

# Gossip About Plays, Players and Playhouses

HERE Alexander the Great alive today, and in the business of writing plays, he would have no occasion to utter his lamentation that no other world were in reach of his conquering hand. For here is a very vista of worlds, almost as limitless as that of the imaginative astronomer, discoverer in the empyrean vault, stretching out before him in such tempting array that his only quandary would be in deciding which to essay first. Cometh the president of the National Retail Drug association and suggests to dramatists of builders of comic operas that the woes of the pill vendors be embodied in living language, and that the same be played upon the stage. Could anything be more tempting or more bulgingly dilated with ideas that are fairly rampant for eloquent expression? How shall it be treated? Con over the list of manners of dramatic endeavor furnished by the prolific Polonius in commending to Hamlet the players at Elsinore, and add to it the myriad of diverse and indefinite methods adopted since the day of the Melancholy Prince, and determine which of the wondrous assortment best fits the case. Having made your choice, take stock of the material that comes to hand immediately you enter the drug store.

Do you determine on a comic opera, as the term has come to be understood? What background could be desired than the soda fountain; think of its possibilities, with its syrups and its fuming streams of surcharged water, its gurgles and gizzards in way of ornamentation. Enter the chorus, chanting a slight modification of the merry roundelay so popular not a great many years ago, and even yet occasionally heard as some sport of the vintage of '98 (quite a back number, too) gives tongue to the thoughts that rise within him: Oh, mix us the ice cream soda, yes the soda. Let us have it cold and sweet— Or a dash of cherry phosphate, yes the phosphate. Or a nut sundae so neat. And while the merry merry swirl their silken skirts about, the fix of the practical fountain is heard mingling with the dulcet strains of the hero, who in the tender of course, and who sings in a barber shop tenor:

Oh, will ye quaff with me, my girls? Oh, will ye quaff with me? It is a glass of soda I offer unto thee. Alas! in the glass so small 'Twill make you jump. And drinking it you'll surely call On me, your soda boy. This much has been built in about four minutes by the postoffice clock. It is merely offered to show how easily these things can be done when properly inspired, and to prove that the drug store certainly affords the right sort of dope for building a comic opera.

Do you fancy a society drama? It's as easy as the comic opera, if you go to the right drug store. Its greatest difficulty will arise from the necessity of discarding material in order to give body to the available scenario to acting proportions. Let us say first and second acts are used to introduce characters and to explain the motive that leads to the substitution of a poisoned postage stamp for the one the doctor ordered. Curtain goes up on the third act. It is night. The drug store lights shine out through the darkness, making the place look like a convocation of Omaha street cars in the days before the trolley came to town. Discovered, the heavy, paring his finger nails or engaged in some other similarly genteel occupation, meantime wondering if he had better wear the pink four-in-hand or the pale blue. Buck, when he goes on parade the next day. Enter the heroine, disheveled, suppressed emotion coming from her every pore. Smooth conversation something like this:

—She—Harold Mortimer, you have did your worst; but, ah, thank God, there may yet be hope.  
—He—In God's name, woman, what do you mean?  
—You know only too well what I mean.  
—Yes, you know what I mean.  
—Well, what do you mean?  
—That postage stamp.  
—Yes, that postage stamp.  
—Helen De Gray, whatever I am, you have made me long have loved you, and you know it. Oh, Helen, let my love for you excuse me, let my heart plead for me. Tell me there is yet hope, and for you I will—  
—She—How dare you, Harold Mortimer, when you know I am the fiancée of Archer Wilcox?  
—You love for me should have had power to save my happiness. You have wrecked—  
—He—It shall not be. I am a desperate man. That postage stamp will be the means of clearing away the way for my great love.  
—She—Oh, Harold, do you love me so?  
—Surest thing you know.  
—And to on, what do you provide for me with the antidote and relinquishes forever his hopes of winning her. She rushes madly out of the drug store and the curtain falls, leaving him contemplating the row of bottles and wondering if the spirit fragment is still kept in the marked corrective solution. The next scene shows the fair girl administering the potent drug that overcomes the spell of the poisoned postage stamp, and the curtain goes down, leaving the impression that, all is well. This takes a little longer than the comic opera, but it is just as effective and comes from the same old drug store.

