What Omaha Theaters Offer Their Patrons

RICHARD CARLE is declared to have had the greatest success of his career in Frazee and Lederer's musical production, "Jumping Jupiter," which opens at the Brandeis tonight, after finishing a long run at the Cort theater, Chicago. The cast includes Edna Wallace Hopper, Cheridah Simpson, Ina Claire, Dorothy Maynard, Frances Kennedy, Carrick Major, Will Philbrick, Lester Crawford, Burrell Barbaretto, Madison Smith and "some girls." The engagement at the Brandeis is for four nights.

Mr. Carl is one of the distinctive persons of the American stage. He is author, composer, lyric writer, stage manager, dancing instructor, star comedian and producer. He not only writes his own plays, but provides much of the music, arranges the dances, prepares the sketches for the scenery and produces plays, thereby drawing salary as star, drawing royalties from his songs and participating in the net profits as manager.

Mr. Carle will be followed by "The Dollar Princess," which has only one competitor of its kind in the season's success. This is "Chocolate Soldier," and the two are alike in respect to the remarkable merit of their music. Both have incited professional music critics who ordinarily turn up sol-disant noses at comic operas or musical comedies to write in terms of the highest praise. Daphne Glenn, the charming English actress, has established her right to a place in the front rank of comic opera prima donnas by her enactment of the title role in "The Dollar Princess." Miss Glenn is a beautiful girl and has a charming, cultivated voice. She dances gracefully and proved herself an actress of such ability that Charles Frohman engaged her immediately upon seeing her in the London production.

Franklin Farnum takes the leading male role. He is declared to be a graceful dancer and a singer of unusual range of voice.

No finer drama of tense passion and varying emotion than "Under Two Flags" has ever been written. It gives the contrast between a finely bred woman, who will not make a sacrifice for the man she loves and who loves her, and a poor, ignorant, wild, young thing, who gives the last price one can pay, her life, for the same man. Cigarette may not have been an ideal young person, but she was true to her lights, and this was loyalty to France, to the army, and to Bertie Cecil. And he was loyal, too, but it was not to Cigarette. The tragedy of her life is the strength of the tale that is told in "Under Two Flags," which Miss Lang and her company will present at the Boyd this week. The play has been listed among the most interesting of modern dramas, and in bringing out its beauties unusual strength of players and scenery is demanded. These are provided in the company, and the setting that Mr. Woodward will give the play. The great settings, showing the ruins in Algeria, the mountain pass, the sand storm through which Cigarette makes her escape most realistic, and these are contrasted against the brilliant ball room scene of the opening act, and the luxurious apartments of Milady of the third act. Miss Lang will find in the role of Cigarette a part that will appeal to her, just as did Lady Babbie, in which she made her greatest success, and Mr. Lynch ought to have an ideal Bertie Cecil. The first performance will be given at a matinee on Sunday afternoon, and the bill will be repeated each evening during the week. Monday evening a beautiful souvenir of the company will be given to each person in attendance.

"High Life in Jail," one of the features of the Orpheum bill starting matinee today, is a broad burlesque of prison life, written by Ben Shields, well known song and sketch writer. In the cast of six players are William H. Sloan and W. H. (Bill) Mack. The six "felons" in this case are allowed everything they wish except liberty. The kindhearted keeper allows his charges such luxuries as champagne, billiards, piano, golf, etc. Songs and stories are interpolated, the act is quite out of the usual run of travesties. Captain George Auger brings his playlet named, "Jack the Giant Killer," from the fable of that name. In this instance truth is stranger than fiction in that there is a real giant in the playlet, "Jack" is Earnest Rommel, a clever little comedian only three feet and six inches in height. Sylvia Hearne, Caroline Hass and Daisy Robinson are in the cast. Captain Auger, who is eight feet and two inches tall, is said to be the tallest actor in the world. George McKay and John Cantwell present their satire, "On the Great White Way," in which impersonations and eccentric dancing are introduced. The four Rianos have won a substantial place in the realms of vaudeville. They bring their comedy acrobatic skit "In Africa." Frank Stafford and Marie Stone present "A Hunter's Game." The sound imitations of Mr. Stafford and Miss Stone's singing are features.

