A MODERN TEMPLE OF THESPIS.

Description of Boyd's Theater, to Be Dedioated Thursday Night.

TRIUM H OF ARTISTS AND ARCHITECTS.

Rich Ornamentation Fitly Accompanies Acoustic Properties and "sight Lines" Which are Well Nigh Perfect.



HEN Boyd's theater is thrown open to the public, next Thursday evening, it will be found by the great audience which will undoubtedly be present, that the Orient and the Occident have come together under the megis of

"From a psalm of Asaph," remarked the late Mr. Carlyle in one of his most pillous moments of reflection, "to a seat at the London opera in the Haymarket, what a road

The distempered sage had bimself, upon one occasion, been induced to take a seat in the London opera, which he abandoned during the ballet, upon the ground, as he subscquently explained, that "he hadn't the heart to stay and watch a woman with an immortal

soul making a Manx penny of herself."

But Carlyle's billiousness does not affect
the major portion of mankind, who love distraction, amusement, entertainment, and seek these divertisements in the theater as the most legitimate place in which to pass away a few hours that might otherwise hang

And to gratify this growing taste for art and for pleasure Boyd's theater, which will be opened Thursday evening, has been built. Upon the completion of the old Boyd theater, now known as the Farnam Street theater, and its dedication in 1881 by the Fay Templeton opera company, amuse-ment lovers and the citizens of Omaha, whether theater-goers or not, regarded the opening of that modern temple of the muses in the light of a great public event, almost as important in its nature as the grand system of education which Omaha scenthusiastically encourages and which finds its higher ideals in the strong collegiate institutions which now ornament the uplands of the city.

But "New occasions teach new duties. Time makes ancient good uncouth," And long before the usefulness of the old theater had died away, demands for another and more commodious place of entertainment were heard—a temple dedicated to Euterpe and Melpomene that would reflect the growth and enterprise of a metropolis which has taken so proud a position in the commercial, professional and social life of these fin de

Mr. James E. Boyd, recognizing the just-ness of the demand and having all his inter-ests centered in Omaha, which has known



STAIRWAY IN FOYER.

him for nearly a quarter of a century, decided to yield to the desire and build a home of art which would be as much superior to the old Eoyd opera house as that was superior to the Academy of Music. And how weil the owner of the new house has aucceeded in yielding to public clamor, the wealth, culture and fashion of the Gate City may judge on the formal dedication night, which will mark a new era in amusements. In casting about for a desirable site for the new theater several very advantageous plots were offered to Mr. Boyd, but after examing into the merits of them all he finally selected the ground located at the southeast

corner of Seventeenth and Harney streets. Ground was broken on May 20 of last year and from that time on the work has progressed with rapidity in keeping with the owner's desire to open his new house at the beginning of the season, and on Thursday night the public will be treated to a view of the com-pletest theater in the west, and in some respects the best appointed theater in this country, which is saying a very great deal. Ordinarily, when a new theater is opened,

the audience is treated to glimpses of sky through the network of ropes in the rigging loft, or have gentle touches of cold as the wind

when the owner of the building desires to augment his revenue from the reuts of stores, offices, etc., and per consequence the building instead of being a success from an artistic standpoint, becomes from the beginning a second rate place
of entertainment because of the narrowness
of the builder.

The design of an opera house is at every

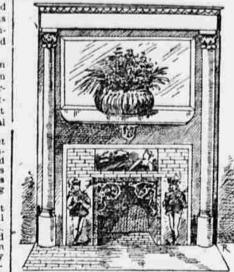
compromise between conflicting Fortunately there was no question between the two great divisions of the house, the stage and the auditorium and both these divisions have received great care at the hands of the architects, McEitatrick & Son of St. Louis, who have built many of the leading theaters of the country.

But it is contact from the clean that the day

But it is evident from the plan that the de-pendencies of the auditorium have been in some degree sacrificed to the auditorium. This sacrifice is not of the stairways, by any means, but simply in the foyer which is narrowed beyond what an architect entirely un-trammeled as to space would probably think desirable for the free circulation of a portion

of an audience between the acts.

