

Secret of Sky-Low Is Revealed

Now That Season Is Over Hidden Mysteries of Ak-Sar-Ben's Wonder Play Are Laid Bare.

The secrets of the Ak-Sar-Ben "den show" are so terribly secret that they make the mysteries of the "Sacred Seven," the inside operations of the French Bastille and the history of the palace of the Grand Lama of Tibet look like open newspapers.

Very, very occult and indescribable good people. Unless, of course, you happen to be a knight of Ak-Sar-Ben, in which case everything is open to you.

However, the 1920 show is now a thing of the past and you shall be admitted to some description of this marvel of the dramatic art. For it was really too good a show to be permitted to go into history altogether secretly.

We've seen many shows in a regular, honest-to-gosh theater that wasn't half as good.

Don't imagine, if you please, that there is anything amateurish about Ak-Sar-Ben's show. The actors are not professionals, but they act like professionals. Some of the principals have been acting at the den for, lo, these many years. Some of the chorus "girls" have been dancing behind the footlights for a score of years.

Gorgeous Costumes.

The scenery of the show is specially painted and is the last word in splendor and excellence. The stage itself is larger than the stage of most theaters. There are the finest and most up-to-date lighting effects. Costumes are gorgeous and historically correct.

A first-class orchestra of 20 pieces supplies the musical accompaniment. With these few explanations to let you know that this is a first-class house, let us proceed to reveal as much of the secrets as is permitted.

The show is installed, ladies 'n' gents, "Sky-Low" or "Wash-Day on the Moon," a musical travesty in two acts, with preliminary trimmings, presented by Gus Renze. The curtain rises upon a scene in an ancient Egyptian crypt. Around the sides are ranged mummy cases and in the center of the stage are three great sarcophagi, or stone caskets. At one side is a large barrel. From this an old man, in the person of Kenneth Reed, painfully crawls, picks up a lantern and goes lurching about among the dead. He soon explains that he is none other than Diogenes of old, still pursuing his search for an honest man.

While the old seeker after the honest is limping about, a tall gent with a long white beard and carrying a scythe enters. He is none other than Father Time, alias Charlie Gardner, born humorist and now secretary of Ak-Sar-Ben. He is accompanied by his little son, viceroy "Half-time," in the person of L. N. Bunce, who is as short as Gardner is tall. "Bunce" bears the hour glass.

Father Time has a ouija board, the wonders of which he explains to Diogenes. They proceed to make it work and by its power they call back to life the occupants of the three sarcophagi, who prove to be King Rameses of Egypt, Queen Cleopatra and Isis in the respective persons of George Long, Stanley Conover and Howard R. Norton. Isis dances before Rameses. In this

Melba and Her Grandchild



This charming photograph of Mme. Nellie Melba, famous operatic singer, and her granddaughter was made recently in London. The child is the daughter of Mme. Melba's son, Capt. George Armstrong. Mme. Melba recently passed her 53d birthday.

happened young Mr. Norton, a high school student, puts up a performance that brings down the house. So charming does the youth look that during the season several gentlemen from 'out of town, who thought he was of the fair sex, inquired whether it would be possible to get an introduction to "her."

Tax collectors enter at this juncture and demand "occupation" taxes for 5,000 years from the revived mummies.

After some consultation Father Time, Diogenes and the three Egyptians determine to go to live on the moon, "where there are no taxes, no strikes, no high rents or anything that makes life troublesome."

Go to the Moon.

The first act closes with the departure of principals and chorus for that carefree satellite, some going by balloon, some in a great rocket and the rest by airplane. And all these things are shown on the immense stage, mind you. Klaw & Erlanger have nothing like it.

The second act is the moon, the scenery being especially built and painted to show that barren sphere. The Man in the Moon is holding a piece of ice on his head. He is known in private life as Frank Latenser. His wife, Charlie Docherty, is hanging up the clothes.

