Amusements

joyment. There was that about them, gerial, or box office, point of view. however, which made them thoroughly en-

It have been limited in number, so that me an opportunity to see whether or not I Mouradoulah, the "Terrible Turk." Among but few realize fully the treat that is al- am progressing in my art.

ways furnished by a Frawley engagement. be a crude melodrama and all but intol-

Mentioning the popularity of "The Burgo-Omaha is particularly partial to entertaincomic operas and musical comedies have mercial value to its possessor, as well as been offered here during the present sea- to the manager. son. Not one of them has failed to play to of Omaha's partiality to musical entertainment, Ben Stevens, one of the best known upon I suppose the romantic drama, melo- know." drama, or perhaps a little tragedy is the thing. I believe, however, that musical comedy enjoys the distinction of being the favorite theatrical amusement of the Amer-

Several additional dates on the booking to add considerable enjoyment to the presformances early in March. Nat Goodwin grisette. and Maxine Elliott will be seen early in April, when they will give three performances, probably of "When We Were Twenty-one." Two of the new musical comedies each here in April. One is "The Chaperones," which will be sung by Frank L. Perley's opera company. This organization was formerly known as the Alice Nielsen opera company, and has been meeting with splendid success with its new play in the east. The other is "The Explorers," another Pixley and Luder's piece, said to be a worthy successor to "The Burgomaster." In May, John Drew will be seen in his new play, "Second in Command," which is said to be the best thing he has done since "The Liars." He will give three performances of the piece in this city.

"What do I think will be the future of the book play? It has absolutely none that I can see," said Mary Mannering in the course of an interview during her engagement here last week. "I cannot bring myself to believe that the theater-goers of this country, or the readers, either, for that matter, will much longer tolerate the cilly twaddle of which the majority of the so-called popular novels of today are made up. True many of them make interesting reading, yet after all there is little depth to them. Take for instance Janice Meredith. According to the author's description of the character, she is supposed to be the embodiment of everything that is bright and witty, yet hardly a witty speech has he put in her mouth. People flock to see the play, however, and as a money maker it has been more than a success—it has been a triumph. I hardly think, though, that we could play over the same territory again and meet with the same financial success. The popularity of the book will attract large audiences the first time, but to induce them to come again, or recommend it to their friends, the play itself must posbess some genuine merit. It is a difficult task to make anything like an acceptable dramatization of the average novel. There is so much that must necessarily be left out of the play and to the imagination of west vocal duo." Their selections for the the attitude of the newspapers: the spectator. Another reason why the most part are from grand opera. Deaves book play cannot continue in popularity is marionettes is pronounced a positive novthat an actor or actress must create a character that thousands of people have idealized, and hardly any two of them have peared here. Herbert H. Elliott, the Omaha their mind picture of the character painted mandolin virtuoso, will be an extra atalike. So you see it is next to impossible to traction for the entire week. make the character, as you draw it, meet with their approval. Of course if one has not read the story or formed any idea of trated entertainer, comes to Omaha this the character the actor or actress can in week in a series of illustrated entertain-

If all weeks upon the local theatrical almost all cases induce them to accept his calendar were like the one just closed or her interpretation. I am anxious to septhere would be little cause for complaint arate myself from this class of plays as or fault finding on the part of amusement soon as I can. Of course they are pro-lovers. The attractions offered merited the ductive of much financial gain and that is "The patronage bestowed upon them. Not any quite as essential, if not more so, to the of the plays were of such literary depth success of a new star as artistic triumoh. as to require any great amount of thought for I am sorry to say that the latter does upon the part of the spectator in their en- not always bring success from the mana-

"My ambitions are, I suppose, little diftertaining and wholly enjoyable through- ferent from those of the majority of ac- Kountze-Memorial church February 6, 7 tresses. Shakespearean roles are my fa-Daniel Frawley's stock company, which vorites, and naturally I aspire to play opened the week, is to the Pacific coast them. I believe I could be induced to play what Frohman's Empire company is to a whole season almost without compensa-New York. Omaha's opportunities of seeing tion if I could get a play that would give will be the Little Magnet burlesquers and

