Amusements

Locally last week was, in the way of theatrical attractions, an average one—that is to say, there were no very high spots and the depressions were not so deep, but one could see to the bottom. Gertrude Coghlan's engagement was the only thing above the level of the ordinary, and much of the pleasure of seeing her was dimmed by the fact that she is not equipped with an adequate play. "Alice of Old Vincennes" may be all right, but it isn't worth while for a really capable actress. This week promises a variety that ought to meet the tastes of all. We are to have farm drama, farce comedy, melodrama, tramp drama and grand opera at the Boyd. If that doesn't afford ample opportunity for the exercise of selection, then the case is beyond hope. At the Creighton-Orpheum the excellent business of the earlier part of the season still keeps up. The promise of the Orpheum management to give only the best and to afford at least one novelty a week is being literally redeemed.

Boyd's theater is going to be remodeled. This beautiful house, of which all Omaha people are so proud, is possessed by the fatal defect, which was discovered shortly after the opening of the present season, and which has so far defied all ordinary means in the attempt to remedy it, and now the heroic is to be adopted. Right in the busiest time of the year Manager Burgess will be compelled to shut the doors of his theater and turn the house over to a force of workmen in order that the changes may be made and a difficulty overcome which, so far as known, exists in no other theater in the world. Now, don't get excited. This is only the yellow journal way of telling you that when Governor Boyd laid the foundations of the theater that bears his name he did it with the end in view of giving Omahans a theater that would stand for ages and be safe all the time. This very effort to secure the safety of the people who patronize the house, as well as of those who are employed there, has proved a stumbling block which all but put to rout the modern stage mechanic and nearly deprived Omaha of the greatest of modern spectacular performances. In putting on the play of "Ben Hur" it is absolutely necessary to have the mechanism of the great chariot race solidly set, and at the same time out of the way of the rest of the spectacular features of the piece. To do this it has been found necessary to reconstruct the stage in every theater in which the play has been given. This reconstruction is not an ordinary alteration, but means the rebuilding of the entire stage, with all its traps and appurtenances. Sixteen feet wide and the full length of the stage across, just at the back wall, is the space required to set the machinery on which the horses run in the closing course of the great race between Ben Hur and Messala. To accommodate this machinery a special floor must be built, although the motive power be set outside the stage itself. When the preliminary survey of the stage at the Boyd was made some weeks ago, it was found that the girders through which the mechanics were expected to cut were solid steel and set in cement, so that the eternal rocks do not offer more resistance to attack. This placed the ordinary expedient entirely out of the question, and it was up to Manager Burgess to devise a new means of getting the machinery placed, or to give up the show. Much investigation by the mechanics who do the work for the company has resulted in the adoption of an idea suggested by Mr. Burgess, that of building an entire new stage on top of the one now in use. Careful measurements have shown that it is possible to put a stage fourteen inches high on top of the one now in use without interfering with the handling of the scenery. And for this reason the Boyd stage is to be rebuilt. "Ben Hur" will be here during January, and one week before its appearance the Boyd will be closed while the mechanics are preparing for the production.

Much cause for gratification exists in the fact that all over the country the papers that carry weight with their expressions of opinion are coming out for the expurgation of the stage. It is not the desire of any that the theater be turned into a nursery for prudes, nor that the stage be reduced to the condition of a vehicle for the transmission of colorless and inane discussions of such phases of human existence as do not impinge on the great motives and impulses that actuate mankind. It is only against the tide of turbid, morbid, unspeakable rot that the "moderns" have insisted on pouring out that the healthy mind of the American people revolts. Europeans, accustomed by calm contemplation for centuries of conditions that can never exist in this country, may reconcile themselves to the morbid and often revolting debates carried on by D'Annunzio, Maeterlinck, Ibsen and others under any one of the numerous polite names they give to the writings they put out, but the "serious drama" is not likely to gain a foothold in America, even though it come through the medium of the acknowledged greatest of actors. How do you suppose the thinking people of Washington felt, after hearing Duse in "La Citta Morta," when they read this comment in the Evening Star of that city:

Fortunately most of the people who attended the Columbia theater this week did not understand Italian. If some of the enthusiastic auditors could have known the precise meaning of some of the scenes they were applauding they would have subsided into silent dismay. But, thanks to their unintelligibility, the plays were listened to with complacency by young women who were out so late by a special dispensation of parental authority, granted on the theory that they were improving their minds and could listen without a blush to some of the foulest ideas that ever contaminated human speech. Duse will play nothing but D'Annunzio. This is a matter for her own conscience—and, should she undertake to give them in English, for the police. "Sapho" was an innocent nursery rhyme compared to her present repertoire.

