

CHAPTER ON STORM DOORS

Origin of Their Use Dates Back Into Antiquity.

PATENT CONCERN THAT DID ITS WORK

Innocent to Look Upon, Yet When Let Loose It Proved to Be a Terrible Engine of Death.

Ancient writ fails to disclose just when, where and why storm doors were first put up to protect house and store entrances from the storms of winter.

Since the history is made apparent by the fact that somewhere in history is mentioned the fact that old Nero referred to the storm doors while he was sitting on top of a column, fiddle in hand, watching a conflagration that enveloped about one-half of Rome, and threatened destruction to the suburbs, as well as to the business portion of the city.

IT HAD A SECRET SPRING

The hotels about town, the principal ones at least, have storm doors that are made of iron, and are not as simple as a man walks up to one of them he is confronted with the words "Pull" or "Push."

Not long ago a certain hotel sent east and secured a patent door, and when it was put in place it was the envy of the hotel men of the city.

It was a quiet night at this hotel, and though it was cold and watched for three long hours, until at last they were rewarded.

The proprietor of the hotel is an early riser, and as the first streak of gray morning light from the east, he rolled out of bed, climbed into his clothes and started for the door to make his weather forecast for the day.

Back to the old love.

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EXERCISED BY EZEIZA'S ENERGY

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Hayden Bros' ad. is on page 9.

AMUSEMENTS.

Probably a very small proportion of the good sized audience which was attracted to the Creighton last night by the modest announcements of the opening of an engagement by Mr. Clay Clement went to the play with a definite idea of the kind of entertainment which would be provided, or with any expectation that the German comedy held forth would be other than that of interesting type warrant the woe and the Tyrolean warble are apparent symbols, and Charles A. Gardner and Fritz Ennst, the most admired prophets.

Mr. Clement was heralded, without undue flourish of trumpets, as a new star in the west. Certainly he has been heralded to all intents and purposes unknown in Omaha, and that, in the light of last evening's performance, has not been good for Omaha and has prevented this very clever and talented artist from some good friends among those who died before he came; for "The New Dominion," as he is not inappropriately called, plays which forms the vehicle for his gift of usual talents, not only serves to introduce the very best comedian of this type who has appeared since the lamented George S. Knight, but it made a hit as well. It is most gratifying to record so emphatic and so well-deserved a success, attested by the frequent and hearty applause which greeted his parquette not less than a gallery which cherishes the yodel and the alpenstock. The impression is somehow conveyed that Mr. Clement is a responsible nature, who, in her clutch, it runs through the gamut of the steamboat game in an era when all southerners were more or less addicted to the fashionable vice of the Mississippi.

Mr. Clement's Hohenzollern is one of the best bits of high-class comedy presented here in a long time by any actor, bar none. His dialect cannot be too highly commended, its faults, if it has any, lying in its unevenness. The Baron is surprisingly fluent and idiomatic in the English of his less brightly lines, only lapsing into humorously imperfect speech upon occasion. This, however, is a minor defect, and one which time will doubtless remedy.

May Buckley Clayton made a charming impression in an ingenue role, her Virginia accent being truly admirable. Karra Kenyon, a statuesque blonde beauty, pleased eye and ear as the young widow, and Mina Graul Adelman made much of a small part. Of the men, after the star, perhaps the best was Lee Arthur, who presented a delightful character sketch of an old negro servant. One retains pleasant memories of W. Brown Smith in the part of a youthful lover, and Joseph Adelman did commendable work in the ungrateful role of Marshall Boner.

A good many people doubtless will be able to go to the Danroch opera but once or twice, but it should be remembered that a great saving will be made if season tickets are secured. The season tickets are transferable, and a good scheme would be to make up parties, one party to use the ticket one night and another the next night, etc. etc. Season ticket holders have the first choice of seats.

Judged by the strict rules of stage criticism the minstrel entertainment given in Creighton hall last evening, under the auspices of the Young Men's institute, is in the best characteristics of the professional bands of minstrels, but judged by the mirth the performers got out of their work and the laughter and frequent encore by the large number of persons present, the affair was a grand success. Every seat in the main hall and a large number of those in the gallery were occupied, and the proceeds, which will be used for benevolent purposes, will reach a considerable amount.

James P. Ford acted as interlocutor. The bones were D. E. Brady and G. A. Tyler and the tambos J. J. McDonough and W. C. Fenwick. The orchestra was led by J. J. McDonough; both were clever, and the antics of the former helped out the jokes immensely. Many of the songs had local significance and were heartily received.

The first part consisted largely of end jokes and the singing of popular ballads. J. C. Swift, J. V. Freeman, D. E. Brady, W. R. Moran, W. C. Fenwick, G. A. Tyler, and Pherson and J. J. McDonough followed each other with the songs of the day. The Philharmonic quartet, consisting of J. C. Brennan, C. P. Moriarty, James Rush and J. C. Swift, opened the second part. William Murphy gave a good exhibition of club swinging. Austin Mahr sang a couple of songs. Brady and Gleason provoked more fun as "Wholesale and Retail Dealers in Irish Comedy." Don Morrison's impersonations and dances were good. James Rush and McDonough and Gleason appeared before the faros came on. A one-act comedy, "A Haunted House," concluded the performance.

The auditorium of Brown hall was filled almost beyond its capacity last night with the invited assemblage which had gathered for a Christmas musical given by the pupils of the school. The audience was composed of music-loving people, as was evidenced by the hearty applause which greeted the rendition of the numbers of the program. Among its members were a large number of men and women who are prominent in the musical circles of the city, and the fact that these very often paid their tribute to the ability of the young performers was in itself proof of the excellence of the program.

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