Upon this peaceful scene burst the balloon, rocket and airplanes, and then all the tourists from the earth appear and introduce themselves to the moon people. The Man in the Moon welcomes them and they are about to settle down to the life of ease when suddenly there is thunder and lightning, the blare of trumpets and the noise of drums and in marches a parade of celestial agitators, headed by Jupiter (Herbert Connell). Jupiter reads an announcement stating that he and

Greenleaf and A. R. Groh. Costumes are by Theodore Lieben & Son; music by Oscar's orchestra. Oscar Lieben, that diminutive bundle of energy and electricity, is the able stage director; Charles Docherty is stage manager; Bernard Johnson is musical director and Dan Butler is the gifted prompter. Here is the cast of principal characters:

Diogenes, Kenneth Reed; Rameses, Geo. Long; Father Time, Chas. R. Gardner; Mister Moon, Frank Latenser; Mrs. Moon, Chas. Docherty; Isis, H. R. Norton; Cleopatra, Stanley Conover; Half Time, Leroy N. Bunce; Wireless Operator, E. H. Strickler; Grand Mufti, E. C. Page; Grand Bourgeois, Ben F. Thomas; Grand Proletarian, Arthur Rosenblum; Grand Scribe, John H. Grossman; Official Taster, Edward Simon; Master of Initiatory Ceremonies, William Wappich; Choir Leader, Gas Miller.

Fixed Stars: Herb Connell, L. H. Knetlby, R. N. Pratt, Frank Ekdahl, Frank Naylor, W. Young.

Tax Collectors: C. C. Clark F. C. Ekdahl, Ralph Pratt, Wm. Young.

And the great "beauty chorus" What words shall describe the ravishing charm of these masculine ladies? Who shall depict to the uninitiated their fascinating dances and graceful movements?

Not a mere 30 as in the biggest musical comedies of the ordinary stage. But a full 60—count 'em. Here they are:

Chorus: Louis Armstrong, E. W. Arnold, C. F. Bantan, Carl Boeke, Glenn N. Childs, C. C. Clark, C. K. Collier, O. A. Dohlgren, F. E. DuBoise, Al J. Edel, F. C. Ekdahl, A. V. Enholm, Edw. Erickson, E. M. Finkenstein, Fred Graham, Frank Heintze, Ralph Henderson, H. L. Johnson, Ben Johnson, E. B. Klemm, L. H. Knetlby, Frank Kretschmer, Oscar Kuenne, H. L. Lindeman, Gap. A. Lof, Martin Lundin, Victor Lundin, Arlo E. McLarnan, C. R. Maxwell Douglas Melcher, Frank Naylor, Victor P. Nelson, J. B. Orange, Herman Reinholz.

Harvey C. Peterson, L. T. Peterson, A. W. Pjerrou, Ralph N. Pratt, John W. Reel, Ralph R. Root, John F. Schell, Ralph Scott, Fred Sieverting, H. W. Stitt, W. J. Stone, E. H. Strickler, Fred Southman, A. Wahlstrom, A. W. Wahlstrom, C. Wahlstrom, G. B. Ward, Elmer Wenberg, Geo. West, Kurt Wittges, Charles Wood, W. A. Young.

A small army of others is required also to put on the weekly show. Here they are:

Working Crew: F. H. Deader, M. C. Brown, L. B. Ramer, Ed Shavlik, Y. M. Moztan, J. M. Johnson, J. McNamara, H. A. Johnson, R. Wing, R. Zents, J. White, M. J. Garvey, E. N. Borrell, H. E. Peterson, Russell E. Sanford, F. B. Harvey, Ed F. Moriarty, Scofield De Long, C. L. De Long, H. A. Waggoner, Cyrus Alexander, C. A. Graves, R. E. Cavanaugh, E. Jensen, W. A. O'Connor, W. Jensen, A. J. Gerhard, A. J. McDonough, A. Tonders, P. Nielson, G. M. Gerhard, E. A. Hoagland, Nels Nordquist, C. E. Cowan, T. H. McNamara, Sam Hamford, F. J. Krebs, R. H. Walker, William Demoratsky, George F. McShane, L. C. Booth, W. H. Tuper, G. A. Shook.

Famous Ak-Sar-Ben Saxophone Band: E. N. Bovel, Harold Peterson, Russell Sanford, Frank Haver, Ed Moriarty, Claude De Long, S. J. Alexander, Dr. H. A. Waggoner, leader.

Raffle Experts: H. Beuford, Dan Whitney.