Mr. Richard Mansfield made his appearance as Brutus in "Julius Caesar" at the Herald Square theater in New York last Monday night, and continued the triumph he has won since his opening performance at Chicago. Mr. William Winter, the veteran critic of the Tribune, declares in his review that Mansfield's production is the only adequate one ever given the play in New York. In comparing Mr. Mansfield with the great actors who have played the part of Brutus in the past, Mr. Winter says: "The stage method customarily pursued in the treatment of this play has been that of statuary and declamation; not invariably pursued, for Edwin Booth invested Brutus with melancholy dignity, and Lawrence Barrett, as Cassius, was incarnate passion touched with pathos; but, as a custom, the representation of this tragedy has been somewhat stately and frigid. In Mr. Mansfield's presentment of it, and largely because of the method and quality of his acting of Brutus, the supreme and pervasive note is that of feeling. An effort has been made to depart from tradition, to be flexible rather than classical, and thus to soften and lighten an august theme with the warmth of human sympathy. * * * Mr. Mansfield has given to the play a magnificent investiture, the like of which it never had before—at least on the local stage—and his impersonation of Brutus shows an ideal of that character in some ways original and in every way effective. It is an imaginative ideal and it was expressed in an image of intense vitality." Mr. Winter reviews the play and performance at considerable length, analytical as well as critical in his course, and in conclusion points out the great advantage to the public in having so adequate an interpretation of such a great play given at a time when the interest in the classical is reviving.

In connection with the presentation of Brutus by Mr. Mansfield, it is of interest to read of other great actors who have played the part. The following is taken from the New York Times:

Richard Mansfield's revival of Shakespeare's tragedy of "Julius Caesar" recalls some of the other notable essays in that direction. It is fifteen years since Edwin Booth appeared as Brutus.

The chroniclers of the drama record many interesting representations of "Julius Caesar." Often the casts have been notable, sometimes amusingly curious. In England it was always a part of the repertoire of the two patented theaters royal, Drury Lane and Covent Garden. However, it was seldom, in the early days, distinguished by any attempt at archaeological or spectacular effect. Samuel Phelps first gave it pictorial breadth and color at his Sadlers Wells theater.

A production of "Julius Caesar" which attracted the eyes of all England and will focus the interest of dramatic students as long as the history of the stage is studied, was that made at Windsor Castle before Queen Victoria and her court February 1, 1850. On that occasion, for the only time in the notable career of the two great men, Macready and Kean appeared in the same cast on the same stage. The former played Brutus, of course, the latter, Antony.

Macready did not love Kean. It is reported that on this occasion, after the play was over, Kean sent some message of courtesy to Macready in his dressing room, which was met by the gruff rejoinder: "If Mr. Kean has anything to say to me, let him say it through my solicitor!" Kean's share in this presentation of "Julius Caesar" was rewarded by the gift of a diamond ring, which he afterward lost; whereupon a wit rejoined that it had been found "sticking in Macready's gizzard."

On the occasion of his farewell benefit at Sadlers Wells, November 6, 1862, Samuel Phelps revived "Julius Caesar" and played Brutus. It is a curious fact that Henry Irving has never in the whole course of his long career played in "Julius Caesar." The latest English revival of the play was that given last year by Beerbohm Tree, wherein the spectacular features were an studiously accentuated. It ran month after month at Her Majesty's, though the acting was not notable, through sheer force of the inspiring and popular character of this play whenever given an even remotely adequate representation.

Ireland, who is the Genest of the American stage, records that "Julius Caesar" was first performed on this side of the Atlantic ocean, March 14, 1794, at the John Street theater, New York. On the program it was referred to as "A Tragedy, written by Shakespeare, called 'Julius Caesar,' with the death of Brutus and Cassius at Philippi, and the remarkable orations of Brutus and Antony over the body of Caesar." On this notable occasion the Brutus was Mr. Hallam, a son of Hallam, who was the first English actor who came to America. Fine indeed must have been the Brutus of William Augustus Conway, the elder of the two who have graced our stage, seen at the Chatham theater in 1826. This able but unfortunate character must have possessed a singularly apt disposition for the great Roman.

The first of the celebrated but unfortunately now extinct line of Hamblins was Brutus to the favored playgoers of the next succeeding years. The Old Bowery theater was the scene of his triumphs and Forrest and Cooper must have given him admirable support. Later on Edwin Forrest made Shakespeare's Brutus one of his admired characters, but it is the Lucius Brutus of John Howard Payne's tragedy which is indelibly written with this actor's name.

Wallack is recorded as the next great Brutus to rise over the dramatic horizon. He headed the revival at the Park theater, New York, November 13, 1843. Macready was in America at the time, and his Brutus was recognized as one of the finest the stage had seen. Macready's attitude toward the role as well as his self-appreciation are reflected in the following excerpts from his diary: "Acted Brutus. It is one of those characters that requires peculiar care, which only repetition can give." * * * "Acted Brutus in a masterly manner." * * * "Acted Brutus in my opinion far beyond any performance I ever gave of the character. I do not think the audience in the aggregate were equal to the performance. They applauded the silent passages, but they did not seem to watch the gentle, loving, self-subdued mind of Brutus which I tried to make manifest before them."

