At the Theaters

MME FRANCES ALDA AT THE BRANDEIS

MISS JOSEPHINE FOY AT THE ORPHEUM

PARSLEY AT THE ORPHEUM

ROSE MELVILLE AS THE KRUG IN "SIS HOPKINS"

INEZ LYLE AT THE GAYETY

ONE of the most notable of modern romances will be presented at the Boyd theater during the coming week by the Eva Lang players, "Soldiers of Fortune," by Richard Harding Davis, being the bill. Mr. Davis took for his hero an American engineer, Robert Clay, and made him a type of the men who have achieved the triumphs of civilization over the forces of nature. In this particular story, the engineer not only wins over nature, but over man. Robert Clay is managing director and engineer for a mining company in a little South American republic, when a revolution breaks out. To protect the property of the company he is compelled to put down the revolution, which he does. In doing this he discovers that Hope Langham, daughter of the owner of the mines, is not only a sweet, loveable little girl, but a woman of spirit and courage as well, whose quick wit saves the day at a time when all seemed lost. And she finds that Clay is a real hero and not merely a dress parade performer. So good fortune comes to both. The play is intense in action and gripping in interest, being relieved by a fine vein of comedy. Miss Lang will play Hope Langham and Mr. Lynch will be Robert Clay, while Mr. Bliss, Mr. McCabe, Mr. Kirtland and the others will get good roles in the long cast. The first performance will be given this afternoon and the bill will run all week.

"The Old Homestead," Denman Thompson's great pastoral, will be at the Brandeis all of next week, opening on Sunday night. The piece will be presented at bargain prices by a competent company.

"Sis Hopkins" will be seen at the Krug theater four nights, starting matinee today. Miss Rose Melville, who first gave the quaint and lovable character of the Posey county girl to the stage, will again be seen in the title role. The play has been given an entirely new production this season by Miss Melville's manager, J. R. Stirling, and the company supporting her is the best she has ever had.

Three nights, commencing Thursday, Mr. J. M. Dunbar presents at the Krug Art Rankin and Lou Lawrence in Weber & Field's greatest musical comedy success, "Hoity Toity." Usual Saturday matinee.

Al Jolson, Rameses and "The Police Inspector" will be three of the features of the new Orpheum bill starting matinee today. Mr. Jolson is a minstrel of unusual attainments. Two of his numbers are "Many Brave Cops Are Asleep on Their Beats" and "Under the Spreading Chestnut Tree." Rameses is a magician recently brought from Europe for a tour of the Orpheum circuit. He makes no claim of being anything more than a mere human, but the feats he performs seem almost incredible. His "Temple of Mysteries" is a pretentious and gorgeous stage setting. Clay M. Greene and Harrison Armstrong have treated the "third degree" in a new way in their one-act drama, "The Police Inspector." Scott Higgins portrays the role of Inspector Carson. John T. Doyle plays the rich criminal. There are three others in the cast. Fred W. Force and Mildred Williams will present their new skit, "The Girl Ahead," depicting rural life in Maine. The Bison City Four consists of Victor Milo, Frank Girard, George Hughes and Ed Roscoe. They offer songs, comedy and characterizations. "The Blonde in Black" is the professional title of Marie Fenton, who sings popular songs. Parshly is an instrumentalist who has a unique offering. One of his novelties is the playing of the largest xylophone ever made, using four mallets. New kinodrome views and the Orpheum Concert orchestra will be other features of the new bill. Daily matinees.

"The Trocaderos," Charles H. Waldron's touring company, which comes direct from Waldron's Casino, Boston, to begin a week's engagement at the Gayety this afternoon. "Finney at the North Pole," a comic opera sort of farce, is from the pen of Comedian Frank Finney. The score by Harry Alford, is full of good music, and the choruses have not been excelled in extravaganza at any time. Principal singers have been engaged in plenty and the production has been staged superbly. There will be a ladies' dime matinee daily. The engagement ends with next Saturday's matinee.

