

Attractions the Omaha Theaters Are Offering to Their Patrons

GEORGE EVANS' Henry Boy minstrel will be the attraction at the Brandeis theater tonight, Monday and Tuesday, with a special matinee on Tuesday afternoon. When the Omaha and Harris announced the engagement of George Evans to head the big minstrel offering under their direction three years ago, it marked the inauguration of a new lease of life for this time-honored style of entertainment. The subsequent brilliant production of successful seasons of their big organization is now theatrical history. For two years the Coban and Harris minstrel troupe with Henry Boy Evans as the star of the company. The forthcoming engagement of George Evans and his troupe is an artistic creation by the Harris organization which will be found a continuation of the liberal policy under which the first two seasons of this favorite organization were conducted. Evans has brought to minstrel a personality and artistic presentation which has established him quite firmly in minstrelsy as he had become in vaudeville, for he was always classed as one of the most expensive headliners extant in the world of vaudeville. Prominent in the big company to be seen during the coming engagement are comedians John King, Sam Lee, Clarence King, Harry Hyde, Charles Hill and Pierce Keegan. The vocalists embrace such sweet singers as Vaughn Comfort, Matt Keefe, James Meahan, the Irish tenor, Tom Kane, Master Leo Pagan and Wilson Miller. The semi-circle this year will be offered in an artistic creation by Harris and Albert, which is called "The Crimson Tulle" and is declared as a master effort in scenic beauty. A very important and expensive feature has been added to the Henry Boy show this season in James J. Corbett, who appears as the protagonist of the first act in the play "The Story of the recent quarrel in Reno, between Jeffries and Johnson. This narrative by Mr. Corbett is a most graphic one and covers the several weeks prior to the contest as well as the actual rounds of the meeting. It is an expert's reasoning for the defeat of Jeffries.

Porter Emerson Brown's domestic drama, "The Spendthrift," is the play which Frederic Thompson will present at the Brandeis theater on Thursday, Friday and Saturday, with a matinee on Saturday. The play is in four acts and four scenes, and in its unfolding Mr. Brown's arraignment of frivolous domestic extravagance teaches a lesson and a moral. The organization which will present "The Spendthrift" here employs a specially selected cast of players, each said to be ideally suited to the character he or she portrays. The company includes Doris Mitchell, who plays the spendthrift wife; Lillian Adams, who plays the miser as an actor of the first rank as "John Storm" in "The Christian," the title character in "The Man of the Hour," and several more equally important parts; Albert Sackett is another in a class of the "best all-round actors," Vivian Martin, the ingenuite of the piece, has been identified with a number of Broadway attractions, and has had a wide stock experience. Others in the cast are Lillian McCall, William H. Sullivan, Grace Gibbs and Forrest E. Orr.

Richard Carl's popularity, which has reached its highest point, has never been illustrated better than in connection with "Jumping Jupiter" coming direct from the Cort theater to the Brandeis for an engagement beginning next Sunday night. This is strictly a show, designed, primarily, to entertain and amuse because of the quality of cast rather than in force of numbers. Edna Wallace Hopper, with marked talent for comedy, claims a fair share of the honors. There is Will Phillips with his roly-poly person and his unparalleled skill in comic business. Lillian Shaw with her diverse talent in dialect; Ina Claire with her imitations; Joe Miron with his famous bass voice; Burrell Barabette with his easy style as a juvenile actor. The chorus is not a chorus, it is a group of young women who know how to wear clothes and are good looking to begin with. They sing well and help out in dancing numbers with Mr. Carl, particularly in his introductory song, "The Rest of the Week She's Mine" and in "The Strains of the Wedding March."