Mile. Renee has been featured in Europe as "The Goddess of Music." It is said of Rennee that she has mastered such instruments as the post-horn, ocarina, cornet and saxaphone. She is also reported to be charmingly pretty in her personal appearance. Du Callon, "The Lad on the Ladder," new views from the kinodrome and the Orpheum concert orchestra will be other features.

The Gayety will have for its Thanksgiving week attraction Clark's "Runaway Girls" company. This company comes here with a reputation that is seldom heralded so far in advance, as one of the best attractions played in the eastern wheel. Judging from the list of well known performers, it is safe to predict that the cast is strong. Among the players will be found Jack Reid, Frank L. Wakefield, Frank (Bud) Williamson, J. Sherrif Mackey. The list of pretty girls includes Miss Ella Reid Gilbert, Miss Winifred Green, dancing soubrette; Miss Estelle Rose, Mis Bert Croix and Miss Alice Wilson and a bevy of chorus girls, including Beatrice La Rover, Sadie Grossman, Edna Yates, Lulu Welch, May Merriland, Sadie Hyatt, Pinkie Reynolds, Trixy Clarendon, Lilly Burgess, Charolotte Lone, Claudine Chaplin, May Russell, Mabel Linn, Florence Gibson and Delia Hyatt. In addition there will be the Ivory quartette consisting of Thomas Cullen, Thomas Welch, Charles Brookland and Frank Lippe. The opening piece is the "Aviators," followed by a grand olio and as an extra feature "The Underworld" with Reid, Wakefield & Co., showing an exact reproduction of a "Hop Joint," the "Opium Pipe," the "Yen Hock," the "Hop Toy," the "Peanut Oil Lamp," a whole "layout," "Hop Fiend," cooking and smoking a genuine opium "pill." Ladies matinee daily, starting Monday. Holiday matinee Thursday.

At the Krug, beginning with the regular Sunday matinee, comes L. B. Parker's latest success "The Millionaire Kid," for a four nights engagement and the Saturday matinee. Mr. Parker's other successes, "The Candy Kid" and "The Cowboy Girl," are a sufficient guarantee for his latest, in which he is ably assisted in the musical numbers by Dr. Williams, one of which is said to be creating nothing short of a furore. It is called the "Kellerman Girls" and the women of the chorus while singing are garbed in bathing suits a la Annette Kellerman. Raymond Paine, the clever young man who proved so popular in the "Candy Kid" has the title role in the new play. Some of the musical numbers that have made hits are: "Coney Island on Saturday Night," "The Fortune Song," "Chiga Town," "The Millionaire Kid," "Won't You Sit Beside My Little Tea-pot," "My Old Pipe," "Whistling," "Dig-Dig-Dig," "The Bees in the Business Hive."

From a mechanical as well as a scenic standpoint, "The Man Between" is said to be superior to anything seen on the road the last two seasons. The bridge scene is the second act, showing the great cantilever structure in course of construction, the rifle roll of the pneumatic hammers, the flash of red-hot rivets tossed from forge to girder, all thrill the audience. Mr. Vaughan Glaser, in the stellar role of John Stoddard, who has risen by brains and ability from a humble position to become the confident of capitalists, has struck a part just fitted to his tempermental caliber. In the wholesome role of the railroad president's daughter, who forsakes the smart set to help humanity and her lover, "Stoddard," Miss Fay Courtney is said to be winsome and convincing. "The Man Between" was first produced by Harrison Grey Fisk last season on Broadway, under the title of "The Bridge," with Guy Bates Post, in the first part. Mr. Glaser purchased the entire production, and it will be seen at the Krug Thursday, Friday and Saturday next, with a special Thanksgiving and a regular Saturday matinee as it was seen on Broadway last season.

