orpheum people offered to go into the scheme, stating that a theater be built in connection with the hotel. Later an effort was made to buy the Creighton theater property, long held under a lease. It was quietly announced in the late spring that negotiations to this end had been satisfactorily concluded, and that the transfer of the title only awaited a few minor details. Now it seems that while Martin Beck wanted someone else made hay, and the Creighton property is slipping away from the control of the Orpheum people, Mr. Beck has renewed the talk of building a theater, and the gossips have turned the Creighton over to the Shuberts for their independent attractions. Just how much more than this of truth is contained in the situation is not yet admitted by the parties at interest, but it is certain that Martin Beck need the mistake of waiting for the price of property in Omaha to go down when it was steadily going up.

David Belasco is again being praised because of his latest contribution to art. In this instance, Mr. Belasco has introduced a girl, who can tend bar, deal faro bank, stack cards in a poker game, and clean out a dance hall when the situation calls for such demonstrative action. Surrounding her are the customary lot of miners, prospectors, gamblers, murderers, thieves, dead beats, tramps, Chinamen, and the riff raff that makes up the New York idea of a western mining camp. Looming large is a sheriff, lately from Mississippi, or some other southern state, who wants to take the girl as his own, regardless of the fact that she has left a wife and children back where he hails from. He also drinks gambles, shoots and does other things strangely incompatible with his position as an officer of the law and a regulator of public morals, but is further described as the embodiment of that high sense of honor and personal accountability which has always been considered an inseparable quality of a southern gentleman. After the sheriff comes a dashing road agent. He differs from the sheriff mainly in the fact that he has left no wife and children back home. Otherwise he is as lovely a specimen of the desperado as one would wish to meet, in fiction or out. Out of the action they are mostly in penitentiaries. This road agent arrives on the scene for the express purpose of holding up the Polka salon, of which the girl is the presiding genius. She is dealing faro bank at the psychological moments, when the Doughty Devil of the Trail comes in to command all hands to stand and deliver. All the crowd in the Polka salon, including the sheriff, recognize the road agent, but his eyes meet the eyes of the girl, and it's all off.

Of course the girl is as pure as the snow that eternally caps the lofty peaks surrounding the gulch in which the Polka is located. All the girls who deal faro bank in the mine camps are expected to have their own jobs. And this girl was the queen bee of the bunch. She makes up her mind she will marry the road agent, whether or no, and the road agent decides he will marry her. But the sheriff has to be dealt with. He pursues the road agent, and the girl hides him in her bed. Did you ever stop to think how that bed or bedroom figures in the Belasco play? It's the most effective incident David has in his collection. He makes it strong in "The Darling" and "The Girl in 'Dubarry'" and in other of his compositions, and here he plays it for all it is worth. Knowing the girl as well as he does, the sheriff is easily deluded when she tells him the man is not there, although he is covered up in the blankets. The sheriff comes back, and the girl is forced to adopt a different ruse. She plays a game of freeze out with the sheriff, to see if he or her gets the road agent. Just to make good, the girl is the smoothest article in the way of a poker dealer that ever hit California, and at the crucial moment she manages to hide herself an ace full and the sheriff gets a strong flush or something equally as good. The girl does this so deftly that nobody but the audience can see her manipulate the cards. Just at that time, to use a poker phrase, the sheriff couldn't see a dog walk across the table. The girl wins, and of course, they all live happily ever after. All but the sheriff, and he doesn't count.

BOYD'S Woodward & Burgess Managers.

TONIGHT, MONDAY, TUESDAY SPECIAL TUESDAY MATINEE

FIRST APPEARANCE HERE

The School Girl

Music by Leslie Stuart, Composer of Florodora.

Entire Production Intact Just as Presented

400 NIGHTS IN LONDON 150 NIGHTS IN NEW YORK CITY

at Prince of Wales Theater. at Daly's Theater.

ONLY COMPANY IN AMERICA

Presenting This Exquisite Musical Comedy Success.

WEDNESDAY MATINEE AND NIGHT BARGAIN WEDNESDAY MATINEE

THE MERRIEST OF ALL MUSICAL COMEDIES

Florodora!

WITH RALPH RIGGS AND COMPANY OF 60.

A WEALTH OF SCENERY, COSTUMES, MELODY, MAIDENS.

THANKSGIVING ATTRACTION

AMERICA'S REPRESENTATIVE ACTOR

LOUIS JAMES

AND EXCELLENT COMPANY OF PLAYERS.

MATINEE-INGOMAR NIGHT-VIRGINUS

Friday and Saturday. Saturday Matinee.

MR. JOHN CORT ANNOUNCES

Florence Roberts

IN THE TITLE ROLE OF

ANN LA MONT

A Modern Play of Strategy and Insistent Dramatic Interest, by Paul Armstrong, Author of "The Heir to the Hoohah." The Cast Includes MAX FIGMAN and a Coterie of New York Players.