This week at the Boyd Miss Lang and her company will present one of Charles H. Hoy's famous farce comedies, "A Milk White Flag," which is ranked as one of the very best of his works by his leader among American farce writers. The story has to do with the activities of a band of prohibition zealots in a small Ohio town and introduces a number of the quaint local characters. Among these is the militia colonel, who takes great pride in his personal appearance and delivers himself of the line that marks the play: "They say Napoleon looked like me!" Another is the undertaker, who is looking after the funeral arrangements that necessitated the introduction of the milk white flag, and several others, drawn with his master stroke of Hoy. The leading roles are those of Mrs. M. F. Hoy, Miss Lise, to be played by Miss Lang and Mr. Harris. The farce has been very carefully rehearsed and will be put on with every attention to detail. It will be offered first at a matinee this afternoon.

On Monday, November 14, souvenirs of the company will be presented to the patrons. These will be handsome reminders of a very popular organization.

"The Operatic Festival" with fifteen soloists and the Four Fords, famous dancers, will be two of the features of the Orpheum this starting matinee.

"The Operatic Festival" is the production of Charles Lovenberg, who has conducted a number of vaudeville successes. This act is presented in two episodes, "Gypsy Life" and "The Carnival of Venice," each part being given a splendid setting. The company of artists includes Misses Margaret Beffer, dramatic soprano; Elizabeth Berlin, contralto soprano; Eliza Van Der Voort, contralto, and Rae Ward, lyric soprano.

The Four Fords, famous dancers, are known everywhere as superior dancers. These dancers are unique in their sphere. The precision with which they work is astonishing, and it is hard to determine which excels the other. The sisters—Dorothy and Mabel—give an exhibition of eccentric dancing that is really a revelation. The Misses Ford are presenting this year, as a feature of the act, a Greek dance, based on an incident related by Homer in the Odyssey. English colonial and a national dance are other features of the Ford dancing act.

Stepp, Mehlinger and King, hand-joint, pianist and soloist, respectively, have a popular act in which the comely element is not overlooked. Lew Sully is making a special tour in vaudeville. He will sing some of his own songs and make merry during his act "Over and Over."

Frederick Allen and company present "The Phantom Steinhart," with both Allen in the title role. Comedy, novelty and acrobatics are included in the act offered by the Reed Brothers, one being a tall thin

man, with a keen appreciation of the ludicrous. The daring performance of strength and agility of the Reed make them a strong feature. The Musical Vans play the saxophone and other wind instruments, with a strong vein of comedy running through the act. "Boarding School Romance" will be the new kindroome subject. Daily matinee.

The Great French character actor, Edouard Jose, will head the bill at the American this week, that will be stronger and better than any heretofore presented there. Mr. Jose is making his first appearance through the United States in a dramatic sketch called "The Strike," which is from the pen of the Comptons. The sketch relates a story of an old blacksmith, who, with his fellow workmen, has been on a strike. He is on trial for his life, having killed one of his fellow workers. The presiding magistrate announces that the evidence is all placed before the jury when the accused is not to be let but for the accused to tell his story. The old man tells his long story with his power and pathos and such histrionic ability that the court and the jury are moved to compassion. It is a rarely thrilling and

musical incident and the masterly interpretation of M. Jose and his company does full justice to the ideas of Coppes.

Very different from the playlet from the French will be the sketch in which Tudor Cameron and Bonnie Gaylor appear. Cameron and Gaylor are a clever team. Miss Gaylor is a charming young woman and a remarkably capable entertainer, and her colleague is more than able to earn his share of the applause.

Claretta, direct from London, will sing some of the songs that have made her so popular in the best English theaters. The songs are all new and have distinctiveness that is found in the best European character songs. The Mayvilles, the miniature Lilliputian wonders, have been secured for a long time ago. The Mayvilles are dainty living marionettes, not real dolls, but seeming to be something different from real people, and they never fail to delight the children. Miss Poynter is the most attractive boy-girl or girl-boy that has been seen in Omaha for a long time. She is clever and most charmingly boyish in her various make-ups. With her will be D. J. Davy, who plays in his part in the novelty. Singers with real voices and mag-

netic personalities will appear with the Harry S. Mack and company scenic musical act, "The Blind Beggar's Dream." Another number will be given by Little All Right and his wife, Japanese acrobats, whose quaint ways and oriental ideas of amusement make them immensely interesting. A dainty act of the right kind will be presented by Murphy and Francis, two unusual black-face comedians, whose work is fresh and very funny.