"MERRY WIVES" WELL STAGED

Women of New Theater Company Carry Off Chief Honors in First Shakespearean Play of Season.

It was the beautiful stage pictures that counted most heavily in the success attained in the New theater at the first performance there of a revival of "The Merry Wives of Windsor," and when, at the end of the first act, the characters, in ones and twos, tripped across the stage before the curtain in graphic pantomime the spectators felt that a group of Maxfield Parrish's delightful creatures had walked out of their murals and were prancing about in real life.

To the women of the company the chief praise must be given. Doubtless Miss Rose Coghlan as Mistress Page, and Miss Edith Wynne Matthison as Mistress Ford will be less restrained in their funmaking after the first night ordeal is over. As it was, their performance of the two merry wives was a thing to enjoy. With Mrs. Sol Smith, looking at once very worldly wise and very droll as Mistress Quickly, and Miss Leah Bateman-Hunter as a charming Annie Page, who was as sprightly as she was "sweet," there was a quartet of women who were a constant delight to eye and ear.

Mr. Louis Calvert's fat knight was an excellent piece of acting, although it lacked the essential unction. Frank Gilmore, new to this company, made an agreeable Fenton, and Ferdinand Gottschalk as Slender, added another to the many eccentric characters he has portrayed. Master Ford, as played by Mr. A. E. Anson, was one of the best rounded characters of the production.

Truth to tell, however, the performance needs considerable enlivening before it can truthfully be called "merry." The actors seemed to remember the Shakespeare who wrote tragedy, while they forgot the Shakespeare who wrote farce.

TRENTINI A MERRY MADCAP

"Naughty Marietta" Is Not Naughty and Italian Star Is "Great Little" Hit.

That merry little madcap, Emma Trentini, took the first audience in the New York theater by storm. Oscar Hammerstein has scored another success. Mr. Hammerstein, let it be observed, is part of Trentini's success, for it was his idea that started her on a career in lighter opera.

"Naughty Marietta" is the medium through which Miss Trentini made her debut in English. It is designated a comic opera by the manager folks. It is more than that. It is a tuneful opera. Victor Herbert wrote the music, and that accounts for its melody.

It was written for Trentini. There is no doubt as to that. None other than the "Merry Little Devil of the Manhattan Opera House," as they were wont to call her—because the Metropolitan had a Fritzi Scheff—could have fitted to the tunes with such perfection. Her delicious rendering of English, which she has so faithfully studied, is irresistible.

It is a dance and a song and a pirouette for the dainty little maid, and she tripped through it with such airy grace that the auditors in the theater stood "right up in meeting" and shouted themselves hoarse in commendation.

The opera is clean and wholesome from beginning to end, and if the humor is a little ladylike now and then it doesn't matter, for the music runs as cheerily as a brook over pebbles, and two such magnificent voices as those of Emma Trentini and Orville Harrold are seldom heard in comic opera. Mr. Hammerstein discovered Harrold, too. He improved wonderfully and his richness of his voice was one of the most delightful treats imaginable.

"Naughty Marietta" isn't naughty a bit. She is a sprite of captivating grace and he will own New York this winter and rule like a queen.

A Serious Breakdown

Result from chronic constipation. Dr. King's New Life Pills cure headache, stomach, liver and bowel trouble. 25c. For sale by Beaton Drug Co.

TWO DAIRYMAIDS SCORE A HIT

Anna Wheaton and Doris Goodwin Make Broadway Success in Minor Roles of Musical Comedy.

Anna Wheaton and Doris Goodwin, as the two dairymaids in "Madame Thoubadour" at the Lyric theater, New York, have have scored such a joint success that their rendition of two comparatively minor roles has become one of the leading features of the production. Their pastoral duet and their trio with Van Rensselaer Wheeler are two musical numbers which never fail to call forth rounds of applause. They appear in peasant costumes with wooden shoes and without stockings, and their dancing and acting is as distinctive as their singing.