"Do I think the Shakespearean plays will Mary Mannering, new to us as a star, ever become popular enough with the but whose reputation as a talented actress American people to make its presentation preceded her, came fully up to expecta- profitable? Indeed, I do, but that time will wonder; Carroll and Gardner in Hiberniantions. Not as much can be said for her not be until competent people are cast for play, for without the touches of fine art every single part, no matter how trivial ers, singers and dancers, and McDermott given "Janice Meredith" by Miss Manner- the role may be. As a matter of fact, I and Rossyln, laugh producers. Mouraing and her excellent company, it would think every character in each of Shakes- doulah, known as the "Terrible Turk," peare's plays is important enough to have will meet all wrestlers at every performcareful consideration and proper presenta-"The Burgomaster" closed the week and tion. None of them should be slighted in Mouradoulah agrees to throw any five men its fourth engagement in this city within the least. No one star can make a popular two seasons. The popularity of this me- success with a Shakespearean play unless \$500, or will throw any single wrestler inlange of music and comedy is really re- he or she has support that will not suffer side of fifteen minutes or forfeit \$25 if he markable, theater-goers seeming never to by contrast. Mind you, I do not wish to fails to do so. thre of its catchy airs and bright repartee. be quoted as favoring the abolition of the system of starring an actor or actress, as people choose to call it. I think there are master" brings to mind the fact that artists who have such strong personalities that people are influenced by this personment of this class. Something like a dozen ality to such an extent that it has a com-

"My future plans? Well, really, I am a well filled house and on several oc- not at liberty to state what they are becasions the seating capacity of the theater youd the present season. I will continue has been entirely inadequate. In speaking in "Janice Meredith" through Lent and a few weeks after, when it will be shelved tralla. for a dramatization of "Graustark," which managers and promoters of comic opera is being made for me. I shall continue to stars, who has been associated in past play "Camille" at matinees now and then will foot up fully \$250,000, once a member of the now almost forgotten Alice Oates Comic the now almost forgotten Alice Oates Comic Angelis and later with Klaw & Erlanger's Meredith." Yes I know the newspapers Opera company. "Foxy Quiller," recently said: "I do not have criticised me rather harshly for playconsider any city west of Chicago the equal ing "Camille," my friends, too, are finding of Omaha when it comes to the liberal patronage of a musical attraction which has any comedy attached to it, and I have never booked a western tour without including in it Omaha dates. I suppose it is merely because your theater-goers are looking for wulgar woman. There must have been some amusement at the theater rather than eduamusement at the theater rather than edu- refinement about her, else she could not cation, which they get elsewhere. There have commanded the attention and respect is no denying the fact that comedy set to which she did from the opposite sex. Men music is the most satisfactory class of the- you know may admire a vulgar woman, atrical amusement we have. That is, of but they never show any consideration or course, providing the comedy is bright, respect for her, and Camille commanded clean and wholesome and the music tune- both. I will admit that she makes use of ful. Farce comedy comes next. If one a few vulgar words, but what woman don't wants their more tender emotions touched at times? That's more or less human you

Coming Events.

"The Girl from Maxim's," the French farce which created somewhat of a sensation at the Boyd last season, will be seen again at that theater for three performances, starting this afternoon. The story sheet of Boyd's theater were filled during is known to theater-goers, hence there is the last week with attractions that promise; no need of telling it here. The cast, with the exception of "the girl," is the same as ent season's amusements. The Lilliputian was seen here before. Lena Merville will Opera company, which calls Australia its be seen in the title role. She is a very home, and which has created quite a furore handsome and attractive woman and is said in San Francisco, comes for three per- to make a sprightly and pleasing French

> Melodrama will hold the boards for the greater part of the coming week at Boyd's.
>
> Commencing Thursday night "The James Boys in Missouri" will open an engagement wright's husbands. She went on the stage that closes with the end of the week. As its title implies, the play is a story of the adventurous lives of the James brothers and much in the way of the old-time blood and thunder will be seen and every scene is a thriller. The James brothers were especial friends of the county coroners, if a synopsis of this play be any criterion. The big scene of the play is the realistic holdup of a train in the "Blue Cut." The play was given last week at the Bijou theater, Chicago, and crowded the theater at every performance. George Klunt and Alma Hearn formance. George Klunt and Alma Hearn enact the leading roles.