Beginning with Sunday's matinee at the Krug for a four nights engagement, comes a new screaming musical force entitled, "The Trouble Makers," based on Ward and Vokes, (Percy and Harold). "The Trouble Makers" is said to be one of the brightest, most entertaining, rollicking and witty musical farces that has been seen for years. Messrs. Ward and Vokes are favorably known from one end of the country to the other as the best exponents of imperfections of the hobo, but during the action of this farce they will also be seen as "Miss Omaha" and "Miss Plum," two satirical agitators, in which characters they are said to surpass their former successes. The company comprises some fifty people, each a well known specialist in their particular line. The songs are catchy, bright, up-to-date, new. The marches and evolutions of the chorus and ballet are departures from the old lines. Settings most gorgeous in their stalling and beautiful light effects. Gowns almost regal will be seen the femininity of the company and will add in both pleasing the eye and the senses.

Manager Breed of the Krug, announces the appearance of the theater for a three-weeks engagement with the regular matinee beginning with Thursday, November 17, of Miss Beniah Poynter in her new original play, "The Little Girl That He Forgot." Miss Poynter is well remembered for her success in "Lena Rivers," which for three years served as a vehicle for a starring tour. She is a young woman of the class who believes that things are accomplished by hard work only, and instead of resting all summer, she headed her own stock company in St. Louis and gave productions of "The Girl of the Golden West," "The Road to Yesterday," "The Man on the Box" and many other successes. Her new play is described as a most powerful lesson to girls and women on the bitterness of sin, and gives Miss Poynter ample scope to demonstrate her emotional powers as well as her versatility. The play is superbly staged and no detail, no matter how trivial, has been left undone to match the quality of the petite artists and her company.

One of the biggest, best and brightest musical extravaganzas that will be seen here this season will appear at the Gayety theater, week starting this afternoon when Gallagher & Shean present "The Big Banner Show." The cast contains the names of Ed Gallagher, who played on all the big vaudeville circuits in "The Battle of Bay Rum," Al Shean, that funny little Dutchman, who worked throughout the country in "Que Vadis Upside Down," Edna Davenport, the Potter-Hartwell trio, Thomas De Vassy, Annie Goldie, Sidney W. Borrow, Mabel Leslie, and a brilliant revue of pony and show girls, all metropolitan favorites. A large amount of special scenery is carried with many new and novel light effects, and will be shown for the first time with this company. Starting tomorrow, there will be a ladies' dime matinee daily. Seats are selling for the Thanksgiving day performances.

and much cheaper, because you won't risk so much that way.

A man thinking of sin is a copper when he is spending it on himself and sin when on his family.

It's the worst gossip that's the most scandalous when it's about her.

Angels never had to get the furnace started, or maybe they wouldn't be. Conscience is such a sound sleep that when it was up it can't get out of bed.

It isn't safe for a woman to be with some men, even at the other end of the telephone. When girls are good it's because they want to be; when men are good it's because they have to be.

A trusting woman can believe her husband spent the evening in the office working even though she finds in his pocket a check as easy to guess about the stock market as to reason out what it will do.

strument at Hayden Brothers' music rooms. The organ, while not a highly expensive affair with many fancy stops, is a really good one, and has a fine tone and many possibilities of variation and contrast which will bring to the people's notice. The recital will be open to all, and no admission fee will be charged.

At the Young Women's Christian Association auditorium on Wednesday evening, November 17, the directors of the day Morning Musicals, Mrs. Fannie Birkhead-Zeiler will be presented in this event.

