Gossip About Plays, Players and Playhouses

like numbers. Miss Stahl was greated by most enthusiastic audionces at each of her performances, and she well deserved them. Her own sententious remark explains the condition so patly that it may be adopted here. "It's always a bad season for bad shows," says Pat O'Brien, and by that same token Omaha is no different from other cities in this regard. Miss Stahl an excellent example of what may be done with a single talent. She makes no pretense to either profundity or genius, but she does know how to do some things, and do them well. Her play is neither better nor worse than a myriad of others, but it has the human quality that enlists the people from the very opening. The "star" part could hardly be done by a "straight" actor; it must be a character, and Miss Stahl has developed a capacity for imitation that is excellently exhibited in this role. She exaggerates just enough to secure the right focus on the chorus lady, her homely philosophy, cutting tarcasm, Spartan virtue she wins support for the girl who has the courage to go down among the lions and battle for he living. It is really a fine thing that Miss Stahl has achieved, and gives promise of even better work for the future. To a woman of her capacity the way to greater triumphs in the field of comedy seems

Ak-Sar-Ben is attracting many visitors to Omaha, more maybe than ever before, and the local managers are laying before them a display of theatrical wares that sught to satisfy anyone. Each of the theaters offers a good bill, and each is ready to welcome the carnival throngs. The business for the last week was good, and that for the present ought to come very near to touching record figures.

YANKEES ON THE ENGLISH STAGE

London's New Theatrical Season Starts with American Player.

LONDON, Sept. 18 - (Special Correspondence.)-Possibly the present theatrical season in London, like its immediate predecessor, will go down to history as essentially an "American" one. At any rate, the new year in the playgoing world here has opened with the transatiantic influence strongly marked. The first new play to be given was a transatlantic winner-Jones "Hypocritea"-and in another fortnight we shall have "Sweet Kitty Bellairs" at the Haymarket. Moreover, of the two important productions of the present week, one has an American star in the person of Maxine Elliott, while the other boasts a heroine from the land of the dollar.

The last mentioned piece is Seymour Hicks' new offering, "The Gay Gordons," and most people who are familiar with its author's methods confidently expected that in addition to its transatlantic central figure, the piece would be supplied with several of the latest American songs, re-named. slightly re-written and interpolated without the slightest acknowledgment to their authors. But this time Hicks appears to have resisted temptation, for, so far as my knowledge goes, there is not a single stolen American ditty in "The Gay Gordons." everyone here supposed had been written by Hicks, actually came from America, like "Cheyenne," which was utilized in the same piece, and originally eulogized some popular

time, for what "The Gay Gordons" badly series need hesitate as to its worth. needs, at present, is a few of exactly the kind of songs that the American authors whom Hicks generally battens have the trick of writing. Evidently Guy Jones, who has set the new piece to music, is not another Ivan Caryll or a Lionel Monckton, and lilting melodies are "to seek" in his score. But spart from this defect-which can easily be remedied when the piece crosses the Atlantic-"The Gay Gordons" really is capital and will crowd Frohman's Aldwych theater for a long time to come.

True, it is the old bag of tricks which has been reopened at the Aldwych. But this time Hicks has made the time-worn materials serve him uncommonly well and deserves full credit for deft work as author, producer and actor. Let us be grateful to him, likewise, for an American heroine who is just a lovable girl (without even much of an accent) instead of the monstrosity which commonly results when a British writer attempts to draw a Yankee damsel or an English actress essays to represent one. Hicks' wife (Elialine Terriss) plays the part of Peggy Quainton of New York, and makes this American helress quite charming, while William Lugg, who takes the part of her millionaire father, is likewise unobjectionable, limiting "Americanism" to a broad-brimmed hat and an occasional "bully" or "gee."

You will enjoy "The Gay Gordons," I think. At the Aldwych, Hicks, who revels in this sort of thing, piles on the sentiment to an extent that few American audiences would stand for, but London likes that, too. However, he has written amonly good parts for Etlaline Terries and himself, in which American players will be able to shine. And though the scene is in Scotland, there isn't a "hoot" or a "laddie" from start to finish!