4 NIGHTS COM. SUNDAY, DEC. 3-USUAL MATINEES

JANE KENNARK

IN HALL CAIN'S MASTERPIECE

THE ETERNAL CITY

The Original Massive Production and Great Cast.

BURWOOD Woodward & Burgess, Managers.

ELEVENTH BIG WEEK

THE WOODWARD STOCK CO.

IN BRONSON HOWARD'S GREATEST COMEDY DRAMA

THE BANKER'S DAUGHTER

Professional Matinee Tuesday With Double Orchestra. Prices-Night and Sunday Matinees, 10c and 25c. Tuesday, Thursday and Saturday Matinees, 10 and 25c.

NEXT WEEK-"UNDER THE RED ROBE."

AMUSEMENTS.

KRUG THEATER

15c, 25c, 50c, 75c

4 NIGHTS AND TWO MATINEES—STARTING WITH MATINEE TODAY

A REAL \$1.50 ATTRACTION AT KRUG PRICES

ISIDORE WITMARK'S MUSICAL COMEDY.

THE CHAPERONS

Given here as presented at the New York Theatre for 20 weeks

50—METROPOLITAN COMPANY—50

BRILLIANT AND SPECTACULAR

CAPTIVATING STUNNING GORGEOUSLY CHORUS OF SINGING GIRLS GOWNED

24 MUSICAL NUMBERS 24

EVERY ONE A GEM

See and Hear the Latest New York Laughing Success

THE WHOLE DAMM FAMILY

3 NIGHTS AND TWO MATINEES STARTING THURSDAY MATINEE NOV. 30

Special Thanksgiving Matinee

THE MILLER-KILPATRICK COMPANY

Present the Colossal Triumph of the Past Two Years in New York and London,

The Huge Modern Operatic Comedy

THE GIRL FROM KAY'S

BY OWEN HALL MUSIC BY IVAN DARYLL

60 in Cast and Chorus—25 Song Hits—5,000 Laughs

"SUFFICIENCY"

GORGEOUS STAGE GOWNS LAVISH APPOINTMENTS

THE GIRL OF WIT and MELODY GALORE

AMUSEMENTS.

WOODWARD & BURGESS MANAGERS.

ORPHEUM

'Phone 494.

WEEK COMMENCING

Sunday Matinee, Nov. 26

Today 2:15 Tonight 8:15

Modern Vaudeville

THE FAMOUS LILLIPUTIAN

FRANZ EBERT & CO.

Presenting "Dan Cupid."

STINSON & MERTON

"A Bunch of Nonsense."

ZAZELL & VERNON CO.

In the Comedy Acrobatic Fantomine, "The Elopement."

NELSON DOWNS

The Man With the Dexterous Fingers.

Dean Edsall & Arthur Forbes

In Miss Edsall's Comedy, "The Two Rubies."

DIXON & HOLMES

Descriptive Vocalists.

WERDEN & GLADDISH

Ballads With Semi-Old Paintings

KINDOROME

New Picture.

PRICES—10c, 25c, 50c

THANKSGIVING MATINEE

Thursday, Nov. 18. Seats now on sale.

THIRD CONCERT

The Musical Art Society at the Lyric,

19th and Farnam Streets, Monday, December 4.

J. H. SIMMS, President and Director.

MISS PORTERFIELD, Contralto.

MR. JOSEPH GAHM, Pianist.

MR. GOODWALL DICKERMAN, Popular Entertainer.

Tickets may be obtained from Hoop's Music Store, or from any member of the society.

Prices—\$1.00 and 50 Cents. All seats reserved.

TABLE D'NOTE DINNER

SUNDAY—11

The CALUMET

Homeopathic Medicine

Our store is the largest depot for Homeopathic Medicines to be found in the West. We are in a position to supply WHOLESALE and RETAIL to ALL HOUSES, as well as PHYSICIANS and RETAIL TRADE.

Medicine is made up in various states what form (pill, liquid or powder), of medicine is desired, also what strength.

Sherman & McConnell Drug Co., Cor. 16th and Dodge Sts., Omaha.

Move Before It Is Cold!

It is easy to forget how uncomfortable you were last winter, if you happen to have an office in a poorly built building, or where there is a poor heating system now is the time to move to the one building in Omaha that is always warm in winter.

THE BEE BUILDING

There are a few very choice rooms from which to choose, just now, several small rooms and three large rooms. There is, for example, a corner room with a vault and a small room adjoining on the second floor; a room with a vault on the fifth, a south suite on the sixth, and several fine small rooms. Prices range from 10 to \$40 per month.

R. C. Peters & Co., Rental Agents. Ground Floor, Bee Building