Miss Wheaton is a granddaughter of John F. Wheaton, who was for three successive years mayor of Savannah, Ga. When 12 years old she made her debut with Margaret Anglin in "The Eternal Feminine." Her next engagement was with the Proctor Stock company in New York, after which she played Liza with Maude Adams at the Empire theater in the original production of "Peter Pan." She then joined the second Peter Pan" company on tour, playing seven different roles, including the title role. Her more recent engagements have been in "Cape Cod Folks," "The Honeymoaners," "The Rose of Algeria" and "Up and Down Broadway," during the run of this great musical revue at the Casino last summer.

Miss Goodwin is a native of Baltimore. When only 15 years of age she went to Berlin to study for grand opera and remained there for three years, working under such famous teachers as Grasiani, Prof. Nicklass Kempner and Julius Lieban of the Royal Opera house. While studying in Berlin she also sang at one of the largest temples. Her first engagement when she returned to this country was in "The Pit," at the Lyric theater. She did not appear in the play, but sang the operatic selections off the stage. She next sang the role in "The Fortune Teller" originated by Alice Nielsen. More recently she has been seen as Kate Armitage in "Three Twins" at the Herald Square theater and in "The Young Turk." Miss Goodwin is a dramatic soprano with a very high range and has a repertoire of many grand opera roles.

ANOTHER FAVORITE PASSED UP

Buckwheat Standpatters of New Jersey Cut Down Ration of Cakes.

Millers of Warren county, which is in the great buckwheat belt of New Jersey, say there is an overproduction of buckwheat this fall. The millers attribute the small demand to the fact that in many sections of the country the practice of serving griddle cakes on Sunday morning and six other days in the week obtains no longer.

Many of the millers are refusing to buy any more buckwheat, stating that they have more than they need. "Buckwheat cakes are not as popular as they once were," said one of the overstocked millers yesterday. "Breakfast foods, canned soups and other innovations have had a lot to do with the decadence of the buckwheat cake.

"Let me give you some instances. There is a German Valley farmer I know who used to eat from thirty-seven to forty-two buckwheat cakes each morning. Now he seldom eats more than twenty. My nephew at Port Golden, who was always rather skinny, formerly ate about thirty a day, but his wife told mine that out of a batch of twenty-nine that she made a few days ago there were six left. The same ratio prevails everywhere, and if you work it out you will see why the supply is greater than the demand."

Without sausage the buckwheat cake has no standing in this part of the country. Since pork has been growing scarcer because of the demands of the metropolitan markets the glut in the buckwheat is partially explained.—New York Sun.

Bigger, Better, Busier—That is what advertising in The Bee will do for your business.

A STUDENT who has been reading an English work on music asks: "What is a minim, and what is a semibreve, and what are quavers, etc?" Oh how those words bring one back to the days of early musical mutterings in a home far across the sea. "Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver, Semidemisemiquaver." How much we could have been spared had we known that those fearsome words meant merely "Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Thirty-second Note, Sixty-fourth note." Then there was the Breve, of which we did not hear very much, and which we now call "Double Whole Note."

But there is a peculiar feature about the old terminology, namely, that a "Breve," means "Short;" therefore a Semibreve, would mean a semi-short, or a half-short; and a Minim, meaning the "least," would be the shortest or smallest of all. And this is cleared up when we remember that away back in times past, they had a "Large" which was the longest note used in music—with—"measures," and was equal to eight of our "Whole Notes." Then they had also a "Long" which was four times our "Whole Note," or twice that of our "Double Whole Note."

So we would have had One Large, equal to Two Longs: One Long, equal to Two Breves, (or Shorts): One Breve, or Short, equal to Two Semibreves, or Half-Shorts: One Semibreve, or Half-Short, equal to Two Minims, or "Less-Shorts." If the inquiring student will read this carefully, the whole terminology will be cleared up.

The meaning of "Crotchet" as applied to a quarter-note is not so clear. In French, the word "Croche" means an eighth-note, derived probably from "crotchet" a hook, as the eighth-note has a hook to it. But that would not apply to the quarter note, which has no hook.