Tumbled.

"Horace, my boy," said Mecaenas, "why don't you write an ode in praise of some particular brand of wine?"

"You, too, my guide, philosopher, and friend!" exclaimed the poet. "Have you begun to mess up your rhetoric with those twentieth century forms of satire?"

Sadly he turned away, for he could not deny that in his cellar lay a case of choice Falernian, and that a metrical quid pro quo was about due on it.—Chicago Tribune.

American Music Hall to Reopen New Year's Day

Sullivan & Considine Vaudeville to Have a Turn at the Beautiful New Theater.

Sullivan & Considine are going to try their luck in Omaha again. Mr. B. Jack Bondy of St. Paul, who has been a very successful manager of vaudeville houses there and at Duluth and elsewhere, has closed a deal with the Brandeis people, whereby he will take over the American Music hall.

He announces that he will open his season at the theater on Sunday afternoon, January 1, 1911, starting a policy of three shows a day at what are known as "popular" prices. The best acts of the great Sullivan & Considine circuit will be offered.

Police to Suppress Schemes for Raffles

Officers Make First Arrest in Crusade Against Prize Drawing Devices.

Efforts by Chief Donahue for the suppression of prize drawing schemes and petty games of chance for premiums have resulted in the issuance of a warrant for C. C. Cannam, tobacconist, 107 North Sixteenth street. This case will be carried through the courts as a test of the scope of the laws covering the alleged offenses, according to the defense.

Reports made to Chief Donahue indicate the spread of the lottery devices over the city with the approach of the holiday season. The most common form of the offending game is conducted with a perforated card carrying "stickers" which conceal the numbers, lucky and unlucky.

GIRL IDENTIFIES ASSAILANT

Victim of Outrage Declares Henry Day, Negro, is Guilty Man—He is Arrested.

Henry Day, negro laborer, suspected of connection with the assault of a girl of 12 years, on the night of November 27, is held at the city jail under charge of being a suspicious character, pending investigation of the case. He was identified by the victim.

The negro was arrested at Nineteenth and Izard streets Friday evening by Detectives Fleming and Emery.

The girl, who has been working with the detectives toward the apprehension of the suspect for several days is positive in her identification of the man. A revolver found in his possession is the same, she says, as that with which she was beaten after the assault.

Frightened Into Fits

by fear of appendicitis, take Dr. King's New Life Pills, and away goes bowel trouble. Guaranteed. 25c For sale by Beaton Drug Co.

ONE day the well known and brilliant writer, James Huneker, was putting on paper a few thoughts concerning Johannes Brahms and his work, and he wrote this sentence: "All great works of art are the arduous victories of great minds over great imaginations." Brahms was a man whose imagination was always controlled by his mind, and while critics have disagreed, the name of Brahms is more securely fixed among the "great" musicians than ever.

But it is not of Brahms that this article treats. It is rather of the reflections induced by that sentence: "All great works of art are the arduous victories of great minds over great imaginations."

It is a wonderful thought and as true as it is wonderful. It must be noted that this does not mean that all great works of Art are annihilations or destructions of great imaginations, by great minds. There is no demolition, no elimination. It is a victory! The imagination is the citizen subject, and the mind is the monarch. The mind rules, the imagination yields obedience.

Note again that the victory is an arduous one. Imagination is not an easy thing over which to gain a victory. Our asylums are full of people whose imaginations have gained for a time the ascendancy over the mind.

One of the most insensate remarks which we hear every day is this: "You only imagine that!" or "That is only your imagination!" "Only" your imagination! Suppose you are awakened in the dark hours of the very early morning by hearing noises in the house, do you not suffer just as much, if you imagine that there is a nocturnal prowler downstairs, as if there really were? When you come down in the morning, and with the courage inspired by daylight, go through the rooms downstairs, finding nothing disturbed, do you drop the matter as being only a foolish imagination, and say nothing more about, or do you not more probably tell all your friends about it for at least a week, and then having aroused their imaginations, do you not all go to rest with a little more timidity and with a continual inclination to whisper "What's that?" every time the wind blows the leaves against the window, every time the furnace coughs or sighs, and every time a socially-inclined mouse goes a-visiting its friends?