Oddly enough there is quite a curious similarity between "The Gay Gordons" and H. V. Esmond's "Under the Greenwood Tree," produced this week at the Lyric theater, with Maxine Elliott in the principal part. No one, not even the actors, knew quite what to make of the piece, but everybody manifestly enjoyed it, and enjoyed the stately beauty of the American actress. The play seems to have been written around her and nicely calculated to show off her beauty, and she takes full advantage of it. She in pictured as a millionaire orphan, pestered to distraction with demands for charity and proposals of matrimony. She flees from it all and buye a gipsy's van and lives in the woods with her sarcastic secretary, rhapsodizing ever the flowers and the birdies, following the simple life on sardines and lobater, and arrayed in gipsy clothes when she isn't in a particularly chic Parisian bathing costume. The young squire on whose lands spe trespasses comes to drive off the interloper and remains to adore. He is knocked on the head by tramps, who tie the beauteous orphan to a tree and steal the solid silver accessories of her simple life. She is rescued by her secretary, nurses the wounded squire and before the curtain falls has promised to marry him.

mond's intention, it would appear that in earnest when he wrote her part and that he had his tongue in his cheek when he wrote the other parts, is full of witty satire. It is rather pusaling when a play is irresponsibly fari-recognised inst metic and impossible and mocking at Grieg's genius:

one moment, and mild, realistic melonoted as practically opening the drama the next moment. Mary Jerrold, terial incorporated plays of the comedy or- Moore of late years has been playing in bill. Every afternoon and night for carniseason theatrically in Omaha; at who, I believe, is a granddaughter of that der. Miss Fealy will have the benefit of Australia. all events, it is the first that distinguished man of letters. Douglas proved sufficiently of an attrac- Jerrold, and who has been practically production is a complete and praiseworthy tion to draw out the regulars in anything unknown to the London stage hitherto, made a marked success of the part of HAYDEN CHURCH. the secretary.

> Coming Events. Miss Maude Fealy and her splendid company begin an engagement at the Boyd theater of four nights and a matinee this evening, when she is to be seen in a nlaw that so notably scored on the other side of the Atlantic as to easily proclaim it a worthy vehicle for the efforts of this talented and youthful star. The title of this piece is "The Stronger Sex," the leading role of which so aptly fits the requirements of Miss Fealy and is so in accord with her artistic temperament as to almost seem to have been especially written for her. It has enjoyed a remarkable success in London and so far from all accounts seems destined to make equally as great an impression here, for it is said to contain more

an excellent cast to support her and her

Thomas Jefferson will come to the Boyd the last three nights and with Saturday matinee in the greatest scenic production feets are said to be beautiful. The audience will seem to breathe the very atmosphere of the Catskill mountains and of the eighteenth century. Thomas Jefferson is great, great grandfather, Thomas Jefferson the first, began his career with David Garrick. At the Players' club in Gramercy park, New York, hangs an old play bill of Garrick as Hamlet and Jefferson as the king. True histrionic blood flows in the veins of Thomas Jefferson and his success is not to be wondered at. Mr. Jefferson's principal support this season includes Miss Maggie Moore, Horace Mitchell, Walter

Music and Musical Notes T HE time has come for music lovers to peer down Melody I season 1908-2. Locally the vista

even so early is interesting. Mrs. W. W. Turner's series of concerts invites one's attention because her first recital comes on Thursday evening, October 3, at the Baptist church on Park avenue and Harney street. Carrie Jacobs-Bond of Chicago is the artist, and her great success with the Tuesday Musical club last spring will insure a large audience. Mrs. Bond is known well all over the United States. She has been aptly called "The James Whitcomb Riley in petticoata." After one has wept and laughed through one of her programs one gladly and sincerely allows her the title. Her songs and poems are simple, with a strain of earnest. of such an authority as Mr. Finck. ness and truth, and a keen appreciation of fineness in homely things and people that make them strike deep. The fact during this recital I choose to be somewhere in the back of the house, so my tears may splash unnoticed. Mrs. Bond in her manner of conveying her ideas is very emotional, but it is all done through the cadence of her voice. No gestures or outward visible signs. Her children's songs are dreams of delight! No mothers of little girls and boys can afford to miss them. The funny philosophic, "it's all in day's work" songs are inimitatable in this drollery. Mrs. Bond has written many services, songs of great beauty, which are being widely sung. These she does not put upon her programs, as she considers her self purely as an interpreter of little songs. A great deal of her singing is done in drawing rooms. This winter she will spend a large part of her time in New York. She made her first appearance there last sea-

If you want to laugh a while and cry a while and go home feeling immensely re-

Heink's programs this season.

