

Promises for a Week at the Omaha Theaters

WITH Miss Ida Leon in the title role, supported by all of the important members of the original company, "Folly of the Circus" comes to the Branderis theater tonight and until Wednesday. "Folly of the Circus" is a romance that leads in and out of the sawdust ring, was written by Miss Margaret Mayo and produced by Frederic Thompson. Polly, its central figure, is a young circus rider who is injured by a fall from her horse while the show is in a small town. It is out of the question for her to accompany the circus to the next stop, and she is left at the paragon, opposite the circus lot, in the household of a young minister to recover. Polly has known no other life than that of the sawdust ring, and some time elapses before she can familiarize herself with the staid existence of such a community as is now her home. By the time she succeeds in doing this the sound of the young minister's voice has become the most promising feature of her hopes for the future. He in turn has found the fascination of the unlearned but intelligent and pure hearted spirit from the sawdust ring, and he has been unable to resist her. The opportunity of his parishioners displays itself in a finally successful attempt to drive the girl from her heaven. Learning that the circus is in the neighboring township, she flees the paragon and returns to the show to take her regular place on the program. The minister awaits her for some months, and he realizes that the happiness of both is at stake, goes to reclaim her. He takes her from the ring in the very midst of the performance. The curtain falls upon the pair standing upon the deserted circus lot watching the twinkling lights of the big animal wagons as they disappear in the distance.

George Evans' Honey Boy Minstrel is seen at the Branderis theater for three days, commencing Sunday, November 13. The big Cohen and Harris production of last year is promised to have been given new life by reproduction for this, the third tour of the Honey Boys, surrounding George Evans will be found John King, Sam Lee, Clarence Marks, Tommy Hyde, Charlie Hilliard, Pierce Keegan and a staff of singers containing Vaughn Comfort, Matt Keefe, James Meehan, the Irish tenor, Tom Kane, Wilson Miller and Master Lee Francis. "The Criminal Trellis," was the subject of last year's first part, and was conceived and painted by Ernest Albert, has been reproduced for this year's tour. A special feature of this "first part" portion of the entertainment this season is the appearance of James J. Corbett as interlocutor, and in his graphic story of the Jeffries-Johnson contest at Reno, Nev. Corbett was trainer in chief for Jeffries, and can tell many facts of the eight weeks prior to the famous contest, and the story he tells is said to give a clear insight to many things which have hitherto been shrouded in mystery.

Wives who are annoyed by the fact that their husbands are giving too much attention to other women, may learn a lesson at the Boyd during the coming week, when Miss Lang and her company will be seen in the new and charming comedy, "A Woman's Way," which is to be offered there for the first time in Omaha. It tells how to win the husband back, and to do it without scandal or heroic, without hysteria and without fuss. This rule is simple. Merely invite the charmer to the home, and then show her up. Miss Lang will have the part of Mrs. Howard Stanton, whose husband thinks he has fallen in love with the beautiful Mrs. Blackmore, and who is about to be involved in a sensational scandal on account of his infidelity. At the opening of the play the newspapers are hot after the story. For Mr. Stanton has been in an auto wreck with a mysterious woman, but the wife very cleverly throws the reporters off the track and preserves the day. Next she plans a dinner and invites the charmer to come and meet the family. This does and means her downfall, for the wit of the wife and her good common sense are too much for the frivolous woman who cannot give over being admired by men. The husband learns that his wife is superior to the beautiful Mrs. Blackmore in every respect, and the latter permits her men to call her "true," and in other ways much as she didn't know about her. In the end she is disgusted with her and turns to his wife for forgiveness. The role gives Miss Lang a fine opportunity for the work she is best fitted for, clever light comedy, and she will show a new phase of her character acting ably in it. Another feature of interest is that it will be a dress affair, and will give Miss Lang a chance to show several new gowns.

The strength of the company will be employed in the cast. The first performance will be at a matinee on Sunday afternoon, and the bill will run all week, with the regular matinee on Tuesday, Thursday and Saturday.