The Quaver is derived from a "shaking." And perhaps it was thought that when such a piece of depravity, in the way of speed, had come, the most appropriate name would be not a "note" at all, but just a "quaver." For, mark you, it was contended long ago that "music should never be divided further than "minims" or half notes." But how times have changed! Look for some old church music and see the old notes.

The "Symphony Orchestra" is a great thing, probably the greatest thing in the whole realm of music. But not every city can have a symphony orchestra. The upkeep of such a factor in music is a very expensive one and only "the few" cities can possess it.

Grand Opera is a great field of music but the cities are few and far between which can have grand opera all the time.

But "Church Music" is with us always. It is probably the greatest of all influences for the development of good taste or bad taste, in music among the people. The Church is ministering musically to the people every week, year in and year out, and its influence for good or inferior music, is consciously or unconsciously being continually exerted.

Through the courtesy of Mr. John Helgren, a genuine enthusiast in the cause of good church music, the writer has been privileged to read a splendid article on "The Music Ideals of the Church," written by a clergyman anent this all-important subject, and that clergyman is Rev. Adolf Hult, A. M., of Omaha. The article appeared in the Lutheran Church Review for October, a magazine de luxe, and a treasury of precious gems beautifully mounted.

It is to be regretted that the whole article cannot be reprinted here, but a few sentences, taken from the general text, will be of interest to many.

The article is a sound and generous attack upon sensational music, and a defense of the highest class of musical ideal for the church. The author evidently believes in worshiping the Lord "in the beauty of holiness," rather than in the banality of sentimentalism.

He says: "The ideals of the church are not an elusive flying-goal, like a miraged oasis in the glowing sands of Sahara, but actual realities in God." * * * "Church music that has parted ways with Christian idealism may please, may even stir men to a temporary spiritual frenzy, but the thinking musical Christ sa cannot be edified by it." * * * "The remarkable fact that Scripture does not deal with men in a sensational manner ought to dissuade us from a church music which maltreats the dignity of the human soul. * * * That possibly grandest of all orators, Isaiah, was frequently a street prophet. Yet look at his style! Paul, deepest of all Christian minds, preached to his slaves in Corinth. But read his beautiful epistles to them! Nothing but the purest and most lovely is good enough for eternal beings."

(That sentence has the right ring to it. How many average church-goers realize that they are eternal beings, and so should not be content with the chaff of the moment? It is such a pleasure to know that that sentence was written by a real clergyman: "Nothing but the purest and most lovely is good enough for eternal beings." in music, as in things else.)

Again he says: "Why does Christian faith seek in the art of music a medium of expression and a vehicle of worship? It might seem that the spoken word sufficed. Yet when was the time that the chanting voice deserted the altar? Or when did Zion refuse to sing her songs, unless by the rivers of Babylon? There lies a mysterious power in music which makes the tone a mysterious agent of eternal qualities."

"In power of suggestion, no art equals music. The infinitely unutterable finds a sphinx-like voice in music. I will not only say that in the tone of time, we have echoes of the world eternal stealing over into the valleys of our earthly pilgrimage. Rather would I maintain that in the tonal art, the fullness of life over yonder in realms of transfigured existence suggests itself an art-medium so plastic, so willing, and so light, that instead of hindering the ideas and ideals seeking expression, it far more woos them into confiding their blissful secrets with a radiant frankness which the listening soul of man was, by God even, created to respond to."

"Unlike the preached truth, art does not wrestle with the conscience and the will. It makes a certain appeal, but always through the sense of the beautiful, which, to be sure, is also one door to the heart of man, even if not the main portal to the cathedral of the soul."

"Can anything then be more natural than that the Christian church, nurse of all that is lofty and ennobling, should employ the medium of musical art for the exalted expression of her ideals and life? It is too often said that music belongs to the world of feelings. That says too little. Thought, even logical thought, enters into music fully as much as into literature, though our "feelings" seem to be the open door by which music gains easy access to our soul. Tonal harmony in music, asserts its right with as great validity as visual harmony, in painting and sculpture, which the Church also employs as mediums of expression."