Wedding March and Dance of the Elves, from the music in Shakespeare's "A Midsummer Night's Dream" (transcribed for piano by Liszt), Mendelssohn Invitation to the Dance, Op. 9, Chopin Nocturne, Op. 9, No. 4, Chopin Scherzo, Op. 20, Chopin Chopin Sonata, Op. 10, No. 3, Oldberg Moderato, ma on animo e Andantino espressivo, quasi improvvisata, Esercizio ad animato Gavotte and Musette—No. 4 from Suite, Op. 10, No. 15, dedicated to Mrs. Zetser, from the "Chopinade" Crouzet at Silhouette, Forme Variée, Op. 27, No. 4 (new), Schubert Crouzet at Silhouette in Forme Variée, Op. 27, No. 1 (new), Schubert Melancolie, No. 1, from Op. 9, Rubinstein Etude, Op. 29, No. 2, Rubinstein

long some by. They will soon have choral dances.

"I am not so optimistic," cried out Callopo, who was seated with a tablet and stylus in front of her. "I fear that the children of men regard not Herod's prayer, nor Enoch's, nor Rhetoric. The birds, if there be any, sing not as birds used to sing. They chronicle the deeds of brutal physical creatures struggling for pugilistic supremacy before thousands of people, and this, in pages of prose. There are no Heroes. Therefore, there is no Herod's Prayer. The Heroes of the Spirit are not considered heroes among the children of men. Eloquence, where is it? They have a saying, 'Money doth talk,' and that is their eloquence. We know it will not always be so, for we can see with the prophetic eyes, because we are Muses. But as for me, they have made an image of me, a conceit of the circus, which screams and bellows through metal pipes, throughout the streets of the city and the country. And such is Callopo. They even call me Kally-ope."

The face of Malpomena was a study as she stood, as though looking towards Zeus, her face sad, for the moment, under her growth of vine leaves. In the right hand she held a mask and on her foot was a cornucopia, or buskin, the badge of the tragic actor. Turning around she said to Callopo, "The World is a Tragedy. The world woe is the Tragic Muse, as I too weep now, for the world is not her world. Her little tragedies. They are acted in real life every day. I occupy my time in going through divine strains the lonely poet who wanders on the hillsides, and to him I whisper words with which he can banish sorrow from those who will take the time to listen to him."

"But they love me," sang Thalia. "I send them Comedy and Burlesque and when they listen to me, they are cheered and revived. But even me they will not listen to always. They do not sit from me a little while of what I would gladly give them, but make their own comedies and they continually degenerate burlesques, until the people themselves are becoming weary. Some day they will look back to me for the true comedy—some day they will know the source of their special delight."

Erato, whose special office was the inspiring of Love-songs, looked sadly at her Peatery and sighed, as though in contemplation of the awful things which men write nowadays and sing in the guise of "Love-songs."

Likewise Polyhymnia was absorbed in contemplation and meditation, as she stood leaning her graceful elbow on the top of a short pillar, as it were a pulpit, her face resting gently on her hand. Sacred Poetry in her poet and bearing—the sublime spirit of Oratory in her, personified the music of grave strings, instruments; and the mystic of Myth and Fable surrounding her as with an atmosphere. But nothing did she say. She looked yearningly towards earth, as though the words of Sophocles were coming to her—these words which she had inspired him to say: "He who neglects the Muses in his youth has wasted all the past, and lost true life for all the future."

And then spoke Aurora, the "Heavenly One," she who holds the globe in her hands as a symbol that she is the Muse of the Order of the Heavens, the Science of the Order of the stars.

Standing erect before the others she said: "Whence came these feathers that ye wear? Do they not remind you of a contest, when the Sirens who did not inspire, but did only 'charm' and 'enchant,' dared venture into competition with the Muses, and were of course defeated, the feathers which you wear being taken from their wings? Have you forgotten the fate of Thamyris, who presumed to excel us, and how we were finally obliged to take back again the gift we had bestowed upon him, and punish him with blindness, for that one who will not see, he might as well be blind."

"Gifted as we are with prophetic vision we know that ultimate victory is ours. What are our ideals? We have but one. And that is to come down to human homes with messages to those whose home is not always to be human. To tell them of celestial splendors, so that they may never rest satisfied with that which is only earthly."