What is Imagination? Is it not the making an "image" of something? Don't we all make unto ourselves "images," and fear them, or worship them, as the case may be? Some make an image of Fortune, and spend their time on this planet, worshipping that image and fearing that it will break or fall to pieces; some make an image of Fame, and give all their devotion all their sacrifices to that image, only to find that it has feet of clay. But these are people, strange to say, who are letting their imaginations run away with their minds. They are often considered the practical people, but if they were, the mind would be uppermost and it is not. Why? Because such people have no time to develop the mind, they have no time to think on the great things of the mind, they have no time for music, nor for art, nor for literature, nor for philosophy, nor for languages, nor the many branches of the mind's storehouses.

Having once set up the image; the image is exacting and idolatry takes the place of idealism; the idol, or image, supersedes the ideal. Then gradually faith disappears, faith in the existence even, of an ideal, and the imagination is uncontrolled by the mind.

It is only imagination! But imagination is making an image of something. Take the matter of sickness, and in this realm we find the terrible absurdity of saying "only imagination" as though imagination were a trifle. Speaking of this matter with a physician the other night he gave the following statement: "There is no use in going into all the phases of this subject; they are many; it is enough to say that imagination is one of the hardest things with which the physician has to cope. It is exceedingly difficult to get patients to relieve their minds of imaginations, or fixed ideas of false nature. Take just one line of thought, for example, a person, through excessive use of tea, tobacco, or alcohol, or a case of indigestion, feels a palpitation of the heart: he does not consult his physician about it at once, but secretly begins to worry about the possibility of heart disease, as time goes on his idea becomes so fixed and exaggerated that he cannot shake it off, and although he is assured that there is no organic lesion, it is difficult to disabuse his mind of the results of his imagination, even after strenuous efforts of will on his part." He has made his image so strong, that he finds it hard to break down.

Away back, centuries ago, in the apocryphal writings, these words are to be found: "Pales set on an high place will never stand against the wind: so a fearful heart in the imagination of a fool cannot stand against any fear." This seems strong language, but strong language is needed in combatting with imagination, or the making of images. Pales, or as we would say, pickets, or fence-posts, set on an high place, will never stand against the wind; they must be sunken into holes dug for them; a fearful, fearing, worrying heart in the imagination of foolish people—for we are foolish when we give in to our imaginations—cannot stand against fear of any description.

Again from the same writer: "O wicked imagination, whence camest thou in to cover the earth with deceit?"

And further: "Great travail is created for every man, and an heavy yoke is upon the sons of Adam, from the day that they go out of their mother's womb, till the day that they return to the mother of all things."

"Their imagination of things to come, and the day of death, troubles their thoughts and cause fear of heart."

"From him that sitteth on a throne of glory unto him that is humbled in earth and ashes."

"From him that weareth purple and a crown unto him that is clothed with a linen frock. * * * A little or nothing is his rest, and afterward he is in his sleep, as in a day of keeping watch, troubled in the vision of his heart, as if he were escaped out of a battle."

"When all is safe, he awaketh, and marveleth that the fear was nothing."

This is what might be termed the New Thought of the Ancients!

Think of all the thousands of thousands of people who have believed firmly in ghosts; these were "only" imaginations, and yet they were sufficient to keep people miserable, frightened to death (and sometimes literally so) and now that most people have been emancipated from that belief, it is evident that those who believe in ghosts and goblins and such unwelcome visitors, were the victims of their own image-making propensities.

