

At the Theaters

Miriam Cooper in 'The Birth of a Nation' At the Brandeis



THE Birth of a Nation, which, with its superb and inspiring musical setting, rendered complete by a symphony orchestra, its bewildering sound and light and color effects, will be presented at the Brandeis theater next Sunday night and continuing indefinitely, may be generally "covered" as follows:

There are twelve reels of vivid, realistic spectacles which tell the story of a double romance, which explains the attitude of the north and the defense of the stubborn south over the slave issue, and which carry one through scenes of the long, cruel war, its message to the world being "Liberty and union, one and inseparable."

Colonel Stoneman of the north is in love with the sister of Colonel Cameron of the south. And Colonel Cameron is infatuated with the sister of Colonel Stoneman. These romances are depicted before the war and the view show how the drawing of lines and the commencement of war worked estrangement, distress and hardship on the young lovers and members of their families.

Brave young men embrace their mothers, sisters and sweethearts and depart for army service, their emotions being depicted in their resolute faces. The pictures also show patriotic women at home sewing and knitting for the soldiers.

The magic films reveal the interiors of northern and southern homes. One sees vast armies mustered to march away to war.

In a twinkling the scene changes and the sun shines brightly on a snowy cotton field in the south, with scores of negroes of all ages plucking the white blossoms. Festive little picnicians caper about and at nightfall in cabin quarters singing and dancing are indulged in by the slaves. Bondage is visualized with its sorrows and its joys. As the war progresses great battles are fought, and the thrilling action from rifle fire to cavalry clashes and artillery duels is depicted in pictorial form as true to life as it is possible for human agency to simulate.

Scenes are unfolded in which fully 18,000 soldiers and 3,000 cavalry, the largest theatrical army ever assembled, are active in the performance of the good and bad deeds of warfare. One sees a bayonet charge with a quiver of excitement and closes his eyes at sight of the dying and dead. Ambulance drivers arrive to carry away the fallen and hospitals throw doors open to receive the injured. Gentle nurses flit from cot to cot to minister to the wants of the patients.

Historic scenes are depicted with realistic effect, ranging from the battle engagements, such as the battle of Gettysburg, the siege of Petersburg, Sherman's march to the sea and the fall of Atlanta, to events in Washington.

In point of interest the Klammen spectacles rival the war aspects of the graphic photoplay.

Such an unusual cast as will appear in support of Walker Whiteside in his four days' engagement at Boyd's theater, beginning tonight, should make any theatrical performance noteworthy, and with this leading star of our stage to head the company this engagement will prove a memorable event of the season. This cast has been assembled by John Cori to support Mr. Whiteside in the New York presentation of "The Ragged Messenger," and it is a matter for congratulation that this star's preliminary tour leads him to this city, where he has always been so deservedly a favorite.

Chief among his supporters are Lillian Cavatoni, Maxie Milton, Marie Patten, Josephine Morse, Norman Lorine, Stephen Wright, Leonard Mudie, Arda La-roiz, Allen Thomas and W. H. Whitecar. The play has been described by Amy Leslie in the Chicago News, as "furious dramatic," and she said Mr. Whiteside, the tribute of saying: "He acts his big scenes with force and splendor." Other Chicago critics who were equally enthusiastic were Charles Collins, who declared in the Evening Post: "There is power and meat in the story. Mr. Whiteside has eloquence and charm," and Richard Little, who stated in the Herald: "It is the best thing Mr. Whiteside has ever done," while the critic of the Examiner added, that the star has repeated the success of "The Melting Pot."

It is the habit of the public to recall the star who has won a tremendous triumph in a certain role by the name of that character with which he has long been identified. So it is a convincing evidence of the success of "The Ragged Messenger" that Mr. Whiteside's admirers seem to be forgetting already his "Typhoon" and "Melting Pot" portrayals in the enthusiasm which his present day characterization of John Marton inspires. His engagement at the



Mrs. Leslie Carter - At the Orpheum



Edward Lynch - At the Brandeis



Walker Whiteside At Boyd's



Betty Blye with 'High Jinks' At Boyd's



Eva Puck At the Orpheum



Louise Weston At the Empress



Marguerite Clark AT THE HIPPI

ful thrilling melodrama of the mountain country, and their rugged people.