The entrances and exits are indeed entirely ample. It has often been pointed out how far inferior modern public buildings are in means of access and departure to those of the Romans. It would not occur to any-body to call the doorway of a modern building vomitoria, even if modern notions of verbal propriety did not restrain him. Here, however, with the rare good fortune of a building standing free



MANTEL IN RECEPTION ROOM

on three sides, it was comparatively easy to contrive ample and separate exits from all parts of the house, and this will be a source of much gratification to those timorous peo-ple who are always afraid of a fire. With these exits on all sides, not alone confined to the auditorium, but to the stage as well, it is estimated that the house can be emptied readily in three minutes.

So much for a house that is built on the

ground floor. The interior form of a theater is distinctly established by experience as the amphithe-atrical, and very few innovations upon this typical form are possible.

The amphitheater in the new house seems

elongated beyond what is usual and then widens at the stage end so as to more nearly give it the form of a lyre than of "the glittering horseshoe's ample round" which belongs to the conventional temple of the lyric drama. The modification of the curve which produces this result is however slight,

It is in the proscenium that the architects have achieved their greatest victory, for it is elaborate to a degree, yet thoroughly in keep-ing with the style of the interior, which is modern Romenesque.

The "sight lines" and the acoustics

so indispensible to the perfect house have commanded no small attention of the deigners of the structure and to a large extent they will be found well high perfect, although the substitution of the elongated gallery in-stead of the horse-shoe shape may possibly detract somewhat from both those absolutely necessary adjuncts to the complete theater. This, however, is a matter of conjecture and can only be decided upon the night of the As the stage is the point of any theater

especially vulnerable to fire, it is of prime importance to confine to the stage any fire that may originate there, for the destiny of theaters almost proverbially is to die by fire, and there is scarcely a famous theater

relative to theaters, which is very largely patterned after the New York ordinance upon the same subject, it was found necessary to make the proscenium arch of fire tile, which admits of high ornamentation. This tile cuts off the stage entirely from the auditorium and with the aid of the asbestos cur-tain ought to successfully keep fire from get-ting to the main portion of the house.

In addition to this very necessary precau-tion all the partions on the stage have been fireproofed by the introduction of tile, the fly galleries being made of corrugated iron, the stairways leading to the loft being

of iron, built in spiral form.

There is no entrance to the stage from the body of the house, all communication having cut off in that direction by the best wisdom of the architects.

The stage entrance is on the east side of the building passing through a wide entrance on the north and along the side wall to the

While the architect deserves great praise for the airiness and brightness of the auditorium, the fresco artist deserves unstinted congratulations for the work which has made the theater one of the handsomest in the

While the glories of mural painting have lately been eclipsed by the predominating popularity of its younger sister, the easel picture, the eclipse has not been total, and given the proper impetus, its sun may yet shine with more than pristine splender. True, the pictorial story-telling age is gone, at least for us, for prosaic type has usurped their functions, but rising generations will imbibe more copious draughts from more



howis through the chinks in the windows, or the partitious which are but temporary affairs erected for the night. But no such condition will be found on next Thursday evening. The theater is complete, and the audience can enjoy with comfort the unrav-elling of the story which has made "Ala-bama" the greatest success of the past

A glance at the ground plan of a typical modern theater, say the Broadway in New York, or the Auditorium in Chicago, shows how small a part of the whole is devoted to bow small a part of the whole is devoted to the audience, or is even brought to the notice of the ordinary attendant upon the theater, in comparison to the space devoted to the accessories of the entertainment. And one of the great problems for solution in the building of a theater is what portion of the space shall be set apart for theatrical purposes, and what part shall be given even to stores or whatever is designed to scoupy a portion of the theater building.

Very often the comfort and convenience of

renerous founts, and in this fact the hope of fresco's return as a fine art rests. Art is the high priest of the emotions, the great humanizer, and to humanize the mil-

lions, mural painting became the acknowl-edged queen of art, and what better vehicle for a universal, beneficent art than the wall! And it is upon the walls of the Boyd theater that an artist, filled with the best thoughts of the Italian and Austrian masters, has shown the beauties of fresco painting, and has given to Omaha an interior which will always be a delight to the spectator who sita beneath his gentle touch. For twenty-eight years Paolo Pavesich, who has the decorations in charge, much of them having been years Fools Favesich, who has the decora-tions in charge, much of them having been done by himself, has followed the profossion of a muralist. A student of Vichinini of Milan, and Villeoui of Florence, he has ab-sorbed the best thournts of those modora masters in addition to having been permitted to study the freecoes at Sant' Ambrogio, Le