Maybe your thought turns to tragedy. Here again comes the drug store with its wealth of ready made elements of human sorrow and faith triumphant. Think of the shipwreck of hope due to the misplacing of a pill, or the terrible catastrophe that follows in the wake of a mistake that serves sense, when alone is rescued. Lives have been lost under by less than this, and oh, the dreariness of an existence involved in the meshes of the prescription register! The guilty secret of the man who mixed the dose could scarcely be less than that which has served to engrave the name of Eugene Aram on some other equally notorious personage on the page of literature. One trembles in contemplation of the tragedy that may attach to the drug store. If the mood is for a domestic drama, the bottle of household ammonia holds forth pleasing prospects, and, properly manipulated, will furnish the necessary action and most of the incidents for four acts of intimate exposition at least to several that have lately been sprung upon the public. For large comedy, did you ever hear the tale of the fair young thing who asked the salient drug that if he knew of any way of administering castor oil tastefully? In reply, he asked her if she would like a drink of some fancy sort, and, she assenting, he placed the draught before her and she quaffed it. Waiting a little, she again asked for the castor oil, and he smilingly

said: "You took it in that drink" whereupon she snatched the bottle or similar shortcoming. As to the value of the recital of the man who has risen in the world to that point where he is able to win the love of the heroine, it may serve to show our American contempt for ancestry, but it is a direct contradiction to accepted and well established ideas concerning the value of breeding. On the doctrine that like produces like, the man from the west wouldn't very strongly attract the woman in the case, but he may be the exception that proves the rule. Yet "Paid in Full" has brought its author from obscurity to fame and, instead of sleeping in the parks, as he was a few months ago, he is busy writing new plays to order, while clerks count his cash for him and lawyers are wrangling over which of the numerous New York "managers" owns him.

The other drama comes from England, and bears on another angle of the personal equation. "The Servant in the House" uncovers two at least of the many sides of applied Christianity in England. One of the three brothers has sunk to the condition of a laborer, lagging in the ditch; another is rector of a church that is built over a crypt that turns out to be a cesspool, and the third has but lately come back from India, where he has risen in the church to be at least a bishop, and, in the play, it seems that he comes mightily near being the reincarnation of Christ. The worldly station of the three affords the theme, and the meeting of good brother has the effect of bringing the might be brother up from the ditch, and helping the middling good brother to be even better. The antagonist in the case is a very worldly-minded bishop, whose thoughts are bent on securing for the church as much of this world's goods as he can, in the meantime taking peculiar care of himself. At the close of the play he is turned out and sent about his business. "The Servant in the House" is the religious apex of the triangle of which "The Man of the Hour" is at the political and "The Lion and the Mouse" at the financial, each openly preaching the necessity of reform and promulgating the policy that have suffered the contempt that comes of being largely just what New York should have. Just why New York should have been reduced to listen to Henrietta Crossman in "The Christian Pilgrim" and flock to hear Henry Miller's players in "The Servant in

the House" cannot be understood. It simply proves the wisdom of the old lady's remark as she kissed the cow.

"DYING TO SEE THE FAR WEST" Elmer Glyn Coming Back Because She Had Such a Good Time Here. LONDON, April 25.—(Special Correspondence.)—Mrs. Elmer Glyn sails for America today and instead of stopping in New York, will hurry straight across the continent to Santa Barbara, where she is to stay for a little time with her mother. She is expected to return to her native land for her final preparations for departure to give the latest news about the play "Three Weeks," which she has dramatized from her much discussed novel of that name.

She has closed arrangements for its production in America in the autumn, and has put off until then also the English production. Henry Smith of the Lyceum theater, one of the most active and successful of the new managers, had contracted with her for the English rights of the play for instant production, but he and Mrs. Glyn were both especially desirous of getting Mme. Simone Le Bary from Paris to play the part of the fascinating Russian princess in the play. The Parisian actress telegraphed, however, that she would be unable to come until later on, and stay for only a few weeks, whereas Mr. Smith, who was planning to put the play on at the Waldorf theater, was counting on a run of many months. So it seemed best to let the production rest until Mrs. Glyn can come back from America and give it the benefit of her personal supervision. If by that time Le Bary is unable to come, doubtless some other Parisian actress will be engaged. It has been reported that the censor has declined to license the play, but, apparently, the only truth in the report was that he had made some suggestions regarding it which were quite reasonable and considerate and which Mrs. Glyn will probably be able to adopt without any difficulty.

"No," said Mrs. Glyn, emphatically. "I am not going to leave the United States—pas du tout. I am going over to enjoy myself this time, and keep a number of delightful social engagements that I had to postpone last winter. I am going solely for pleasure and because I love America and the work of my personal supervision. If by that time Le Bary is unable to come, doubtless some other Parisian actress will be engaged. It has been reported that the censor has declined to license the play, but, apparently, the only truth in the report was that he had made some suggestions regarding it which were quite reasonable and considerate and which Mrs. Glyn will probably be able to adopt without any difficulty.