The other concerts to be given in Mrs. Miss Paulson spent her spare summer With this actor, however, one never is cer- Turner's series are: Olive Mead Quartet, days in Chicago, listening to some good tain, for I remember being assured by an October 31; George Hamlin, November 28; music and visiting friends, of whom she American friend that his "Mr. Chamber- Madame Olga Samaroff, January 2, and has many and warm ones. Bath," which Corinne Rider-Kelsey, February 6. A first class lot of concerts, which should be liber- working up her concert series for the winally patronized. The artists are all well ter. known; they hardly need exploiting. Mrs. Turner deserves to succeed for having the courage to engage such people. No one Perhaps he erred in being virtuous this who is asked to buy a ticket for this

Two deaths have taken place during the summer which are vast and irreparable losses-those of Joachim and Grieg. Joachim held a pinnacle all his own. He was the last of the old-fashioned masters who lived for art alone, with no thought of money or popularity. His devotion to his profession was lifelong; his example was one of absolute artistic integrity. He worked terribly hard for a very small salary, comparatively speaking. He reverhis genius and spent it honestly. Joachim commanded a quality of affection, love, admiration and respect in harmony

with his great personality. Arthur M. Abell in his fine "In Memoriam," published in the Courier of September 4 tells in these few paragraphs of Joachim's life work, his ideals and his triumphant realization:

Joachim's life work, his ideals and his triumphant realization:

Bach and Beethoven were revered by Joachim above all things, and his greatest earthly achievement was in popularizing their work. The Beethoven concerto and the bach chaconne were scaled books until Jot him unfolded their majestic beauties to cears of the astonished musical world. Brahms, too, but for the tireless efforts of his prophet Joseph, would never have found during his life that measure of recognition and success that was meted out to him. Joacaim was an equally zealous disciple of Schumann, and who before him played the Mozart concertos, or Taritin's "Devil's Triil?" He was the first violinist to play the famous Bruch G minor and the Brahms concerto in public. And it was Joachim who elevated chamber music concerts to their present exalted station.

It is impossible to overestimate what Joachim has done in establishing and maintaining classic traditions. There is something grand and inspiring about Joachim's career. His life was so absolutely ideal, so unselfish, so free from all mercenary motives, so wholly consecrated to his art. No other musiclan since Liszt was so absolutely above material considerations, so true to art. There is something ennobling and inspiring in such a career, and Joachim must needs leave deep footprints in the sands of time. He was a veritable high priest of his art—the last of his kind, and our sordid, materialistic times will probably never see his like again. As an artist Joachim stood above reproach, on an exalted plane, and his name will go down to posterity as one of the greatest personalities in the history of music.

The death of Grieg was not altogether unexpected, as he had been all his life an ill man, and as one critic tersely expressed. it, "These last years he had lived only by courtesy of the grim Reaper," Yet he continued his works and by 1880 had, ac-cording to his biographer, Henry T. Finck. 'established his fame in all musical cities as a composer, and in many as a conductor and a planist."

Mr. Finck says:

It is in his lyries that Grieg reached the height of his genius, both in content and in form which so completely externalizes the strangs spontaneous shapes and colors of his musical imagings. None of his music can be appreciated to the fullest, apart from the nationality which colors it, but for all that Grieg is far from being the mere writer of dialect which his detractors represent him to be.

From every point of view that interests the music-lover, Grieg is one of the most original gentuses in the musical world of the present or past. His songs are a mine of melody, surpassed in wealth only by Schubert's, and that only because there are more of Schubert's. In originality of harmore of Schubert's. In originality of harmony and modulation he has only six equals: Bach, Schubert, Chopin, Schumann, Wagner and Liest. In rhythmic invention and combination he is lacknessible, and as orchestrator be ranks among the most fuscinating. To speak of such a man—seven-eighths of whose works are still music of the future—as a writer in dialect, is surely the acme of unintelligence. If Grieg did "stick in the fjord and never ret out of it, even a German ought to thank heaven for it. Grieg in a flord is much more picturesque and more interesting to the world than he would have been in the Efbe or the Spree. Mr. Finck says:

Tchalkovsky, whom Mr. Finck quotes, recognised instinctively the originality of management of Mrs. W. W. Turner.

Colligan, Lauretta Jefferson, Harry Odlin. Hearing the music of Grieg, we instinctively recognize that it was written by a man impelied by an irresistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irrepreachable logic in the development of his themes, are not perseveringly sought after by the celebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and m all the rest what interest, novelty and independence!