Grazio, San Maurizio and the Lorenzo in the former city and the wall pictures in the Cam-panile, Santa Croce, Capello Gaigni, Capello Thozzi, Santo Spirito, Santa Felice, the Hall of Mars, San Miniato, Duomo Fiesole in Florence. Nor was his education confined alone to these two cities, but he has made a study of the great freeces throughout the old world, which has fitted him for the work

Not content with these rare advantages he has left the impress of his art on the sultan's palace in Constantinople, and in the czar's palace in St. Petersburg, in addition to having ornamented the interior of many theaters and private residences. An Austrian by birth, M. Pavesich is impute with the true artistic feeling. sich is impued with the true artistic feeling. and his pictures, while now and then reminiscent of the Vienna school, are at once strong and earnest in character, particularly remarkable in the harmony of their colors and in the manner of their toning in with

the style of architecture.

The lobby, 24x28 feet, is spacious and very beautifully decorated. Heavy ornamental titles, in mosaic designs, form the floor. The woodwork is in quarter oak,oil finish, with an artistically carved frieze, showing oak leaves and berries. The box office projects in semi-circular shape about five feet, the counter becircular shape about five feet, the counter being of variegated Vermont marble. Rainbowtinted art glass, in floral designs, which forms the frieze, sets off the heavy beyeled glass of the window. In front of the box is a highly polished brass railing set in oak, through which the theater-geer must pass to the box-office. The frescoing of the ceiling is most artistically done. Upon a pink background the muralist has wrought floral and sylvan figures in appropriate colors. An elaborate ornamental center piece enhances the already brilliant and pleasing bances the already brilliant and pleasing effect. Crested oak leaves such as are blaconed on escutcheons, form the border. The elegantly carved doors which open into the fover are fitted with imported frosted glass. On either side of the fover thirty marble steps lead up to the bulcony while the floor is finished in hard wood. The fresco design of the foyer is East Indian in character, the foliage being massed in groups, the sky warm and effective in composition, making an entrancing ground for the luxuriant growth of tropical flora.

The ladies' reception room is located on the The ladies' reception room is located on the right of the entrance. The ceiling is in a plain gray tint with gold lines. Wild roses make a remarkably effective design for the frieze. By far- the most attractive thing about this elegant room is the magnificent mantel piece. A handsome bevelod glass mirror 3x6 is set in the wall in polished cheery. Around the area hearth are incorporated. cherry. Around the open hearth are im-ported Flemish tiles in figures symbolic of Music and the Drama. In the back is set a bronze medallion wrought as the head of Jupi-ter. Brazen andirons and their concomitants

jected brackets and the re-entrant angles of will be as much of a delight and pleasure to the splay are re-enforced after the manner the audience as the other features of the the splay are re-enforced after the manner of the Italian Renaissance with one broad canel denominated the "sounding board," and upon this Paolo Payesich has shown his highest talent. The panel is of sufficient size to admit of eight flightes, three of them heroic in size, and these figures tell the story of the "Triumph of Fantasy, Poetry and Muc." The small figures to the right and left the central theme have been taken from Rahl's strong dramatic composition, the cur-tain in the Imperial opera nouse, Vienna, which tells the story of "The Love of Orpheus." These figures have been grouped by the artist in a manner which leaves little to be desired and shows him at his best.

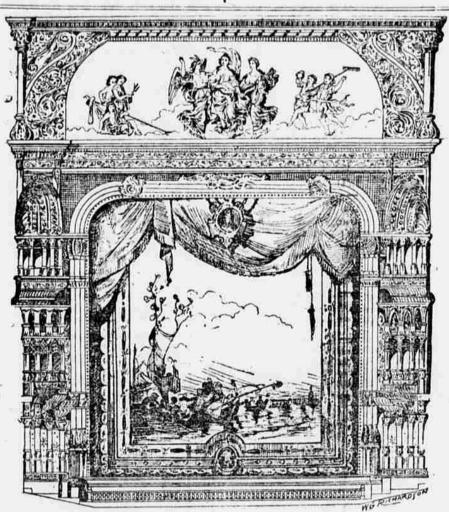
Two cherubs, modernized ideals of Ceres and Bacch is, occupy the right panel and and they tell the story of "The Joy of the Harvest." One carries a rake over his shoulder while the other bears aloft a mug of beer. The drawing is good and the flesh beautifully mug of beer. The drawing is good and the flesh beautifully moist and warm. To the left of the main figures, three cherubs are grouped, one re-clining on the ground still holds aloft a silken banner, which has been tendered in honor of Poetry's triumph, a second carries the wreath