And so—

Nine sisters, beautiful in form and face, came from their convent on the shining heights Of Parnus, the mountain of delights. To dwell among the people at its base. Then seemed the world to change. All Splendor of cloudless days and starry nights, All grace and manners, and all sounds and sights, Had a new meaning, a diviner glow. Proud were these sisters, but were not too proud To teach in schools of little country towns Science and song, and all the arts that please. So that while housewives spun and farmers ploughed, Their comely daughters, clad in homespun, Learned the sweet songs of the Pierides.

And the intermission was at an end. THOMAS J. KELLY.

Musical Notes.

Mrs. Schumann-Helm, who is to be presented on Tuesday afternoon, November 15, as the first extra concert under the K-W management has selected a very interesting program for Omaha, which will include the Schumann's "Lieders," "Frauenliebe und Leben." The early demand for seats would indicate that all lovers of music are trying to attend this concert.

On Thursday evening of this week will be given an organ recital on the five in-

strument at Hayden Brothers' music rooms. The organ, while not a highly expensive affair with many fancy stops, is a really good one, and has a fine tone and many possibilities of variation and contrast which will bring to the people's notice. The recital will be open to all, and no admission fee will be charged.

At the Young Women's Christian Association auditorium on Wednesday evening, November 17, the directors of the day Morning Musicals, Mrs. Fannie Birkhead-Zeiler will be presented in this event.

Wedding March and Dance of the Elves, from the music in Shakespeare's "A Midsummer Night's Dream" (transcribed for piano by Liszt), Mendelssohn Invitation to the Dance, Op. 9, Chopin Nocturne, Op. 9, No. 4, Chopin Scherzo, Op. 20, Chopin Chopin Sonata, Op. 10, No. 3, Oldberg Moderato, ma on animo e Andantino espressivo, quasi improvvisata, Esercizio ad animato Gavotte and Musette—No. 4 from Suite, Op. 10, No. 15, dedicated to Mrs. Zetser, from the "Chopinade" Crouzet at Silhouette, Forme Variée, Op. 27, No. 4 (new), Schubert Crouzet at Silhouette in Forme Variée, Op. 27, No. 1 (new), Schubert Melancolie, No. 1, from Op. 9, Rubinstein Etude, Op. 29, No. 2, Rubinstein

MOVING PICTURES IN COLORS

New Motion Photography Transformed by Means of Screens.

If you did not believe that flowers have souls you would have been convinced last night at the meeting of the New York Electrical society. There on the moving-picture screen were shown flowers opening up from bud to maturity, smiling and nodding their heads and opening their various leaves. In color, in color, in color. It was the first public demonstration in New York of the newly patented system of animated photography in natural colors.

A feeling almost uncanny was produced by the unusual pictures. The audiences saw in the space of a few minutes what nature takes hours to do slowly. The world of the unaided eye cannot follow it. This was accomplished, the lecturer said, by taking pictures at intervals of from fifteen minutes to half an hour, according to the rapidity with which the blossoms opened. There was a trembling of the leaves, an apparent gathering of energy by the plant, as a runner stiffens before the signal to start is given, and then the leaves slowly swing apart, like portals pushed by an unseen hand, and the fully opened flower stood out against the coloring of face and clothing almost perfect.

Other pictures represented scenes in the desert, where the Arabs were the picturesque and many-colored costumes of life and quiet dramas of olden times, where powdered-haired ladies and bearded galants stood out in the coloring of face and clothing almost perfect.

Before the pictures were shown Mr. Aymer outlined the principles of the art of motion photography and described the various steps taken in the development which finally resulted in what he termed "the most wonderful advance ever made in the history of animated photography." He explained that by the Kinemacolor process all the actual colors of the objects photographed are reproduced, an achievement which has eluded the photographer since the day when a visible image was first formed by a lens.

But how was it done? The speaker said that the inventors of the process were Charles Urban and George A. Smith of England, and that their process was the result of nine years of experimentation. The filtration system, which all photographers admit is the only process of color photography, was used, but they had reduced the number of ray filters from three to two, and these two were red and green.