Shovel Extractors: Ed Palmer, E. J. Serby, L. P. Dyhrberg, N. J. Thorsen.

Ticket Takers: W. H. Crawford, P. Peterson.

Refreshment Committee: John C. Himoe, Chas. Fries.

Doorkeepers: W. H. Crawford, H. E. Petrie, Pete Peterson, H. Stevenson, P. Raun, M. E. Larson, A. C. Adams.

Button Committee: C. Phelps, W. D. Counterman.

Wardrobe Mistresses: Frank Nelson, Chas. Dworak.

False Alarms: Chas. Hunt, Harry Foster.

Chorus Chaperon: Col. Wm. Carney. Reception Committee: F. W. Fitch, Hugh T. Cutler, Louis Leppke, James Corr, Dr. H. A. Foster, George Dyball, E. M. Matthews, Charles H. Huntzinger, John Bath, A. P. McAdams, James Allan, Stage Personnel: Charles Eaton.

R. Johnson, John Curran, John Christianson, O. P. Stickney, W. Ray Owens, Stage Carpenter: L. Neble, Flies: T. Buford, A. Buford. Props: L. Baumgardner, A. Be-shars, Frank Marchant. Field Officers: S. D. Jolly, Carl Holliday, J. D. Carver, R. V. Bryant, J. V. Lindsay.