Coming into the realm of the absolute known, the author proceeds to offer some opinions, and most excellent ones, be it said, with regard to the general concept of church music. He cites one program, but let him do it, in his own words: "The first number is a prelude by Bach. Good and well! Bach had a cathedral soul. He knew, more deeply than any composer that ever lived, the spirit of the sanctuary. A little further along in that same service comes a Humoresque for violin. All humor did not hail from Lucifer. But a humoresque at an Easter service: O ye gods of holy harmony! And then with the merry memory of the Humoresque still tickling and tingling in the ear, the service closes with Handel's "Hallelujah". Certainly a broad-minded program with plenteous variety for "ye godly men" and "ye worldly men", to quote the headings of the two divisions in a church social program from Colonial days to be seen in a Boston Museum."

Proceeding to what ideal church music means, the learned and scholarly clergyman says: "It does mean a deeper and richer edification voicing worthily, the always worthy Word of God. It brings a profounder quickening. * * * What words fail to describe, it yearningly suggests. * * * Johann Sebastian Bach, Sir, cannot be conceived on the basis of "Hold the Fort for I Am Coming," or "Where is My Wandering Boy Tonight": But on the ground of the churchly Lutheran chorals, that most perfect type of hymn song, he not only is conceivable, but even, in fact, built his Gothic musical cathedrals."

"I leave out of consideration, our light modern revival hymning and our slight American anthem. God has, indeed, used even these frail forms through the power of his word. Some one has made the novel suggestion that the "Gospel Hymns" and kindred melodies "are the modern lay songs, that go with the modern lay sermons." That may be; but musically they are negligible factors, so far as to be expressive of the Christian music ideals in worthy forms of church art. They have made possible an utterance of a Chicago teacher of harmony, himself an intelligent venerator of the chorale: 'The chief enemies of good music are the churches.'"

While the article, in toto, is a defense and championing of the sincere music of the Lutheran church, as against all others, there is yet so much meat for others to feed upon that the above brief sentences, culled here and there are reproduced with the hope that they may find room in the minds and hearts of those here and elsewhere who are interested in this most vital, most important, and most neglected arm of the body musical. The undersigned extends his thanks to the Rev. Adolf Hult, A. M. for a very pleasant hour's reading, and rejoices that he has the honor to be a fellow-citizen. THOMAS J. KELLY.

Musical Notes.

Mme. Schumann-Heink will present the following program at the Brandeis theater on Tuesday afternoon, November 22 at 4 p. m. Mrs. Katherine Hoffman will preside at the piano:

PART I.

(a) Aria from the opera "Sapho"....Gounod
(b) Aria from the opera "Samson and Dehlah"..... Saint-Saens

PART II.

Song Circle— Frauenliebe and Leben—.....Robert Schumann
(In commemoration of the centennial anniversary of the birth of Robert Schumann.)
"His Image," "He of All the Noblest," "I Can Not, Dare Not Believe It," "Thou Ring Upon My Finger," "Bridal Day," "Tears of Happiness," "Love's Delight," "Forsaken."
(a) When I am Dead My Dearest..Chadwick
(b) Light.....Marion E. Bauer
(c) Cry of Rachel.....M. A. Salter
(d) Child's Prayer.....Harold

Notes from the Studios.

An interesting program has been received from Beatrice, Neb., which was given November 10 by the pupils of Mr. Thomas Stuffs, assisted by Miss Helmer, pianist, and Miss Amalie Neidhart, accompanist. Those taking part were Misses Underwood, Hazel Sabin, Beatrice Longtin, Hazel Fail, Elsie Penrod, Lucille Robinson, Master Donald Oden, Mr. Fred Walrod and Mr. N. Clute. This was Mr. Stubba' sixth recital and the attendance at these recitals has risen from 150 to 600.

AMUSEMENTS.

Madame Schumann-Heink

The World's Greatest Contralto

Pays tribute to the

STEINWAY

The world's greatest piano.