of genius and also an olive branch while a third in a position of intensest joy whispers love nothings into the ear of the wreath Of the central panel, which of course, is the artist's nest bit, Fantasv is the strongest both in drawing and modeling. The drapery is blue, airy in texture and managed effec-tively after old Grecian models. The good-dess of lyric verse, a modernized Euterpe, is the central figure in this group clothed in gold drapery with robes brilliantly lighted by contact with the gray background. As the emblem of her calling the carries a guitar. Poetry has the right of the group and upon her face is shown the joy which great unselfish natures feel over the tri-umph of their sisters. She holds a lyre in an

In treatment the decorations are mezzo-erio as Rossini said of his own music to the "Stabat Mater" and possibly that is all the auditor will endure. Whether a serious treatment of the fresco would allenate the thoughts of the citizen in an opera hat and an opera frame of mind, is question-able, still the artist has offended if it be an offense on the side of quiet colors rather than the glaring reds, yellows and browns, which are used in some interiors. If the theater-goer goes to the theater not to study or have things explained to him. but to be lapped against eating cares in soft Lydian airs, then the interior of the Boyd heater should be hailed as an example of the Lydian mode, for it is restful to a degree

artistic manner and is seemingly in the act of tonching the strings -which shall rouse a

slumbering world.



PROSCENIUM ARCH AND DROP CERTAIN

grace the hearth. The floor is carpeted with | and there is no attempt to be other than in rich Wilton and the furniture is oak-framed and covered with red plush. To the left is the gentlemen's reception

room, which is decorated and furnished after the manner of that of the ladies', with the ab-sence of the splendid mantlepiece. The re-ception room leads down a flight of stone steps to the smoking room. The ceiling and walls are pleasingly frescoed and the floor The newels of the stairways are richly or

namented by handsome colored lights which give to the promenade a particularly restful

The predominating color of the walls in the body of the house is a delicate shade of sage-green, blending with soft shades of clive, and treated in tapestry effect which gives a very rich impression to the auditorium. Conventional figures at in-tervals, well toned, gives a satin finish, almost, to the walls which will command unstinted praise from the audience.

The ceiling of the auditorium, which has been broken by a broad curve, until directly over the gallery, is enclosed by a balustrade in fresco, with a conventional design in flowers, varied in variety, interlacing. Four cupids occupy the angles of the balustrade, representative of Music and the Hunt. Two of the cherubs which are well modeled, the of the cherubs, which are well modeled, the of the cherubs, which are well modeled, the flesh tints being particularly transparent, carry bows and arrows of ancient design, while Music is represented by one of the cupids playing on a violia of the Renaissance period; the other blows a pipe, the effect being enhanced by the perspective, which is artistic to a degree. The balustrade is de-signed in carved woodwork, Romanseque in style, while the cove below is righty ornastyle, while the cove below is richly orna mented in oak leaves, conventional in design but strictly in keeping with the general plan of the house. The edge of the cove is de-signed in relief, stucco in character, while the members are in imitation relief work. The main frieze is a gem, and while a bit too far away for the down-stairs portion of the house to admire its beauties, it will be appreclated by the balcony and gallery. It is thoroughly classical in design, with an atmosphere that commands the attention of critic and art lover alike. The idea is very poetical, the design being Arabesque, presenting heads of oriental cast, the state of the proof of the control of the co which seed like the pard," which the immortal will Shakespeare speaks about, while from their sides incandescent bulbs throw light and give additional color to the effect. Underneath these heads, garland of flowers have been festioned which give relief to the dark treatment of the frieze proper. dark treatment of the frieze proper.

The frescoe of the boxes, of which there are fourteen in all, is made to imitate satin, the soft effect of the back-ground blending with three shades of clive from gray, and to clive again, the fronts being in plastic work in high relief, the lights being in bronze and gold, which, under the myriad electric bulbs which are ar-tistically grouped in and over the coves will present a Vanity Fair in microcosm upon the opening night.

The lower boxes have a pink and gray back-ground, while morning glories in riotous confusion fall over the boxes, blending with a bouquet of roses in a variation of corors which ornament the box ceilings.