"I shall, of course, gather material on this trip for my new book about the 'Visits of Elizabeth to America,' but I am not going over to spy out unpleasant things—far from it. I am dying to see the far west, especially, where the country gets its sinews, and so much of its brains and energy. And I want to see all those mines and things. So good-bye till June."

It seems strange that Beebohm Tree has never adventured the role of Shylock and strive to copy the manner of the part was in his elaborate production of "The Merchant of Venice" at his majesty's theater last Saturday evening. He gave us a more Hebraic Shylock than has been seen by the present generation of theatergoers—a Shylock more in accordance with Shakespeare's evident intention than with Henry Irving's dignified and heroic ideal of the character. Tree himself explains his views by quoting Heine thus: "Shakespeare intended for the amusement of the general public to represent a forcible and evident intention than with creature that thirsts for blood, and, of course, loses his daughter and his dukedom and is ridiculed in the bargain. But the genius of the poet, the genius of humanity that reigned in him, stood over above his private will, and so it happened that in Shylock, in spite of all his uncouth grinnings, the poet vindicates an unfortunate case, which for mysterious purposes has been burdened by Providence with the hate of the rabble both high and low, and has retrospicited this hate—nocturnal by love."

Heathcote Prichard returned from his American tour as captain of the M. C. C. team of English cricketers in such good form that he set to work on a play and a musical which will give him the play of which his famous bandit, Don Quixote, is the hero, is finished all but the last word or two, and has been approved by one of the most successful of the West End managers. Meanwhile Prichard, while serving in glittering uniform at Dublin castle as aide-de-camp to the lord mayor of Ireland, has been busy at work on a play and a musical which will give him the play of which his famous bandit, Don Quixote, is the hero, is finished all but the last word or two, and has been approved by one of the most successful of the West End managers.

There is special American interest in the Della Sedie school of singing which has been established here, as three of the four directors come from this country. Mrs. Eleanor Cleaver-Simon, a contralto, whose name is as familiar to American concert-goers as to those in England, used to live in Jackson, Mich.; Miss Gertrude Lawford comes from New York and is a niece of Mrs. Cleaver-Simon; Mrs. J. Edgar Ridge, the managing director, comes from Ohio. Commentator Enrico Della Sedie, the famous Parisian singing master, who died a few weeks ago, was keenly interested in the success of this undertaking, and was the honorary president of the school. Mr. and Mrs. Simon gave another of their song recitals here last week with a program made up almost entirely of choice old French, German and Italian songs that are practically new to London ears, and which an American colony turned out in force to enjoy it.

For the second week of the Woodward stock company at the Boyd theater Director Livingston has selected Channing Pollock's play, built on Miriam Michelson's novel, "The Bishop's Carriage." This is an most dramatic tale, with a deep psychological study, and is told in such a way as holds the interest from the very beginning. It is an account of how a young woman who has been always an associate of thieves and who has come to look on thievery as a perfectly justifiable proceeding, is accidentally thrown into an atmosphere of refinement and made an inmate of a home quite above anything she has ever seen. There she meets a man whose influence changes her whole aspect of life. He talks to her as no one else ever has and succeeds in bringing her back to a true way of thinking and living. Mr. Morrison, as William Lettner, will have a role that might have been written for him, calling for quiet, unobtrusive, but forceful work and giving him, as an oppo-

site to the man who has risen in the world to that point where he is able to win the love of the heroine, it may serve to show our American contempt for ancestry, but it is a direct contradiction to accepted and well established ideas concerning the value of breeding. On the doctrine that like produces like, the man from the west wouldn't very strongly attract the woman in the case, but he may be the exception that proves the rule. Yet "Paid in Full" has brought its author from obscurity to fame and, instead of sleeping in the parks, as he was a few months ago, he is busy writing new plays to order, while clerks count his cash for him and lawyers are wrangling over which of the numerous New York "managers" owns him.