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Annette Kellermann, "The Diving Venus," will extend her engagement at the Orpheum for a second week beginning matinee today. Miss Kellermann's first week proved all too short to accommodate all those wishing to see this Venus of the Waves. Miss Kellermann has proved herself the greatest attraction of the kind ever visiting Omaha. Her beautiful figure has been discussed by thousands of Omahans, and her artistic diving act has been viewed with genuine admiration. The overflow attendance at every evening performance during the week warranted the Orpheum management holding Miss Kellermann over. The bill will be a new one and Manager Byrne looks for another record-breaking week. Tuesday morning Miss Kellermann will lecture to the women in the Orpheum theater at 11 o'clock, no admission charge being made on this occasion.

The Thomas J. Ryan-Richfield company will present Will M. Cressy's sketch "Mag Haggerty's Father." This playlet is humorous in the direct and homely manner of other of this author's familiar productions. Mr. Ryan gives a clever impersonation of an Irishman who was a hoodlum, but finds it hard to live up to the position which his daughter's wealth requires.

Bernard Granville and William Rogers have an act in which singing, dancing and discourse are cleverly blended. Considerable originality is claimed for this twin. Fred Duprez gives a monologue with a few songs that are new and bright and a style quite his own. Ernest Scharff is an European performer who appears here for the first time with his musical act. His versatility is unusual. This is the first Orpheum tour of Suzanne Rocamora, known in the east as "the dainty singer of dainty songs," her selections being of a popular nature. Miss Rocamora comes with a report that she has a splendid voice and a delightful personality. Elise, Wulff and Waldoff are European entertainers who have a novel acrobatic offering. New kindred views and the Orpheum concert orchestra, with other features of the new program. Daily matinee.

Grace Cameron, with her new character songs and a charming play, will return for four nights starting matinee today at the Krug theater. The names of the comedy in which Miss Cameron plays the title role is "Nancy," and besides Miss Cameron there is a cast of well known actors. The production is carried by the company in its entirety, including scenery, special costumes, electrical and mechanical effects.

"Buster Brown," the musical comedy that has made itself the most popular attraction on the road in the hearts of the woman and children, is again to be here at the Krug theater three nights starting Thursday, special matinee Friday, and usual Saturday matinee, and put new pranks in the minds of the local Busters. This season Buster is played by Master

with it, through the agency of the mechanical singing-machine.

The writer enjoys the personal acquaintance of many a business man and professional man who takes a deep and abiding interest in the best things in music, or at least in some of the best things, because he has his mechanical musician at his home, where the can enjoy of listening to the reproduction of singing and playing, any time he wants them, and as often as he wants them, without intervention of manager, or forbiddance of throat-specialist, for these machines do not easily catch cold; nor are they the victims of imperious managers, or belligerent prima-donnas.

The only danger to these people is the possibility of falling to hear the originals when they come on concert tours; but the ones who more will hear the originals all the more gladly, because they are equipped better, and prepared more thoroughly to enjoy the living voice, or the actual touch of the artist, to which is added the inspiration of his presence.

There is however one great danger and that is relative to younger singers more particularly, those who have studied enough to be able to sing fairly decently in public; of course the public owes it to any young singers who have made a few successful appearances, or who have attained to the dignity and emoluments of a "church position," to immediately spoil them by unwise and unlimited excess of approbation. Result, the singer, if she be a soprano, immediately studies on the phonograph the scales and trills and high notes of a Melba, or a Tetrazzini, or a Farrar; if he a tenor, he tries to imitate the utterances of a Caruso-on-the-heights. Result, the beginning of danger, and the development of disaster.

Would that some kindly spirit could tell these well-meaning students their own efforts at the imitation of the mechanical singing!

But alas! There is no such possibility. And so, they proceed under the false delusion, that by hearing the machine, and by trying to imitate that, they will be able to sing much better.

They forget, unfortunately, that it is not hearing a "record" that will help them. It is hearing themselves. It is not an ear for Sombirich, or Melba, or Tetrazzini, or Caruso, or Schumann-Heink, or Scotti, or Biephan, that will help them; no; it is an ear for their own work, in comparison.

Just last week, the writer was informed of a young woman who was accomplishing wonderful results by "studying with a phonograph." Wonderful! Marvellous! Marvellous! But, here is the vital point, does the phonograph tell her when she is right in her supposed imitation, and when she is not right? "There's the rub!"

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One of the most discouraging, and one of the most helpful things in the study of any art is the Finding of Faults.

The art of "finding faults" is a very useful art, as it enables one to remedy them. The concealed fault is inclined to say: "Well, well, I have And it is the one that is new, usually, but dislikes to have to be compelled to see them, and yet a sincere disciple feels impelled to find them and get rid of them.