But all the ghosts are not gone. There is the ghost of the "public appearance," which the musician has created, and what a fine healthy and lusty ghost or image it is! We have even given it a name. Stage-Fright. And how people will fight for their image; haw many times has the writer argued and reasoned with people who suffered from this image-fear, and how many people he has seen overcome it, while others who could have done so, were so busy saying their prayers to it, that they had no time to try.

In her excellent book, "The Philosophy of Singing," Clara Kathleen Rogers, writing nearly twenty years ago, said: "Stage-fright is, * * * first of all, an effect; the immediate cause being lack of proper concentration, which lack of concentration has its real cause in egotism. This statement may shock some of my readers, who may object that, on the contrary, it is timidity and a lack of confidence in one's own powers that produce stage-fright. Well and good. But timidity itself is only one of the many forms in which self-consciousness or egotism manifests itself, for if we were not concerned about the impression we produce on others, we should never be timid in our bearing, or afraid of not doing our best; but, instead we should be simple, direct and fearless as little children, before the demon of self-consciousness has taken possession of them."

Another image quite akin to stage-fright is the image of failure. One is very liable to make this image while really doing good work in the line of study. One is so apt to build images himself or herself, and also to let others help build them for him. Here the imagination is being independent of mind; the mind is not in control; and image-fear is spoiling the work. In such a case let the image be compared with the ideal, and the difference will soon appear. One should not bother about what others think, but should study one's own ideal.

The ideal is the actual existence in the mind; the image is a foolish attempt to imitate or make an image of something not ideal.

Take the matter of a difficult passage to play or sing; there is a certain way to do it; if the mind approach it, it will be handled by thoughtful work; if the imagination as to its difficulty becomes paramount there is sure to be trouble.

In short, let the Mind control the imagination, at all times, and your progress will be much more regular, much more encouraging, and much more certain.

THOMAS J. KELLY.

From the Studios.

At an informal musicale held at his studio last Saturday afternoon, Mr. Jean P. Duffield read excerpts from a musical treatise H. R. Haweis. The readings were interspersed by piano numbers played by several of Mr. Duffield's pupils. Master Ernest Wehl played a "Moment Musical" by Schubert, Miss Irma Podolak contributed a valse by Chopin, a minuet by Shubert and a Chopin prelude were played by Miss Edith Beckman, and Mrs. Henry Lutz gave MacDowell's "Serenata" and Liszt's "Liebestraum" in E.

Mr. E. M. Jones presented his pupils, Miss Edna Taylor and Helen Taylor, in a piano recital Friday evening, December 9, 1910, at the Schmoller & Mueller auditorium. An elaborate program was given. They were assisted by Miss Maude Mitchell and Mr. A. J. McClungen.

Miss Bella Robinson will give a musical in her studio next Wednesday evening. Several of her advanced pupils will take part in the program.

The third number of the regular B. H. W. concert series will be given at the Brandeis theater, Tuesday afternoon, December 13, when Mme. Frances Alda, soprano, will sing the following numbers:

ITALIAN.

Per La Gloria ..... G. Bononcini
Se Tu M'ami ..... G. Pergolesi
Amarilli ..... G. Caccini
Un Bel di "Mme. Butterfly" ..... Puccini

GERMAN.

Die Lotosblume ..... R. Schumann
Er Ists ..... R. Schumann
Du Bist Wie Eine Blume ..... R. Schumann
Ich Trage Meine Minne ..... Strauss
Staedtchen ..... Strauss

FRENCH.

Chanson Triste ..... Duparc
Neil ..... Faure
Romance ..... DeBussy
Chant Venetien ..... Bemberg
Gavotte, "Manon" ..... Massenet

ENGLISH.

Hail Bounteous May ..... Gena Branscombe
Charity ..... MacDermid
From the Land of The Sky Blue ..... Water ..... Cadman
Damon ..... Max Strange
Shepherd, Thy Demeanour Vary ..... Lane Wilson
The Years at the Spring ..... Beach

Mr. Arthur Rosenstein will assist at the piano.