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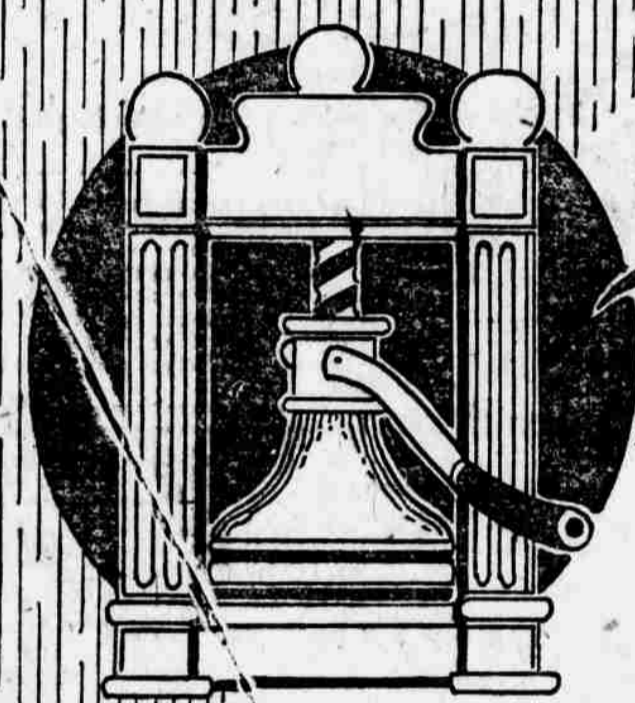
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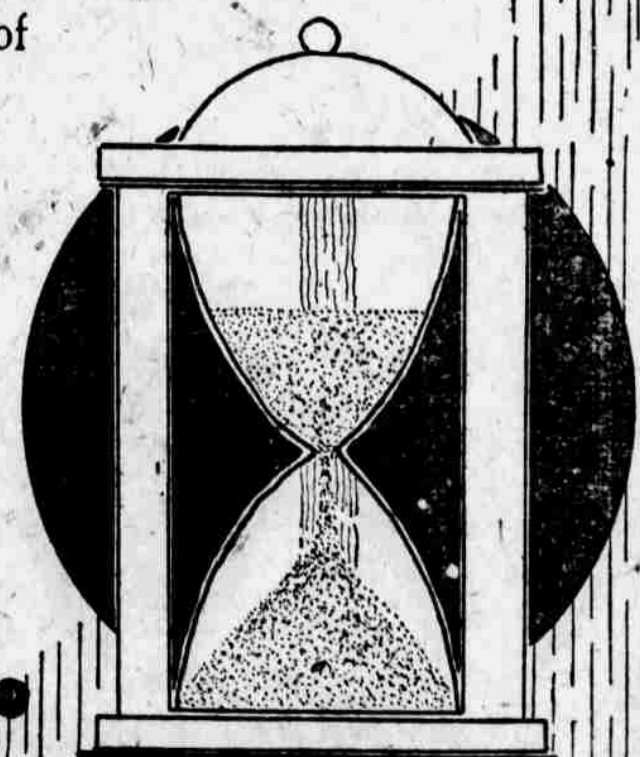
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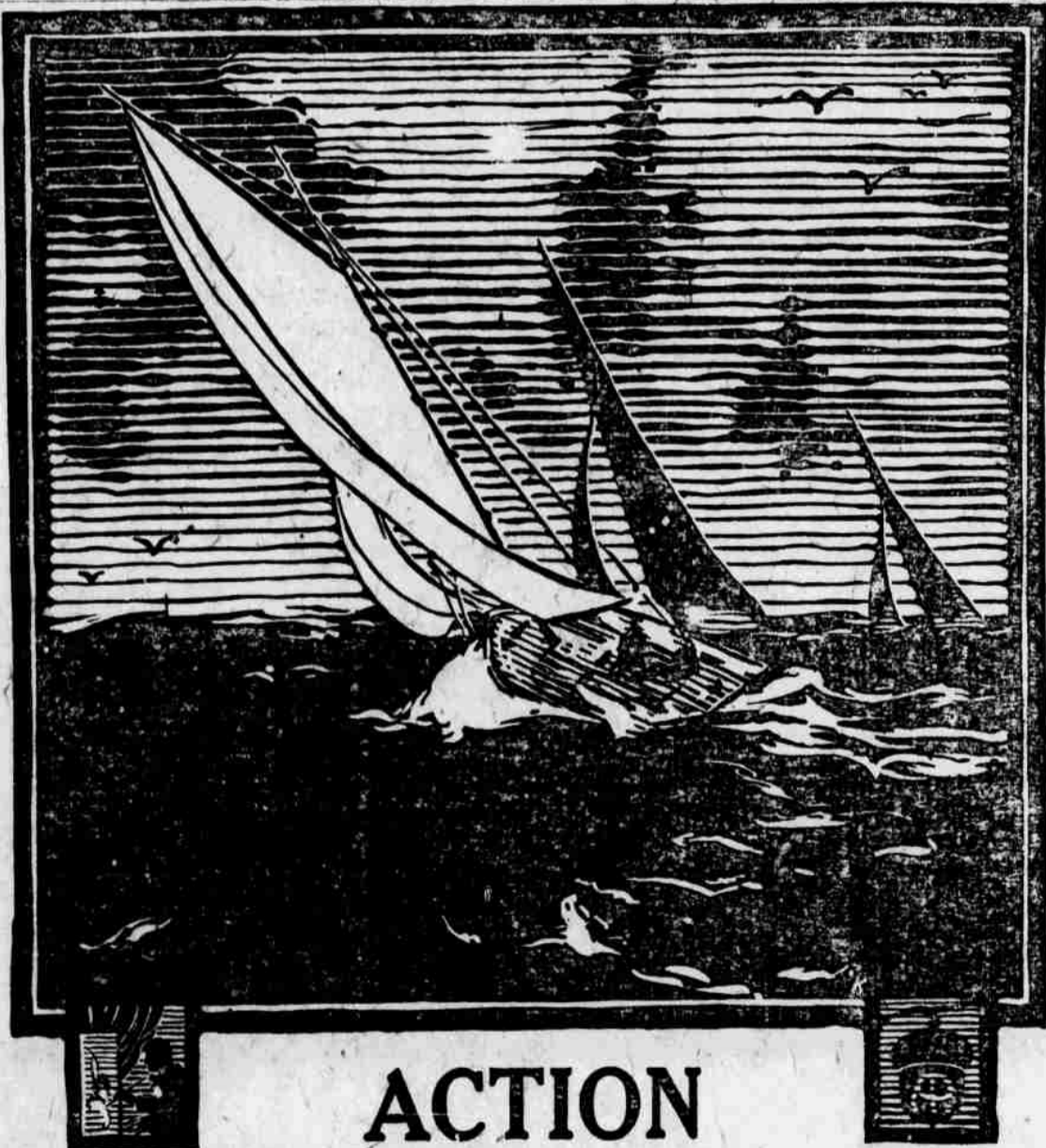
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