> Picolos' Lilliputians will be the headline feature at the Orpheum for the week beginning today. They are four little Germans, with years enough to vote and a few to spare, yet no larger than many children of a year old. Their mental facunique imitations. Singing and a poutpatrons are familiar with Clifford's talents a majority all the time. as a comedian. A remarkable display of animal intelligence and cunning by Rit- are in the minority on all these questions ters' dogs is the second feature on this of art. The minority was a mighty good bill to be imported from Europe by the thing in the time of Noah, don't you know, Orpheum Circuit company. Mimicry and and maybe we will have a chance yet. Just new imitations will be the specialty of think. In a very recent court of inquiry Charles Leonard Fletcher, who has as- one of the judges submitted a minority resisting him this season pretty Marie Tempest. Zoe Matthews, the well known com- jority of Americans had accepted that miedienne, will be seen here for the first | nority report. Schley Dewey! The majorreputation. The Berlin sisters are new | foreign artists. Here is the thought of the comers. They are known as the "golden elty, being a step in advance of the automaton and ventriloquial acts that have ap-

Mr. Bolling Arthur Johnson, an illus-

ments never before seen here. The entertainments will be given under the auspices of Post A, Travelers' Protective association, and will be for its benefit. Mr. Johnson has with him as stereopticon operator Major T. J. Mapes, who for seventeen years was the sole operator for John L. Stoddard, His outfit is valued at \$25,000 and it is all put in use during these entertain-

"The Passion Play" of 1900 will be given Thursday night, February 6, containing over 100 still pictures of that decadecimal dramatic wonder of the Bavarian Alps, and a few moving pictures of scenes about Oberammergau.

The entertainments will be given in the

and S.

The attraction for the coming week at the Trocadero, commencing this afternoon, the novelty acts promised mention may be made of John J. Welch, known as "the man in white;" Hayward and Hayward,

sketch duo; Serra, the South American isms, Foreman and Brownell, coon shout ance. No one is barred in this contest inside of an hour for a wager of \$100 to

Plays and Players.

Nanette Comstock has joined Henrietta rosman's company. Russ Whytal is writing a new American omedy for Stuart Robson. Joseph Jefferson gave \$100 last week to the fund for the McKinley memorial. "Gulliver's Travels" has been adapted to stage purposes by George Grosmith, ir. Minneapolis is the latest city to think of establishing a permanent stock company.

A "Way Down East" company will shortly sail from San Francisco for Aus-Charles Frohman estimates Clyde Fitch's

Louis James and Frederick Warde will be joint stars next season, playing "The Two Dromios."

Gertrude Coghlan shelved "Becky Sharp"
February I and will at once begin rehearsals on "By Order of the King." It is
a cootume play, with the scenes laid in
France. American history is fast taking up the stage. The latest work to be completed for presentation is called "Patrick Henry," and, of course, deals with the revolutionary period.

Anthony Hope has completed his latest comed) drama and it will be produced in London by Arthur Bouchier within a few weeks. Its title is "Filkerton's Peerage" and is based on a political theme.

Wilson Barrett's latest production, "The Christian King," is reported to have been very successful and has been purchased for this country by the Liebler company. James O'Neill will be the star of the piece.

De Wolf Hopper will leave Weber & De Wolf Hopper will leave Weber & Fields at the end of this season to resume his starring tour under the management of Everett R. Reynolds. He will appear as Mr Pickwick is a musical version of the "Pickwick Papers," by Charles Klein.

Richard Mansfield, in a before-curtain speech at the final performance of "Beaucaire" at the Herald Square theater, New York, Saturday night, announced that he would return next about Christmas in "Ivan, the Terrible," a new romantic historical play by Tolstoy. when she was 16 years old, playing in the support of Viola Allen in "The Christian."