The pictures, he said, were taken with an ordinary moving picture machine, but with a red and a green lens instead of the ordinary system. The film was highly sensitized, as is necessary for all color work, and in the case of the Kinemacolor process, a secret agent was employed to make the film even more sensitive. In taking the pictures two screens were used, the red and the green, and the pictures were taken so that the first snap was taken through the red filtering screen, the second through the green, the third through the red, and so on. The negatives were then developed and handled in the usual way.

When the film was exhibited red and green screens were placed just back of the lens and changed in the same relation as they had been when the photographs were first taken. Thus actually the first picture shown was red and its allied colors, and the next green. But they did not appear so to the eye of the observer.

They did so appear so to the eye of the observer because of the "persistence of vision," an optical principle by which the retina of the eye retains an image thrown on it as instant after the actual object has dropped from vision—one can wink one's eyes, for instance, without losing a continuous view.

This fact, which is the basis of all moving picture illusions, he explained, acts in the color scheme as well, and the two complementary color screens and their allied images on the screen merge into one, and the eye sees the colors of life. And so the pictures showed. To prove that no artificial coloring was used in the films themselves Mr. Aymer had his assistant remove the screen, and the picture which a few minutes before the audience had seen with a flood of color now showed in plain black and white in the familiar way.

—New York Sun.

BRANDEIS THEATER

Tonight, Monday and Tuesday

POPULAR MATINEE TUESDAY 25c, 50c, 75c

George Evans' Handy Minstrels

JAMES J. CORBETT, Intelligencer.

THE BEST IN THE WORLD.

NIGHTS 25c to \$1.00.

THURSDAY, FRIDAY and SATURDAY—SATURDAY MATINEE.

FREDERIC THOMPSON PRESENTS THE CENTURY'S DRAMATIC SENSATION

"THE SPENDTHRIFT"

With DORIS MITCHELL and notable cast of players, including Lillian Adams, Lillian Shaw, and other stars.

SIX MONTHS AT HUDSON THEATER, NEW YORK.

MATINEE, 25c to \$1.00—NIGHTS, 50c to \$1.50

NEXT SUNDAY, MONDAY, TUESDAY, WEDNESDAY.

RICHARD CARLE with Edna Wallace Hopper and "Some" Girls

In His Greatest Musical Comedy, JUMPING JUPITER.

BOYD'S Theater 25c Cts.

STARTING MATINEE TODAY, AND ALL WEEK,

EVA LANG and Company

ROYALTY FURNISHERS OF COMEDIES

"A MILK WHITE FLAG"

NEXT WEEK "UNDER 2 FLAGS"

The Big Production, SOUVENIR MONDAY NIGHT, NOVEMBER 21.

TODAY 2:30 Tonight 8:15

EVERYBODY GOES TO THE KRUG THEATER.

FOUR NIGHTS—STARTING MATINEE TODAY.

R. B. STARR Presents

Ward and Vokes

LUCKY BARRY and SO OTHERS.

AN ALL NEW MUSICAL SATIRE OF THE SUFFRAGETTE QUESTION.

"TROUBLE MAKERS"

SIX NIGHTS—STARTING THURSDAY—MATINEE SAT. NURT A THEATRICAL ANNOUCEMENT THE ANNUAL TRIUMPHANT TOUR of

BEULAH POYNTER

The Dainty Little Emotional Actress You All Know.

AND HER ADMIRABLE SUPPORTING COMPANY IN HER ORIGINAL DRAMA OF THE SOUVENIR

The Little Girl That He Forgot

Better than "LENA RIVERS."

The Most Natural Play of the Age.

NEXT Sunday—"The Millionaire Kid"

GIRLS' THEATER IN BRUSSELS

Belgian Women Take Steps to Provide Proper Plays for the Young Folks.

BRUSSELS, Nov. 12.—(Special to The Bee.)—In view of the requisite style in the general run of French plays, to which is jeuno persons cannot be taken, a group of Belgian women headed by Miss Marguerite Yvel, who is author of "L'Enfer," are organizing a theater for girls

CLARK'S ORIENT CRUISE

Magnificent S. S. "Arabia" leaves Feb. 4; rates \$400 up including shore excursions; including dining days. Stop over privileges. W. O. R. & W. Co., 15th and Douglas Streets, Omaha, Neb. Mar. 14; Riviera in Jan. and Feb. and 20 European Tours. Specify program desired on S. Book, 151 Times Building, New York.