The other drama comes from England, and bears on another angle of the personal equation. "The Servant in the House" uncovers two at least of the many sides of applied Christianity in England. One of the three brothers has sunk to the condition of a laborer, lagging in the ditch; another is rector of a church that is built over a crypt that turns out to be a cesspool, and the third has but lately come back from India, where he has risen in the church to be at least a bishop, and, in the play, it seems that he comes mightily near being the reincarnation of Christ. The worldly station of the three affords the theme, and the meeting of good brother has the effect of bringing the might be brother up from the ditch, and helping the middling good brother to be even better. The antagonist in the case is a very worldly-minded bishop, whose thoughts are bent on securing for the church as much of this world's goods as he can, in the meantime taking peculiar care of himself. At the close of the play he is turned out and sent about his business. "The Servant in the House" is the religious apex of the triangle of which "The Man of the Hour" is at the political and "The Lion and the Mouse" at the financial, each openly preaching the necessity of reform and promulgating the policy that have suffered the contempt that comes of being largely just what New York should have. Just why New York should have been reduced to listen to Henrietta Crossman in "The Christian Pilgrim" and flock to hear Henry Miller's players in "The Servant in

the House" cannot be understood. It simply proves the wisdom of the old lady's remark as she kissed the cow.

"DYING TO SEE THE FAR WEST" Elmer Glyn Coming Back Because She Had Such a Good Time Here. LONDON, April 25.—(Special Correspondence.)—Mrs. Elmer Glyn sails for America today and instead of stopping in New York, will hurry straight across the continent to Santa Barbara, where she is to stay for a little time with her mother. She is expected to return to her native land for her final preparations for departure to give the latest news about the play "Three Weeks," which she has dramatized from her much discussed novel of that name.

She has closed arrangements for its production in America in the autumn, and has put off until then also the English production. Henry Smith of the Lyceum theater, one of the most active and successful of the new managers, had contracted with her for the English rights of the play for instant production, but he and Mrs. Glyn were both especially desirous of getting Mme. Simone Le Bary from Paris to play the part of the fascinating Russian princess in the play. The Parisian actress telegraphed, however, that she would be unable to come until later on, and stay for only a few weeks, whereas Mr. Smith, who was planning to put the play on at the Waldorf theater, was counting on a run of many months. So it seemed best to let the production rest until Mrs. Glyn can come back from America and give it the benefit of her personal supervision. If by that time Le Bary is unable to come, doubtless some other Parisian actress will be engaged. It has been reported that the censor has declined to license the play, but, apparently, the only truth in the report was that he had made some suggestions regarding it which were quite reasonable and considerate and which Mrs. Glyn will probably be able to adopt without any difficulty.

"I shall, of course, gather material on this trip for my new book about the 'Visits of Elizabeth to America,' but I am not going over to spy out unpleasant things—far from it. I am dying to see the far west, especially, where the country gets its sinews, and so much of its brains and energy. And I want to see all those mines and things. So good-bye till June."

It seems strange that Beebohm Tree has never adventured the role of Shylock and strive to copy the manner of the part was in his elaborate production of "The Merchant of Venice" at his majesty's theater last Saturday evening. He gave us a more Hebraic Shylock than has been seen by the present generation of theatergoers—a Shylock more in accordance with Shakespeare's evident intention than with Henry Irving's dignified and heroic ideal of the character. Tree himself explains his views by quoting Heine thus: "Shakespeare intended for the amusement of the general public to represent a forcible and evident intention than with creature that thirsts for blood, and, of course, loses his daughter and his dukedom and is ridiculed in the bargain. But the genius of the poet, the genius of humanity that reigned in him, stood over above his private will, and so it happened that in Shylock, in spite of all his uncouth grinnings, the poet vindicates an unfortunate case, which for mysterious purposes has been burdened by Providence with the hate of the rabble both high and low, and has retrospicited this hate—nocturnal by love."

Heathcote Prichard returned from his American tour as captain of the M. C. C. team of English cricketers in such good form that he set to work on a play and a musical which will give him the play of which his famous bandit, Don Quixote, is the hero, is finished all but the last word or two, and has been approved by one of the most successful of the West End managers. Meanwhile Prichard, while serving in glittering uniform at Dublin castle as aide-de-camp to the lord mayor of Ireland, has been busy at work on a play and a musical which will give him the play of which his famous bandit, Don Quixote, is the hero, is finished all but the last word or two, and has been approved by one of the most successful of the West End managers.

There is special American interest in the Della Sedie school of singing which has been established here, as three of the four directors come from this country. Mrs. Eleanor Cleaver-Simon, a contralto, whose name is as familiar to American concert-goers as to those in England, used to live in Jackson, Mich.; Miss Gertrude Lawford comes from New York and is a niece of Mrs. Cleaver-Simon; Mrs. J. Edgar Ridge, the managing director, comes from Ohio. Commentator Enrico Della Sedie, the famous Parisian singing master, who died a few weeks ago, was keenly interested in the success of this undertaking, and was the honorary president of the school. Mr. and Mrs. Simon gave another of their song recitals here last week with a program made up almost entirely of choice old French, German and Italian songs that are practically new to London ears, and which an American colony turned out in force to enjoy it.