The discouraging part of it, is that one is inclined to say: "Well, well, I have just got rid of one fault, and here comes up another that I did not have before, and so, what's the use?"

Just there, is where one makes the mistake; the fault is not a new one; it was there all the time, but it was hidden behind the one just discovered and conquered. It is not a new fault, it is a fault that was standing in line just behind the other one, and when fault No. 1 was discovered and displaced, fault No. 2 was standing there revealed. After that fault has been disposed of there will be still another right behind that, they do not come crowding on all at once, but they stand in single file, one behind the other.

The encouraging part of the system is to be found in the recognition of the fact that the new fault is not something new at all, but something old which has turned up in the new. It is not a new fault, it is a fault that was standing in line just behind the other one, and when fault No. 1 was discovered and displaced, fault No. 2 was standing there revealed. After that fault has been disposed of there will be still another right behind that, they do not come crowding on all at once, but they stand in single file, one behind the other.

To sum up: As long as a fault is there, it should be exposed; we should rejoice over the exposure; for the ultimate end is faultlessness, and we never can gain that, except through exposure of fault after fault. If we are sensible, exposure will work into extinction. The exposure will not be disheartened when apparently "new" faults present themselves; it is the outward and visible sign that some old fault has been overdone. We are hearing better, that is all.

The morning after the Scott concert, a young woman remarked to the writer on this column that she had enjoyed the "Prologue" to "Pagliacci" very much, because she had heard it so often on the Singla, or whatever you may call those instruments which reproduce the voices of singers—or rather the singing of singers, and the playing of players.

And the thought suggests itself, Are these mechanical instruments a good thing for music or are they not? Are they educational or the opposite? Are they desirable or undesirable adjuncts?

Probably all musicians are asked these questions at some time or other.

The answer is "Yes." They are, and they are not. Mostly, they are good things, educational and desirable. It is only the abuse of them which is bad.

To illustrate: Here is the case of this young woman who enjoyed that "Prologue," because she had become familiar with it.

triangle into a playground, now used by 500 to 800 children daily. Later, a group of Sicilians sought co-operation in the production of a "Passion Play" which they had themselves prepared, "to show the Americans that we are not a low people."

But the work of the Housekeeping Center opened glimpses into great problems of evil, misfortune and injustice. Little girls were found to be working under legal age. Children were observed playing in the street during school hours. Frequently garbage collection was neglected for days and the people did not know they should have complained against the contractors. Unscrupulous padrones swindled workmen, who did not understand their rights, out of their wages. Destitute women and children were introduced to the policeman by guides who exacted a percentage of the benefits for their services.

The lack of some clearing house, through which the strange or ignorant, the foreign or needy might be put in touch with the existing opportunity, institution or person ready to meet his want without cost or favor became evident. In March with money enough for a few months Miss Cross opened a "Bureau of Information and Protection for Foreigners," centrally located in one of the blocks and one of the rooms is used as a reading room.

Information Bureau a Success.

The new bureau was called upon for service almost beyond the ability of its one regular worker, even with volunteer assistance. In the care of it has received replies from the North American Club League for Immigrants in New York reports of all newly arrived immigrant children bound for Rochester. It has located

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WEEK STARTING TODAY

ADVANCED VAUDEVILLE

ANNETTE KELLERMANN

Engagement Extended for Second Week to Meet the Great Demand and to Enable Everybody to See Her.

And the Following Excellent New Program:

THOS. J. RYAN-RICHFIELD CO.
IN MAS HADGETT'S PATRIOT.

TWO ODD FELLOWS
GRANVILLE & ROGERS
SONGS AND LAUGHTER—WITHOUT A STORY

FRED DUPREZ
MONOLOGIST AND SINGING COMEDIAN.

ERNEST SCHARFF
The World's Most Versatile Musician, presenting an original idea "IN THE MUSIC STORE."

FIRST ORPHEUM TOUR OF SUZANNE ROCAMORA
WHO SINGS.

ELISE, WULFF & WALDOFF
Presenting "AFTER THE FOOTBALL GAME."

KINDROME
Presenting Orpheum Animated Photography.

Orpheum Concert Orchestra
18-TALENTED ARTISTS—18.