AMUSEMENTS.

AMERICAN

18th and Douglas

Omaha's Theater Beautiful.

Phone—Doug. 1041 and A-1041.

Two Shows Daily—8:15 and 11:15

High Class Vaudeville

WEEK COMMENCING

Matinee Today

The Great French Actor

EDOUARD JOSE

in "THE STRIKE"

A Tense Dramatic Offering

Tudor Bonnie

Cameron & Gaylor

in

"ON AND OFF STAGE."

The Greatest of All Staging Comedienne

Cissie Gurlette

when

The Mayvilles

Miniature Lilliputian Wonders and Living Marionettes

America's Ideal Boy

MISS PONY MOORE

and

D. J. DAVY

In Vaudeville Novelties.

Henry S. Mack & Co.

Scenic Singing Novelty

Little All Right and Wife

Japanese Novelty

MURPHY & FRANCIS

In Some Real Coon Habits.

PRICES—

Maine Daily 10c and 25c

Every Eve. 10c, 25c, 50c

IF IT'S AT THE

GAYETY

IT'S GOOD

Devoted to Strictly High Grade Extravaganza and Vaudeville

TWICE DAILY ALL WEEK, MAT. TODAY

An Entirely New, Brilliant and Entertaining Entertainment.

GALLAGHER & SHEAN (The) Present

That Whirl of Joy and Frivolity.

"The Girl from Paris"

50 ENTERTAINING FAIRIES.

An abundance of jolly gaiety features Ed. Gallagher, Al Shean, Edna Davenport, Annie Goldie, Mabel Leslie.

BIG BEAUTY GROSS

Extra—POTTER-HARTWELL TRIO—Extra

The Original Man With Two Heads.

DEAR READER:

Go, but I am glad this outfit has finally reached Omaha. It's a really good outfit. I had it ready and I think I'm much slower to get it than you. And such girls! Oh, my!

E. L. JOHNSON.

Mgr. Gayety Theater.

(Seats now selling for Thanksgiving matinee and night. Attraction: Clark's "Runaway Girls.")

Starts Sunday Matinee 10c, 25c, 50c and 75c

Week Mats. 15c & 25c

LADIES' 10c

At Any Week Day Matinee.

The Borglum Studios

2061 Douglas Street

August M. Borglum, Madame Borglum

Pupils of Wager Swayze, Paris

Piano Instruction by Lechetsky Method

Supplemented by Ear Training and Sight Reading.

A. F. STECHELS Solo Violinist

Private pupil of Royal Prof. Gust. Hollaender, Berlin; head of the Violin Dept., Wesleyan University, Lincoln.

STUDIO 215 KARNACK BUILDING (15th and Douglas Streets)

Complete Courses in Violin Playing

Students May Register

TUESDAYS AND FRIDAYS

MR. JEAN G. JONES

PIANIST AND TEACHER

Lechetsky Method

Pupil of Wagner Swayze, Paris

STUDIO—Rooms 7-8 Dwyane Hill.

DICKERMAN SCHOOL OF ACTING.

1211 1/2 Dodge Street. Phone D. 1616.

Announces the Third Pupil performance of the season, at the School Auditorium, in the Benson Auditorium, Nov. 17, Lyric Theater, Nov. 18.

Class of 1910 will present "THE CHEATERS"

A comedy of aspiration, in three acts. Admission Free. Reserved Seats 15c Additional.

OCEAN STEAMERS.

CLARK'S ORIENT CRUISE

Magnificent S. S. "Arabia" leaves Feb. 4; rates \$400 up including shore excursions; including dining days. Stop over privileges. W. O. R. & W. Co., 15th and Douglas Streets, Omaha, Neb. Mar. 14; Riviera in Jan. and Feb. and 20 European Tours. Specify program desired on S. Book, 151 Times Building, New York.