Musical

The New York Musical Courier in a recent issue hits the nail on the head in answering a letter as to the engaging of American artists. The letter is an appeal ulties and physical development are re- to the managers to engage more American markable in such tiny human beings. In singers and players and cut out the fortheir act they introduce a variety of eign element once in a while. The Courier, stunts, including comedy, acrobatics and with a most respectful bow, places the blame exactly where it belongs, namely, at pourri of entertainment of the French style the feet of the "People." It is not Mr. will be contributed by Brulett and Reviere, Grau's fault, nor any other manager's who have been seen here before. Billy fault, but it is the fault of the people. Clifford, formerly of the team of Clifford Therefore, we of the minority must just and Huth, appears in monologue. Local wait and try to grow more and more into

We have much to encourage us, we who port and it seems as though the great ma-

Those papers which were to have no write-ups of Prince Henry and pay little attention to it would have less readers, whereas those papers that fill their columns with sketches, portraits of the prince and pictures relating to him will have a much larger sale, and therefore will be much more valuable to their advertisers and be productive of bigger results, and again, by reflex action, bring results to themselves.

When he (Prince Henry) visits the Metropolitan Opera house he will hear his own German native sligers. He will not see American angers at the American opera house here and he will hear chiefly German singers. He will hear chiefly German singers. He will hear the German opera sung in the German tongue as it is given in Berlin. He will not hear any American operas sung by American singers. He will not hear an American orchestra; he will not hear an American orchestra; he will not even find an American at the head of the company, but a gentleman named Grau who comes from Moravia. Of the other conductors, one was born in Posen, which is the birthplace of Mr. Damrosch; the other one, Mr. Sepilil, is an Italian. The other one, Mr. Sepilil, is an Italian. The chief scretary of Mr. Grau is a German and his business manager is an Englishman. The advertising manager of Mr. Grau is a German. The only people who are Americans are those who pay to hear the opera. When he (Prince Henry) visits the Metro-

And then Prince Henry may go home and say that he was in Germany, that it was all a mistake, and that he was not in America at all. He will find that all the clubs he may visit are German singing clubs. There are no American singing clubs. The only singing clubs are those composed of the Germans, because the Americans don't want to hear any singing by American singers, and here is the great trouble about this question of music and art in the United States.

So saith the Courier: It speaks with no uncertain sound. And it is certainly right in this instance. We are, however, unable to see the future, and, perhaps, this whole it be healthy. business may turn out to be a scheme on the part of some leading Americans to "benevolently assimilate" the older countries with dren in art matters. There is a chance to their artists at a distant date. Who knows? say a kind word to them once in a while, In the meantime we are studying the It does not cost much. ways and methods of the foreign people by There are musicians working in your continual travel to Europe, summer after churches. They are giving you good servsummer. And therein we are wiser than ice. It does not cost much to pat them on



they, are we not? Because the foreigners do not come over here in the summertime in any great quantities, and so we will know all about their arts and their music and themselves, and they will never suspect our game until they have been adopted and become a part of us. Surely this must be the reason. We fight to protect our manufactures and we fight to protect our trade and commerce and so forth, but what are we doing to protect our music and our THE NEW YORK AND PARIS LAUGHING art?

The ecstatic pose. How delightful it is Would that George Ade could have sat and heard Hofmann play, and have described the audience present. He might have written a little masterpiece, something like the fable of "Lutie, the False Alarm," one of the best satirical skits ever written, on the affectations and absurdities of the pretentious amateur singer. It is no wonder that people who are not musical, but who like a good song or a good "selection that they can understand," become dis-gusted with musical people at times. Go to a piano recital and watch the audi-

When the great Paderewski, or the Hofmann, or the Rosenthal appears on the stage the first attack of the disease gins. Then watch the "musical" lady and her loval spouse who has paid good money for his seat and would pay it over again to give it up. Look at him as he sits bolt upright; poor man, how I felt for many of "him." I wanted to go to him and say "All right, old man, it is all right, it will soon be over." The patient husband I saw several of them at the recent Hofmann recital, and I could not help noticing that he was intent on three thoughts. First, "I wish I could think of some thing to say about the planist that would be proper. I wish I could see what the

game is. Second, "I wonder if Jones is here. He would enjoy this, about as much as I do. Hello, there's Smith. Well, I have some company anyway. He can sympathize with