PRICES—Week Day Matinee, 10c and 25c; Night, 10c, 25c and 50c. Sunday Matinee, 10c, 25c and 50c. Sunday Night, 10c, 25c, 50c and 75c.

Miss Kellermann will deliver a Free Lecture to Women at 11 A. M. Tuesday.

PHONES: Dong. 404; Ind., A-154.
Matinee, Every Day, 2:15.
Every Night, 8:15.

Branderis Theatre

TOMORROW, MONDAY, TUESDAY, WEDNESDAY—MATINEE WEDNESDAY

FREDRIC THOMPSON PRESENTS

THE GREAT AMERICAN ARENA DRAMA

POLLY OF THE CIRCUS

SPECIAL CIRCUS ACT FEATURING FAMOUS CIRCUS ARTISTS PERFORMING HORSE, PONIES, DOGS, ETC.

PRICES—5c, 10c, 15c, 25c, 50c, 75c, \$1.00 and \$1.50. Matinee—25c, 50c, 75c and \$1.00.

2 NIGHTS—Commencing Sunday, November 13th—**GEO. EVANS' MINSTRELS**

MATINEE—Friday, Saturday, Sunday.

BOYD'S Douglas 1915
Theater Price 25c

EVA LANG and Company

IN THE DELIGHTFUL COMEDY

A WOMAN'S WAY

NEXT WEEK—Hoyt's Best Comedy of A MILK WHITE FLAG.

TODAY 2:30 Popular Matinees

TONIGHT 8:15 **KRUG** Wed. & Sat. All Seats 25c. Night, 15c, 25c, 50c, 75c

EVERYBODY GOES TO THE KRUG THEATER

4 NIGHTS—STARTING MATINEE TODAY

DAINTY

GRACE CAMERON

IN C. H. KEIR'S MASTERPIECE

"NANCY"
A BEAUTIFUL STORY OF HOME LIFE.

3 NIGHTS—STARTING THURSDAY, NOVEMBER 11

SPECIAL MATINEE FRIDAY, 2:30
USUAL SATURDAY MATINEE

THE SNOW THAT NEVER GROWS OLD

MELTIFUL WIFE MELODIOUS MUSICAL

Buster Brown

Master Harold as Buster

NEXT SUNDAY—WAIRD & VOKES IN TROUBLE MAKERS.

American Ladies' Band

One of the chief attractions at the exposition of the National Horticultural Congress and Missouri Valley Corn Growers' Association in Council Bluffs will be the American Ladies' Band. This superb organization will be present throughout the session and render a daily program that will be a delight to everybody.

Other special attractions will be New Orleans Day, Iowa Day and Children's Day.

Remember the Date—NOV. 10-19—and Come

Miss Blanche Sorenson
Teacher of Singing
Residence 3338 Harney Street
Tel. Harney 2687.

The Tuesday Morning Musical Club Presents
Fannie Bloomfield Zeisler
in Piano Recital.
Evening November 16th, Y. W. C. A.
Seat sale opens Nov. 15th, at A. Hesper's.
Tickets, \$1.00 and \$1.50.

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18th and Douglas
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A Miniature Vaudeville Show of 80 People.

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Novelty, Skill, Mystery

Edgar Schooley & Co.
In the Comedy "JIMMY THE TOUT"

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International Monologist.

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Equilibrists Extraordinary.

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Comedy Musical Act.

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Singers and Dancers.

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Daily Matinee... 10c and 25c
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Every Evening... 10c, 25c and 50c

SPECIAL

Election returns will be announced from the stage Tuesday evening, Nov. 8th.

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Devoted to Strictly High Grade Extraneous and Vaudeville

TWICE DAILY ALL MAT. TODAY
The Latest in Travesty
THE

MIDNIGHT MAIDENS

Big Cost of Fun-Makers Headed by FRANK A. LIVERSON

SKI VAUDEVILLE HI
Will M. Cressy's "A Tramp's Paradise" Latest Success
Latest Success
The Epitome of Precision
The BUNNIC SOJICH FUSILEERS
By the Military Girls

Election Returns Tues. Night Seats Selling

DEAR READER: In-as-much as you have decided to come today, I wish you would humor me to the extent of coming to the matinee. You'll get a seat, whereas enough people will be turned away tonight to fill the theatre over again.

N. L. JOHNSON Theater.

Evenings and Sunday Matinee
15c, 25c, 50c and 75c
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