Under date of August 26, 1905, she writes from Ludlow, Yonkers, New York, as follows:

"The Steinway Pianos are like living beings, with hearts and souls. Not only do they inspire the world by their glorious tones, but they share the heart's pleasures and sorrows. How often did I find solace and renewed courage in troubled hours, in the heavenly harmonies of my Steinway Piano! May it flourish and prosper, an everlasting joy to all feeling mankind!

"Ernestine Schuman-Heink."

Madame Schumann-Heink will be heard in concert at the New Brandeis Theatre on November 22, where music lovers will have the best opportunity to witness that rare co-operation for satisfactory results between artist and instrument. Do not fail to take advantage to hear the world's greatest contralto, supported by the world's greatest piano—the Steinway.

We carry at all times a complete stock of Grands and Uprights of these world renowned instruments, and Nebraskans are no longer forced to go East to obtain a satisfactory selection. We guarantee New York prices, and arrange moderate monthly payments, if desired.

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P. S.—Tickets for the Schumann-Heink Concert are now on sale at the New Brandeis Theatre.

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MME. SCHUMANN-HEINK

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FRAZEE & LEDERER Present

RICHARD (Himself) CARLE

In His Funniest Musical Comedy

"Jumping Jupiter" with

Edna Wallace Hopper Specially Engaged.

The Original Cast of Stars

Cheridah Simpson, Will Philbrick, Ina Claire, Burrell Barberetto, Carrick Major, Dorothy Maynard, Madison Smith, Lester Crawford, Ella Goodall, Jessie Cardownie and "SOME" Girls.

TUESDAY AFTERNOON AT 4 P. M.—The World's Greatest Contralto

Mme. Schumann-Heink

In Concert

MRS. KATHERINE HOFFMAN, ACCOMPANIST.

PRICES 50c to $2.50. Good Seats Still Available.

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An International Favorite Which Has Captured the Hearts of Theatergoers of Europe and America

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FOUR NIGHTS, BEGINNING SUNDAY, NOV. 27—MATINEE WEDNESDAY

DAVID BELASCO Presents THE MERRY COMEDY

IS MATRIMONY A FAILURE

MATINEES: TUESDAY, THURSDAY, SATURDAY SUNDAY.

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Mr. Raymond Paine

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The Millionaire Kid

THE NEW IDEA MUSICAL PLAY, A DANDY CHORUS and A GREAT CAST

Special—The Kid Throws Money Away Monday at 11:30 A. M. Watch for Him.

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DISCUSSED EVERYWHERE—At the Fireside, in Business Circles and in Public Places.

MR. VAUGHAN

GLASER

(HIMSELF)

AND HIS COMPANY, IN THE GREAT AMERICAN PLAY

The Man Between

By RUPERT HUGHES

IT WILL HAVE ALL OMAHA IN ITS GRIP

SUNDAY, NOV. 27—"SILVER THREADS."

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GAYETY

IT'S GOOD

Devoted to Strictly High Grade Extravaganza and Vaudeville

TWICE DAILY ALL WEEK MAT. TODAY

SOME GREAT SHOW FOR Thanksgiving Week

CLARK'S

RUNAWAY GIRLS

The best Stable of Ponies on the Road.

Headed by that well known trainer Jack Reid

In two Hilarious Farces

"The Aviators" and "A Mixed Affair"

Introducing

Ella Reid Gilbert, Estelle Rose, FRANK L. WAKEFIELD, Winifred Greene, Wilson & Croix

EXTRA!

REID, WAKEFIELD & CO.,

In the story of the slums,

"THE UNDERWORLD."

Instructive, Humorous, Realistic.

DEAR READER:

With such a clean, clever show as Peter Clark's "Runaways" on the job, there's mighty good reason for Thanksgiving in this man's town. My feminine patrons will be enraptured by the gowns.

E. L. JOHNSON, Mgr. Gayety Theater.

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First Big Wrestling Match of the Season

DR. B. F. ROLLER

VS.

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