Third, "Are these women sane, or am insane? I never hear my wife go on like this about anything but a great planist. Listen to them now. What do they mean by saying, 'Isn't it just divine? Do they mean the plane or the music or the plan-

And so the man is tortured, not by the music, no! no! but by its effect. He thinks there must be something wrong with him. because he cannot feel that way. He can understand a person playing a beautiful solo and can see how people should listen to it and applaud it in the traditional way. But what he does not understand is the "ecstasy." That's where the puzzle comes, and that is why he likes music less and musicians less.

I have often been struck by this thing of the intoxication of music. I love music in all of its branches. I will take off my hat to an artist, but not to a king. But I never found it necessary to hoist myself up to the time. In coon songs she has earned much ity of the people want foreign opera and top of a pale pink cloud, with blueish-green embroidery, and sigh myself, and float my-Courier anent the visit of Prince Henry and self away to the kingdom of hasheesh and popples. There is a monstrous lot of silly affectation about the sighing forth of platitudes, such as "Is it not divine? Is it not simply-oh, my, well, you just simply can't describe it. It takes one's breath away." And then your cue is to get the smelling salts.

Musicians whom I have arways thought sensible, good people as people go, passed me at the exit of the Boyd, that concert night referred to, with their heads up in the air, and their common sense evaporated, pro tem., as though to say, "Don't talk to me. Ah, do not wake me; let me dream again." If music has this effect, is it not a shame to raid opium joints and leave concert halls alone?

But says one: "You are to be pitied; you are not a musician; you have not the feu sacre; you, oh, you-you cannot under-

stand.' And I reply: "I guess you're right, I cannot understand.

But there are a few others who can enloy without bringing the whole thing into a comedictta. It is not the enjoyment and the applause that I am speaking of. It is the frenzied ecstacy. If one-half of the energy and agony spent in one evening at a Hofmann recital by women who "adore" and "worship" the great art of music were spent in a whole year in doing something for it of a public nature, instead of form ing little exclusive social musical cliques where members are voted on before they are even asked if the would like to join, music in Omaha would be on a better footng and we might then be led to believe that the "cestaffe ones" are sincere. There is a field for enthusiasm, but let

There are good muscians here who are educating the people and the people's chil-

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the back once in awhile. They get enough of the other kind of thing, God knows. There are singers and players, who give concerts, and recitals, and services. It only costs a nickel to show that you were there, There are many to whom a dollar would be no bigger than a penny. If you could not get there yourself, you might send someone else.

But the joy of giving it would be enhanced by your presence. The musician 'wants' you, although he may "need"

The days of Scribes and Pharisees, hypocrites, are not yet gone by, and the world is still hungering and thirsting after sincere genuine sympathy. It is ours to give. Do we always give it? Do we often give it?

Miss Ida M. Merse gave a most interesting pupil's rec'tal Thursday evening, at 2124 Binney street, to about one hundred friends and parents of her pupils.

The Saturday morning musicales given for the benefit of the Creche, which have been so successful for the last two seasons, will begin this year on February 15. There are to be in all five concerts, and the rule of hered to as before.

A musicale is being arranged for, to take place early this month at Unity church. The artists will be: Mr. Joseph Gahm, Mr. Gareissen, Mrs. Neely, Mr. Manchester, Mr. Wright and Mr. Edward Gareissen,

The Bohemians have decided to bring Kubelik here. He will play a concert at the Boyd next month. Good for the Bohemians. May they succeed beyond their anticipations. This is surely loyalty to their compatriot. Perhaps we may look to the Bohemians for another raise of \$2,000 after the Kubelik concert, for more musical work in public. Omaha needs public music, outside of the churches and it costs money. But what is the use of reviving known as T. P. A. an old subject. All that is needed is the money, and an enthusiastic management like the Bohemians. Good luck to them. May they live long and prosper. I hope that Kubelik will play to the full capacity of the house. He is undoubtedly a great artist, Here's hoping.

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