For the second week of the Woodward stock company at the Boyd theater Director Livingston has selected Channing Pollock's play, built on Miriam Michelson's novel, "The Bishop's Carriage." This is an most dramatic tale, with a deep psychological study, and is told in such a way as holds the interest from the very beginning. It is an account of how a young woman who has been always an associate of thieves and who has come to look on thievery as a perfectly justifiable proceeding, is accidentally thrown into an atmosphere of refinement and made an inmate of a home quite above anything she has ever seen. There she meets a man whose influence changes her whole aspect of life. He talks to her as no one else ever has and succeeds in bringing her back to a true way of thinking and living. Mr. Morrison, as William Lettner, will have a role that might have been written for him, calling for quiet, unobtrusive, but forceful work and giving him, as an oppo-

site to the man who has risen in the world to that point where he is able to win the love of the heroine, it may serve to show our American contempt for ancestry, but it is a direct contradiction to accepted and well established ideas concerning the value of breeding. On the doctrine that like produces like, the man from the west wouldn't very strongly attract the woman in the case, but he may be the exception that proves the rule. Yet "Paid in Full" has brought its author from obscurity to fame and, instead of sleeping in the parks, as he was a few months ago, he is busy writing new plays to order, while clerks count his cash for him and lawyers are wrangling over which of the numerous New York "managers" owns him.

The other drama comes from England, and bears on another angle of the personal equation. "The Servant in the House" uncovers two at least of the many sides of applied Christianity in England. One of the three brothers has sunk to the condition of a laborer, lagging in the ditch; another is rector of a church that is built over a crypt that turns out to be a cesspool, and the third has but lately come back from India, where he has risen in the church to be at least a bishop, and, in the play, it seems that he comes mightily near being the reincarnation of Christ. The worldly station of the three affords the theme, and the meeting of good brother has the effect of bringing the might be brother up from the ditch, and helping the middling good brother to be even better. The antagonist in the case is a very worldly-minded bishop, whose thoughts are bent on securing for the church as much of this world's goods as he can, in the meantime taking peculiar care of himself. At the close of the play he is turned out and sent about his business. "The Servant in the House" is the religious apex of the triangle of which "The Man of the Hour" is at the political and "The Lion and the Mouse" at the financial, each openly preaching the necessity of reform and promulgating the policy that have suffered the contempt that comes of being largely just what New York should have. Just why New York should have been reduced to listen to Henrietta Crossman in "The Christian Pilgrim" and flock to hear Henry Miller's players in "The Servant in

the House" cannot be understood. It simply proves the wisdom of the old lady's remark as she kissed the cow.

"DYING TO SEE THE FAR WEST" Elmer Glyn Coming Back Because She Had Such a Good Time Here. LONDON, April 25.—(Special Correspondence.)—Mrs. Elmer Glyn sails for America today and instead of stopping in New York, will hurry straight across the continent to Santa Barbara, where she is to stay for a little time with her mother. She is expected to return to her native land for her final preparations for departure to give the latest news about the play "Three Weeks," which she has dramatized from her much discussed novel of that name.

She has closed arrangements for its production in America in the autumn, and has put off until then also the English production. Henry Smith of the Lyceum theater, one of the most active and successful of the new managers, had contracted with her for the English rights of the play for instant production, but he and Mrs. Glyn were both especially desirous of getting Mme. Simone Le Bary from Paris to play the part of the fascinating Russian princess in the play. The Parisian actress telegraphed, however, that she would be unable to come until later on, and stay for only a few weeks, whereas Mr. Smith, who was planning to put the play on at the Waldorf theater, was counting on a run of many months. So it seemed best to let the production rest until Mrs. Glyn can come back from America and give it the benefit of her personal supervision. If by that time Le Bary is unable to come, doubtless some other Parisian actress will be engaged. It has been reported that the censor has declined to license the play, but, apparently, the only truth in the report was that he had made some suggestions regarding it which were quite reasonable and considerate and which Mrs. Glyn will probably be able to adopt without any difficulty.

"I shall, of course, gather material on this trip for my new book about the 'Visits of Elizabeth to America,' but I am not going over to spy out unpleasant things—far from it. I am dying to see the far west, especially, where the country gets its sinews, and so much of its brains and energy. And I want to see all those mines and things. So good-bye till June."