The proscenium arch which has been alluded to en passant is a copy of one of the principal arches of the Taje Mehal of Agra, which is usually considered the typical tomb of the Moguls buried in Sudin. This celebrated tomb is noted for its architectural beauty avanually typic in a pressure a contribution. beauty, exemplifying in a measure a combin-ation of Hindu and Saracenic architectures and noted for its trellis work and Arabesque and noted for its trellis work and Arabesque tracery. The artist with a desire to leave behind him a model of his work has exquisitely wrought an effective picture. The general tones are olive and gray; two pedestals have been indicated on the broad surface, while on the top vases stand in which roses, lilies, narcissus, phlox are arranged in artistic groups, glving a rare bit of color to this frame of the picture which will frame of the picture which will be nightly revealed to the audience. The truss already spoken of above the curtain opening is relieved by vigorously proharmony with the surroundings.
The balcony rail is rich in being plastic in relief with antique face: holding the incandescent globes between the teeth.

gallery are in gold and olive, the fronts being brouzed and then shaded in gold, making a pretty effect. The chairs are most comfortably placed and rightly upholstered, the seats being of leather while the backs are in old rose plush, which combines well with the drapery of the private boxes. The seats range in size from eighteen to twenty-two inches and have been placed sufficiently far apart to make ingress and egress between them comparatively easy. The aisles are wide and the pitch not particularly no-

The balcony is furnished throughout with he same style of chairs as the parquette and circle, giving a finished appearance to the

But it is in the gallery the greatest com-fort has been obtained seemingly. It is very large and rooms and the stationary seats are particularly wide and easy. And it is reached from the outside by a broad stair way of iron, a feature that cannot be too highly commended. What a "field of the cloth of gold" it will be to the "gods" who appreciate the good things of life as much as anybody.



The seating capacity of the house accord The seating capacity of the house according to the diagram is 2,088, divided as follows: Parquette, 234 x parquette circle, 362; balcony, 505; gailery, 225; fourteen boxes, 70. The stage is 78x40; to griding there is a height of 60 feet; the fly galisries are 23 feet from the stage, while the groove is 20 feet above the stage. bove the stage.

Proscenium opening 38 feet 6 inches x38. Distance from proscenium wall to foyer vall, 50 feet.

Width of auditorium, 76 feet.

Distance from balcony to gallery, 18 feet.

Distance from gallery to coiling, 60 feet.

Size of drop scenes, 26x36. Lobby, 34x28. Foyer, 16x35.

All modern arrangements of setting the stage have been introduced, and owing to the great size of the stage, all the scenes are ar-ranged to hoist or slide as the different pro-ductions may demand. The list consists of seventien complete sets so arranged that as many more combinations may be formed, thus enabling any company to mount as cred-itably any play as in any theater on this side the water.

The pariors set is pure roccoco in style, an at-mosphere of the Rennaissance being prominent, its scrolls and ornaments being in white and gold, the panels in light greenish blue and traced with howers, a gold edging giving a very handsome effect, and when set in its different angles, will be decidedly unique.

The Gothic set, with its heavy oaken wains-coting, the cornices and architraves being strongly outlined, its carved panels richly ornamented, will be most appropriate for the tragedies and English melodramas which vill be enacted in the years to come. The oak set is very massive with its carved wainscoting, cornices and architraves, while in bas relief busts of prominent authors give

it a finished appearance and will make the set particularly appropriate for a library. All the other interior scenes are painted with the same care and appropriateness.

Of the exterior scenes, the handsomest bit

of distemper painting is the garden scene. In the foreground a transparent lake is shown, the water giving back a soft and cool reflection of surrounding objects, of terrace and lion ashiers, the whole effect being ar-tistic to a marked extent. The conservatory set with its rare flowers, plants and deep per-spective, warm in color, will be thoroughly enjoyed by the audience. The ancient and modern street scenes are rich and atmospheric in coloring, which give them the ap-

pheric in coloring, which give them the appearance of miles of distance.

But undoubtedly the greatest praise will be given Mr. Noxon for the drop curtain, which is one of the very best figure pictures in use in this country. The subject chosen is entitled "The Festival of the Madonna." The figures are treated with vigor and boldness, the artist appreciating the many possibilities which the subject presented. It is glorious in coloring and perfect in drawing. Surrousding the picture is a white and sliver mat, enclosed by a wide gold Florentine frame. The valance drapery border over the drop curtain is in complete harmony with the drop curtain is in complete harmony with the central theme, being done in a corn colored satin carmine with a medallion in the center containing a bust of a Spanish female figure.