Naturally there will be bickerings over music. It is pleasant to read the opinion

Is it not a strange fatality which seized within the year the three men who made of "Peer Gynt" something more than a filmy legend? Grieg is the last one of the triad to be summoned. Ihsen is gone, Mansfield's spirit has fied his overworked body. Now the composer of the ever peaceful and lovely "Day Break" has faded into the white silence. What a terrible thing it is that human beings who have within them the power to create so much beauty have to be cut off; to be shorn of all their gifts! How many might better be spared who live their lives in hothingness!

When I came through Chicago last week I spent two or three hours in the Art institute looking at some old and tried fri n's, and in this case some new enes-a whole gallery of Whistler's etchings. My mind was peculiarly taken up with Saint Gaudens. Reproductions of so many of his things are there, and they are so beautiful. His work, too, is finished. Never again will son, singing in ten days to over 8,000 his skillful hand be raised to carry out people. "His Lullaby" will be one of four an ideal. The magic has passed. What a English songs on Madame Schumanndazzling company must tarry together somewhere out over the farthest horizon!

With a few exceptions the studio wanderfreshed go and hear Mrs. Bond sing and ers have returned after vacations passed recite her program of her own composi- variously in Europe or their home coun-

Mrs. W. W. Turner remained in Omaha

Mr. Duffield in a very genial postal from Chicago remarked: "What would you think of a vacation spent listening to orchestral music, and going to ball

games." Rooms 401-402 in the Boyd theater now form a studio suite for Mr. Delmore Cheney. He is receiving pupils there. Miss Luella Allen is back from a summer's study with Henry Schradleck. In a little place on the outskirts of Vienna, Bella Robinson is practicing hours

and hours a day. She is under the tuti-

lage of the great Leschitizsky, "Working hard," she says, "and learning much." Mr. and Mrs. Kelly are back from a most profitable summer spent in Europe. Berlin and Paris were the places where they stayed longest and did some hard work. Mr. Kelly will this winter have charge of the choir at the Methodist church, also of the vocal music at the

Sacred Heart academy. Mr. Keefer writes from Berlin of the very favorable criticisms passed upon Mr. Newlean's voice and of his chance to do first class work with continued study-chiefly in the field of opera.

From Mr. Gahm have arrived two books of "Tanzrhythmen," by his composition teacher, Paul Juon. Some of them are most fascinating and all are good. Mr. Gahm spoke of Joachim's being in the audience the first night, a group of the dances were played. He was particularly enthusiastic over one (No. 6, if book), which was gladly repeated.

Miss Mary Lewis Wood, who has been studying with Madame Marchesi and Jean de Reszko in Paris, has opened a studio in the Boyd theater building. She will be one of the soloists at the first meeting of the Tuesday morning Musical

Mr. Simms has refreshed himself for his winter's work at Lake Okoboff.

A string quartet composed of Robert Cuscaden, first violin; Alvin E. Poole, second violin; Reginald Coke, 'cellist; Miss Cleve, viola, and Max Landau, planist, are planning to give three chamber music concerts during the season.

Mr. E. A. Poole is a newcomer, a pupil of Jan Van Cordt and Herbert Butler. He brings fine indorsements.

The Tuesday Morning Musical club will begin its season with a program on November 4 at the residence of Mrs. Cudahy. Mrs. Howell, who has charge of the program, has arranged a very attractive musical treat. Among others who will participate are Miss Mary Lupen, planist; Miss Mary Wood, soprano, and Mr. Carl F. Steckelberg of Lincoln, violin.

The Cuscaden School for Stringed Instruments opened September 1. Mr. Reginald Coke has charge of the 'cells work. Orchestra recitais will be given once a month in the Schmoeller & Mueller auditorium. Miss Mackin has returned from a month's risit at Lake Minnstonka and has reopened

Mrs. Douglas Welpton will have a studio this season in the Boyd theater building Music lovers are hoping to hear Mrs. Welpton in a song recital some time during th

George Manchester has betaken himself into the chorus of "The Merry Widow" under the Savage banner. Mr. and Mrs. Bergium have had a very busy summer of teaching at their attractive residence studio.

The Ellery band has been playing as engagement at the Auditorium.