"High Jinks," which Arthur Hammerstein will present at the Boyd Thursday for four nights, with matinee Saturday, is all about a perfume, which, once inhaled, makes those who have sniffed of it not only good-natured but remarkably hilarious. A secret of the perfume is communicated by the discovery to an American nerve specialist in Paris. The doctor decides to try it in his practice, and experiments on a joyous female patient. She becomes so joyous under its influence that she throws her arms around the doctor's neck and kisses him to her heart's content. Her husband, a quarrelsome Frenchman, is witness of the incident, and at once seeks satisfaction from the doctor. How the physician sought to outwit the Frenchman, and a tangled maze of femininity

form the substance matter of the remainder of the plot, whose fun mounts higher and higher as it proceeds. The book and lyrics were written by Otto Hauerbach; Rudolf Friml, composer of "The Firefly," has furnished a score which is said to be richer in lively and humorous dance melodies than any of the recent productions. Besides a large chorus of pretty girls, the company includes a score of well known entertainers.

"Manless Isle," a new two-act, ten-scene, laughable musical melange by Jack Conway is the attraction at the popular Gayety theater this week, and is the vehicle for "The Liberty Girls" company. Jack Conway, everybody's favorite, assisted by Tom Welch, Sam Bachan, Billy Petrie, Jerry O'Donnell, her best.

Jack Kerns and Thad Packard are seen

(Continued on Page Five-Col. Four)

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BRANDEIS THEATRE FAREWELL WEEK BEGINNING MATINEE TODAY 2:30

Crawford, Philley & Zehring, Mgrs.

Every Night, 25c, 35c, 50c. Mat. Today, Tues., Thurs. & Sat., 15c, 25c.

Edward Lynch And Associate Players Present For Their Farewell Production

VIRGINIA HARNED'S GREATEST DRAMATIC TRIUMPH

THE WOMAN HE MARRIED

Should a Poor Girl Marry the Son of a Millionaire?

Note: Edward Lynch and Associate Players Return to the Brandeis Sometime in January for a Season of Winter Stock.

Beginning Next Sunday—To Run Indefinitely

D. W. GRIFFITH'S MIGHTY SPECTACLE

The Birth of a Nation

AMUSEMENTS.

HIPP Continuous from 11 a. m. to 11 p. m. All Seats 10c, both afternoon and evening. Home of Paramount Pictures.

Today and Monday

Beatriz Michelena in

"SALVATION NELL"

Mrs. Fiske's Famous Role.

Tuesday and Wednesday

Blanche Sweet in

"THE SECRET SIN"

Thursday, Friday and Saturday

Marguerite Clark in

"STILL WATERS"

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Gayety Daily Mat. 15-25-50c Evngs. 15-25-50-75c

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"THE BIRTH OF A NATION" will never be presented in any but the Highest Class THEATERS and at prices as follows:

NIGHTS \$2 to 50c

MATINEES \$1 to 25c

THE BIRTH OF A NATION

PERFORMANCE STARTS EVENINGS AT 8:15 MATINEES AT 2:15

Carriages and Autos 11 and 5 P. M.

Seats by Mail Filled in Order Received

Telephone Reservations Not Accepted

COMMENCING TWICE DAILY THEREAFTER

NEXT TWICE DAILY THEREAFTER

SUNDAY NIGHT

which is said to be characterized by daintiness and extreme cleverness. This team is one of the popular in vaudeville.

The Orpheum Travel Weekly will show the palatial homes of wealthy New Yorkers, Grant's tomb, the sky scrapers on lower Manhattan and many other interesting features of the metropolis.

Beginning with a matinee this afternoon, Mr. Lynch and his company will enter upon their farewell week at the Brandeis theater, where they have enjoyed a successful and almost continuous run of five months. The company will go intact to other cities in which Crawford, Philley and Zehring, the managers of the Brandeis, are interested and return to Omaha again some time in January.

Mr. Lynch has selected "The Woman He Married," a comedy-drama in which Miss Virginia Harned starred a few seasons ago, as the production for the closing week. In this play the company will take a curious theme.

In this work the author quietly and deftly turns over some of our more popular and accepted social prejudices and makes them look somewhat absurd. Though he does not try to send propaganda over the footlights, he gets in many a shrewd thrust at economic injustices, particularly at the injustice that puts girls and women at so hideous a disadvantage. But his aim is always interest and entertainment. He keeps his figures alive and he gives them what all actors prize, opportunities to express themselves in action.

Miss McGrane and Mr. Lynch will be seen to great advantage in the leading roles, supported by the other stock favorites.

The stock company will appear every night this week, with matinee today, Tuesday, Thursday and Saturday.

A most varied and pleasing program is offered to Strand patrons this week. Sunday and Monday Kathryn Williams in the Rosary, the sweetest story ever told—just a plain tale of simple people and their ways, what Tuesday (ill Thursday) comes a picture of entirely different