The artists who were given corte bianche in the painting of the scenery deserve the greatest credit for the work which is finished and ready for the opening night, and the credit will undoubtedly be accorded them by the spectators upon its premiere. Messrs. Noxon and foomer will be remembered as the gentlemen who painted the scenery for the old Boyd in ISSI.

Thomas E. Royd who will papers the new trees.

the old Boyd in ISSI.

Thomas F. Boyd, who will manage the new house, has long been identified with the amusement life of Omaha and is one of the best known men engaged in managerial work today. He has a host of friends both in and out of the profession who will congratulate him in presiding over this beautiful tempic of the drama, built through the efforts of Gov. James E. Boyd, who will undoubtedly be called upon to say a few words upon the night of its inauguration.

Manager Boyd will have the assistance of 'Dr.' D. W. Haynes than whom there is no better known treasurer in the profession.

better known treasurer in the profession. Polite, congenial, with a literary leaning quite unusual, he brings to his office an abili-

quite unusual, he brings to his office an ability which will largely assist in making Boyd's theater one of the best known places of amusement in the country. In addition to Mr. Haynes the heads of departments are as follows: Advertising solicitor, J. F. Hunter; stage carpenter. Augustus Uhi; master of properties, Al. Koster; leader of orchestra, Burt Butler.

In the miast of the general joy which will obtain upon the opening night, there will be only one cause of regret—the absence of Morgan McElfatrick to participate in the trumph of the occasion, his death having taken place Friday morning at his home in St. Louis, of heart failure. He was the active member of the oest known firm of theatrical architects in America, and in late years planned more first-class theaters than years planned more first-class theaters than all the other theatrical architects combined. Morgan came by his talents naturally, his father and grandfather being architects before him. At the age of 16 he planned a theater in Cincinnati, which for many years was the property of the company was the principal theater in that city. He planned the old Boyd opera house, and the thousands who have praised the acoustics testify to the ability of the designer His last great work was the building of Boyd's new theater, which will stand as a monument to his genius, a tribute to the man who was an ornament to his profession E. C. S.

As a Rule,

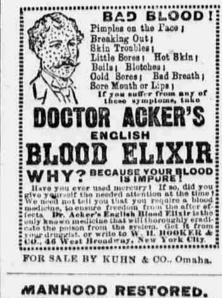
It is best not to attempt to remedy costive ness but to attempt to remedy costiveness by the use of saline or drastic purgatives. When a cathartic medicine is needed, the most pr' apt and beneficin is Ayer's Pills. The effect is to restore the regular action of the bowels, without weakening them. Being sugar-coated, these Pills retain their medicinal virtues for a long time, and are casy to take. are easy to take.

"I can recommend Ayer's Pills above all others, having long proved their value as a cathartic for myself and family."-J. T. Hess, Leithsville, Pa.

"In 1858, by the advice of a friend, I began the use of Ayer's Pills as a remedy for bil-iousness, constipation, high fevers, and colds. They served me better than anything I had previously tried, and I have used them in attacks of that sort ever since."— H. W. Hersh, Judsonia, Ark.

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PREPARED BY DR. J. C. AYER & CO., Lowell, Mass. Sold by all Dealers in Medicines.







Thing that has created the biggest stir in the minds of many, is bordering on a

SENSATION

Because of the values offered, being so unreasonably low that men go around and invite the attention of their friends to the hit

Saying, "Look at me; I have bought the greatest bargain on earth." "What is it?" It is the coat I have on my back, and guess what I paid for it?" "O, about \$8 or \$10." "No, sir, it

Is the Three Dollar

Coat that you see samples of in Hellman's window. It don't seem to me as if \$3 would pay for the lining in this coat. It is indeed an

ODD COAT Sale

And had I the money to spare, I think I would lay in stuff enough to do me for several years; for if they ever kept faith with their advertising they have done so this year. They said the prices were no object. The stock must be reduced, as from now on they want nothing but new goods, from one season to the other.

And if you go in today and look at their stock you don't have to be very well posted to see that they mean just what they say. It would be unreasonable for any one to ask for goods at bigger bargains than they are offering today. Take my advice if you have any money to spend for clothing or furnishing goods.

> Go and see Hellman, And you will Carry out a Bigger bundle For the money Than you ever Expected to.

They are on the corner of 13th and Farnam Sts., where they have been for the last 37 years, and no doubt will be for 37 years to come.