The Bessie Abbet Concert company will MARY LEARNED.

than the usual allotment of original ma- Phylis Morton and many others. Miss series of kinodrome pictures conclude the

The attraction at the Krug for four days, starting matines today, will be "The Four Huntings," in their bilarious comedy conception entitled "The Fool House," a threeact musical comedy with a company of forty people, mostly girls. This will be a ever given of "Rip Van Winkle." The ef- new one to the patrons of the popular Krug theater and is said to be a perfect cyclone of fun from the rise until the final fall of the curtain. The scene is laid in a mad house where everyone supposes that everythe fifth generation of Jefferson actors. His body they meet is insane, while in reality no lunatics appear in the play at all. Excellent specialties are introduced by Miss Mollie Hunting, Tony Hunting and Lew Hunting. John Hunting also lends his valuable assistance throughout the play.

> The new musical farce comedy, "Are You Crazy?" will be seen at the Krug two days only, starting Thursday October 3. It comes highly recommended as one of the best musical comedies on the road. It is brimful of bright and witty lines, clever comedy situations and original musical numbers written especially for the production. Every detail necessary to please he eye and entertain an audience, who wants to laugh and enjoy good music and specialties will be found in this enjoyable entertainment.

The Krug theater will on Saturday matinee and night offer Alfred W. Martin's, "Uncle Tom's Cabin." The company consists of fifty all white people including a chorus of twenty singers and dancers blackened to impersonate the negroes of the south. A grand concert evening concerts free.

The Ak-Sar-Ben week vaudeville at the Orpheum has for its bright particular Grieg's real position in the history of headliners, James Nell and Edith Chapman Neil, who with their famous stock company made their names familier to patrons of the drama in San Francisco and the west, in a playet entitled "The Lady Across the Hall." In "The Globe of Death," a trellised wrought steel globe about sixteen feet in diameter, in which Dr. C. B. Clark and his pretty daughter, Bertha Clark ride high geared bicycles propelled by gasoline motors in a manner apparently defying the law of gravitation and danger, the Orpheum offers just about the most thrilling of stage sensations. Mr. Charles Leonard Fletcher, after a tour sonations. Henri French will give impersonation of celebrated composers besides his astonishing magic and jugglery. Fun making is the speciality of Armstrong cal Byrons do an elaborate act. A new a grand farewell concert at 8:15 tonight.

Ak-Sar-Ben week finds, a strong bill of twentieth century vaudeville underlined for the Burwood theater, and visitors to Omaha's big event will find much to amuse them in the performance to be offered three times daily, starting tomorrow matinee at 2:30 p. m. Among the good things promised is a laughable playlet to be presented by Adele Palmer and company. The Loretta twins trio will show their skill on the triple horisontal bars, and Mr. and Mrs. Swickard will offer a comedy singing and dancing sketch. New to Omaha is Felix Alder, dialectician. "Entertaining Bertle" is the title of the dainty musical comedicta to be submitted by the Macrilles-new comers to Qmaha, but exceedingly well thought of elsewhere along the extensive Sullivan-Considine coast-to-coast circuit. Earl G. Hicks is retained for the coming week, during which he will again render two more of his pleasing elucidated song stories that have become so satisfactory to Burwood audiences. The Burwood's own series of pictures, which do not tire or strain the eyes, will round out the performance which will be given at 2:30, 7:45 and 9:15 tomorrow. On parade days the performances will be given at such hours that one may see the parades and then visit the Burwood. The daily papers will announce each day the time of the performances. Today the past week's excellent bill will be seen at

the customary hours.

It has been a good many years since Omaha people had an opportunity to hear as fine and enjoyable a series of band concerts as those which Ellery's Italian band has during the last week been presenting band and orchestra will give noonday and at the Auditorium, and the chances are that it will be "quite a spell" before the like is heard again. The concerts have been so arranged as to cover nearly every school of musical composition worthy of mention, and the programs, while distinctive, have possessed enough variety to make them thoroughly enjoyable. Almost every selection this splendid band has played since its first appearance last Monday night has been enthusiastically encored by the audiences and those who neglect the opportunity to hear the band this afternoon or this evening will certainly miss a rare musical treat. With a view of securing something exceptionally good in a musical way Manager Gillan made a special effort to secure this great band, hoping that the people of Omaha would appreciate it and respond by liberal patronage. The concerts have been of the world, is back with his artistic simply elegant, but the patronage has not character studies and realistic imper- come up to expectations. It is hoped that the cancerts today will draw large houses, not only to save the Auditorium company from financial loss and discouragement, but to re-establish the fact that Omaha people and Clark. Les Jardys are French equili- appreciate good music. There will be a brists of herculean mould. The Five Musi- matinee concert at 2:30 this afternoon and

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AMUSEMENTS.

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