AMUSEMENTS. AMUSEMENTS.

## THE ELECTRICAL SHOW

THE MOST BEAUTIFUL AND INTERESTING EXPOSITION EVER SEEN IN OMAHA



MAY 4 TO 9 AT THE AUDITORIUM

FINE MUSIC, SENSATIONAL VAUDEVILLE AND WONDERFUL ELECTRICAL DEMONSTRATIONS. AFTERNOON AND EVENING. ADMISSION 25c.

## BOYD'S THEATER

The Woodward Stock Co.

THIS AFTERNOON—TONIGHT AND ALL WEEK

BIG PRODUCTION OF LAST SEASON'S SUCCESS

### IN THE BISHOP'S CARRIAGE

A Dramatization of Miriam Michelson's Novel, by Channing Pollock. Prices, 10c and 25c. Seats on sale one week in advance. In ordering seats, all Douglas 1919, Independent A8919.

Next Week—"BATTLE"

## BURWOOD

PHONES—Bell, Doug. 1506; Ind. A-1506

TOMORROW AND ALL WEEK

ALFRED DUROS' ROMANTIC STORY

### THE THREE MUSKETEERS

JUST AS PLAYED BY THE YOUNGER SALVINI

EVERY EVE. AT 8:15—TUESDAY, WEDNESDAY, SATURDAY, SUNDAY. TODAY—LAST TWO TIMES OF "SECRET SERVICE."

FIRST BAPTIST CHURCH, THURSDAY EVENING, MAY 7th, 1908

PIANO RECITAL by

## MAX LANDOW

Admission \$1.00 and 50c Tickets at A. Hospe Co.'s

Mabelle Crawford - Welpton

### SONG RECITAL

First Methodist Church, Tomorrow Evening April 27

SEATS: \$1.00, 75c and 50c

Schmoller & Mueller Box Office, 1313 Farnam Street

CREIGHTON

## Ophium

Phones: Doug. 484; Ind. A-1494

ADVANCED VAUDEVILLE

Mat. Daily 2:15—Evening 8:15

Week Starting Mat. Today

CRUICKSHANK

## KRUG THEATRE

15-25-50-75c

4 Days Starting Mat. Wednesday

NATINEE TODAY

ROWLAND & CLIFFORD OFFER

EDNA EARLIE LINDON

WILLIE PANTZER & CO.

Europe's Great Novelty.

HOWARD KYLE & CO.

Presenting "The Joke"

PRELLE'S BIJOU CIRCUS

Europe's Latest Original Novelty Act.

THORNS AND ORANGE BLOSSOMS

A play that sinks deep in the hearts of all lovers of the drama.

3 Days, Starting Thurs. April 30

Met. Saturday

FRANK REOS'

## YIDDISH OPERA CO.

—REPERTOIRE—

Thursday Night—BEN SHOMRON.

Friday Night—KOL NEDEA.

Saturday Night—GRUENBERG.

Saturday Night—BAR KOOK BA.

PERMANE BROTHERS

England's Eccentric Clowns.

HARRY ALLISTER

The Celebrated Character Impersonator.

Mr. & Mrs. Franklin Coiby

Presenting an Original Electrical Musical Comedy, Black Art Performance.

JAS. F. MACDONALD

Songs and Sayings.

KINDROME

Always the Newest in Motion Pictures

PRICES—10c, 25c and 50c

The Boyd Theatre

### School of Acting

(A practical training school for dramatic and operatic stage)

Fourth Season Now Open

Students' Matinee Engagements

LILLIAN FITCH, Director

W. J. BURGESS, Manager

## BASE BALL

VINTON ST. PARK

OMAHA vs LINCOLN

APRIL 23, 24, 25, 26

Friday, April 24, Ladies Day

GAMES CALLED 3:45

READ THE BEST PAPER

The Omaha Daily Bee.

### SOMETHING ENTIRELY NEW

Whenever you see a GABRIEL dispensing perfume, you will know it is HILDEBRAND'S, which is a guarantee of its DELICATE FRAGRANCE and lasting odor. These GABRIELS are placed in all leading business houses. BOTTLE handy to carry in shopping bag or pocket.

SEE new way only FIVE CENTS invested in perfume at any one time. LOOK up a perfume GABRIEL. GET a bottle—you will like our perfumes BETTER.

FOR HIRE

FULL DRESS SUITS

S. SUGARMAN

1916 FARNAM

DIAMONDS

FRENZER, IS & DODGE.