

DRAMATIC STARS TO APPEAR IN NEW PLAYS



DOROTHY TENNANT.

RAY GILMORE.



JESSIE BUSLEY.

BEATRICE MORGAN.

MARGARET GORDON.



FENTON STEWART.

LILLIAN BAYER.

A bevy of beautiful Thespians who begin the season in new productions. Their names will appear frequently in the dramatic news, as the season advances.

NEW YORK, Sept. 6.—The theatrical season opens with an easy and natural swing in New York, and the building of new theatres presages a happy result to our enterprising managers.

The Broadway season opened at the Garrick theatre with "The New Clown," a three-act farce by H. M. Paull. It is one of Charles Frohman's new importations from London, where it had a long and successful run at Terry's and the Comedy theatre. This bright farce was very favorably received by a large audience. The hero is a young nobleman who adopts the role of a clown in order to escape the police, who are trying to arrest him for the supposed drowning of a friend.

There is plenty of fun and good love making in "The New Clown." Complications are brought about by the infatuation of the hero for the equestrienne, at whom the strong man of the sawdust folks has already set his cap.

The leading parts are cleverly played by Jameson Lee Finney and Jennie Busley, assisted by Julius Witmark, Margaret Gordon, Beatrice Morgan and an excellent cast, generally.

The Broadway theatre opened auspiciously with "Sally in our Alley" under the Lederer management. This pretty little comedy is in two acts, with a number of scenes. The first shows the original Sally's Alley. Another por-

trays the interior of an east-side dry-goods store, a third showing the interior of a fashionable Fifth avenue mansion. The play is handsomely staged, there being considerably over one hundred people in the cast, including some prominent actors and actresses, notable Marie Cahill, Julius Steger, Ray Gilmore and others.

"Soldiers of Fortune" opened at the Savoy theatre under the management of H. B. Harris and assistant James Forbes. It has been considerably strengthened and bettered since last season, new scenic effects being used and the cast much improved. Pretty Dorothy Tennant has a leading role, with Robert Edeson, of course, in the principal part.

Brandon Tynan's new play "Robert Emmet," has made a hit at the Fourteenth Street theatre, where it will probably have a long run. The scenes are laid in Ireland in the days of 1803 when English treachery was the chief subject of Irish thought. Mr. Tynan has agreeably mingled humor and pathos in his melodrama and himself takes the role of "Robert Emmet." Manager Rosenquest has given the play a very handsome staging.

Mrs. Patrick Campbell expects to open on the 15th, at the Garden theatre in a new play, to be followed with a dramatization of Edith Wharton's translation of "Es Liebe des Leben."

She will then start on a tour of the United States, returning to give her entire repertoire at some prominent New York theatre.

Viola Allen is making great prepara-

tions for her appearance in Hall Caine's new play "The Eternal City" which opens at the Victoria, early in September. Miss Allen will have the part of Donna Roma Volonna, and her brother, Chas. W. Allen, will be acting manager, under Liebler & Co., of "The Eternal City."

This play is considered the most important production ever made by Liebler & Co., the smallest details of the reproduction having been carefully worked out by Manager George Tyler, who has been abroad for that purpose and to look out for good things for the present season.

W. H. Crane opens the Criterion Sept. 3, under Charles Frohman's management, in "David Harum;" and will then play in this success across the continent from Portland, Me., to Portland, Ore.

E. E. Rice's "Show Girl" is repeating its Broadway success at the Grand opera house where it is having a most successful run, this theatre having been thoroughly overhauled to make room for a big production of it. Prominent among the beauties in the cast is Miss Fenton Stewart, whose picture accompanies this article.

Klaw & Erlanger's new theatre will open with the new Drury Lane spectacle "Blue Beard," which will overtop even "Ben Hur."

The Rogers Brothers in Harvard are at the Knickerbocker under the same management.

The Greenwall stock company opens the season at the American with "The Christian," and Lillian Bayer has a strong part in the cast.

This will be followed by a very clever selection of first class productions which will be used in their various houses throughout the country.

The Empire opens with John Drew's play "The Mummy and Humming Bird." There is an odd character in this novelty, an old Italian organ-grinder who has come to London to slay the man who stole his wife. John Drew appears as the scientist who is the chief figure in the play and engages the old Italian as his valet. In this capacity the old man prevents the elopement of the scientist's wife with the very man who had dishonored his own home.

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