The Mountain Ash male voice choir of Wales, Great Britain, will render the following program on Thursday next, at St. Mary's Avenue Congregational church:

Star Spangled Banner .....
Arranged by Rhys-Herbert.

Choruses:
Morfa Rhuddlan .....
Men of Hraiech .....
Arranged by the Conductor.
"Tyrol" ..... A. Thomas
"Martyrs of the Arena" ..... De Rille
"Reveille" ..... Elgar
Gypsies' Laughing Chorus ..... Bell

Part Songs:
Nightfalls ..... A. David
Long Day Closes ..... Sir A. Sullivan
Cwag ..... Price
Dew Drop ..... Herbert
Plantation melody, Old Black Joe ..... Foster

Songs, Etc.:
The Gallant Salamander ..... Barnard
The Veteran ..... Stuart
Light of the World ..... Adams
Make New Friends ..... Dr. Parry
a. Waft Her Angels ..... Handel
b. Deeper and Deeper Still ..... Handel
Conductor, T. Glyndwr Richards.
Accompanist, J. Webber.

The program of choral and concert work, given for the Tuesday Morning Musical club, under the direction of Mrs. Samuel Katz, was held at the home of Mrs. Katz, December 6. The program as a whole was of a very high standard and was thoroughly enjoyed by the large audience present. Mrs. Harry Chifton Paul, a soprano new to Omaha, assisted. Her voice is of an exquisite quality and she uses it with intelligence—her best work being done in the Hahn-Bemberg numbers. Miss Helen Sommer, a young violinist, is of great promise. The choral numbers were all splendidly given, under the direction of Mr. Vernon C. Bennett and Mrs. W. W. Turner. The next meeting of the club takes place January 3, when the program will consist of works by American composers.

On the evening of Wednesday, December 14, at the German home, the Lyra Singing society, composed of the young women of the German association, will give a concert, at which Miss Mary Munchhoff will assist. The program:

I

Erwacht ..... Frans Abt
Lyra Gesangverein.

II

Wilst Du Dein Hertz mir Schenken ..... J. S. Bach
By Request.
Das Veilchen ..... Mozart
Nymphs and Shepherds ..... Purcell
My Mother Bids Me Bind My Hair ..... Haydn
Pastoral ..... Carey
Liestie ..... Weckerlin
Mamas, dites-moi ..... Weckerlin
Miss Mary Munchhoff.

III

La Coucou ..... Ch. Daquin
Impromptu ..... Schubert
Mr. Max Landow.

IV

Die Rosen ..... H. C. Richter
Lyra Gesangverein.

V

Du bist die Ruh ..... Schubert
Auf dem Wasser zu singen ..... Schubert
Der Neugierige ..... Schubert
Gretchen am Spinnrad ..... Schubert
Miss Mary Munchhoff.

VI

Nocturne ..... Chopin
Scherzo ..... Chopin
Mr. Max Landow.

VII

Ueber Nacht ..... Hugo Wolf
Morgenthau ..... Hugo Wolf
Mausfallen-Spruechlein ..... Hugo Wolf
A Bird Song ..... Felix Weingartner
Cradle Song ..... E. Humperdinck
Ecstacy ..... Walter Morse Rummel
Miss Mary Munchhoff.

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"To make a good shampoo powder put four ounces of orris root in a fruit jar and mix with it four ounces of therox. Sprinkle a little on the head and brush it thoroughly through the hair. This removes dirt, oil and dandruff and the therox improves the color, brilliancy, beauty and strength of the hair."—Adv.

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The Newest Vaudeville Sensation
RAMESES
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The Mysterious Sight—The Incubation—Growing Real Flowers in Space—The Fire Goddess.
MARIE FENTON "The Blonde in Black."
PARSHLEY The Versatile Instrumentalist.
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