John McCullough sometimes played Brutus, but in America the next great exponent of the noble Roman was Edwin Booth. It was one of his favorite roles, and his public loved him for it. One of his first appearances in this character was at the Winter Garden, New York, in June, 1863, on an occasion of singular interest. The three leading roles were played by the three brothers—Edwin as Brutus, Junius Brutus as Cassius, and John Wilkes as Marc Antony. Edwin Booth played Brutus continuously from December 25 to March 16 in the winter of 1871-72 at Booth's theater. Later on it was the chief feature of the tours of the Booth-Barrett combination.

The next of the great American actors to play Brutus was E. L. Davenport. He had seen the zenith of his career and had relapsed into retirement, when in December of 1875 he was brought forward as Brutus in the revival of "Julius Caesar" at Booth's theater. He played the role 101 consecutive times in New York, and then repeated it exclusively on a triumphant tour. How well he loved the noble-hearted Brutus and the superb quality of this great play may be gathered from his reply when, after his tour, he was asked if he was weary of the role: "No, I never enjoyed Brutus more nor felt more in the spirit of it than the last night I played it. I was accustomed when not on the stage to leave the door of my dressing room open so that I might hear the noble words of the play. There is something about the play I never tire of."

It only remains to record the visit of the Meiningen players. The company from the ducal theater of Saxe-Meiningen came to America in 1891 and appeared first on November 17 at the Thalia theater, New York. They made an abnormal success, for it was not the tragedy nor yet the actors who made the impression, but the supernumeraries.

Coming Events.

Omaha will have another opportunity of passing on the merits of "Way Down East," which will open at the Boyd this afternoon for an engagement that includes tonight and tomorrow night. The play is promised with the same cast, with but few minor exceptions, that gave it last season. The scenic dress is said to be new and more effective than last season. The barnyard scene is given a color of realness by the introduction of a cow and some sheep and chickens. As all know, the story of "Way Down East" is a simple tale of New England rural life simply wrought out. Its naturalness and wholesomeness are its salient features.

Elmer Walters and his "A Thoroughbred Tramp," a comedy-drama, will be the attraction at the Boyd Wednesday matinee and night. The scenes of the play are laid in a Colorado mining camp. The principal characters are: A particularly active villain, a tramp, whose principal occupation is to foil this villain and make heroic rescues of the heroine; the customary parents and the indispensable negro servant. One real novelty act is the rescue from a burning building of the heroine by the tramp, who swings to her position on an ordinary child's swing, and she jumps into his arms before it goes back. Another scene is the race between the heroine on a horse and an express train, the heroine, of course, beating the train.

The Gordon-Shay Grand Opera company, the only organization entour singing grand operas in English, will be seen at the Boyd Thursday and Friday nights. Two operas will be sung. On Thursday night "Faust" will be given and on Friday "Carmen." The company includes Rose Cecilia Shay, soprano, late of La Scala theater, Milan; Achille Albert, well known here as the baritone with Nordica and the Grau Grand Opera company; Helen Noldi and Pauline Johnson, also late with the Grau company; John Dunsmure, the basso, late with the Bostonians. Other singers are: Eloise Bishop, Lena Walters, Joseph Fredericks, James Stevens, Anthony Gwinton and Walter Wheatly. In "Faust" Miss Shay will sing the role of Marguerite and Mr. Dunsmure that of Mephisto. The company numbers seventy people. From Kansas City, where the company appeared all of last week, Manager Burgess received several messages complimentary to both company and productions. An orchestra of ten pieces is carried by the company. This will be merged with ten pieces of the theater orchestra.

The last farce comedy and recognized as the best of the late Charles Hoyt is "A Stranger in New York." It will be seen at the Boyd Saturday matinee and night. An excellent company, headed by Jack Campbell, is said to be interpreting the piece. Scenically it is promised with the same degree of excellence that has invariably marked the Hoyt productions. Some of the Hoytian farceurs well known here—J. T. Doyle, T. W. Sturgeon, Percy Walling, W. Keller Mack, F. E. Beamish, Arthur Dean, Molly Saylor, Katherine Wells, Nellie Sennett Miller—are in Mr. Campbell's support. A number of specialties will be given throughout the comedy.

One of the most sensational, unique and the first "stunt" of the kind ever billed at the Orpheum will be presented by Sparrow, who is known as the mad juggler, his engagement being for a week, commencing with the matinee today. During each performance enough chinaware is destroyed to stock a cupboard. Among the prominent ones on the bill who came and amused us in a stellar role before high-class vaudeville was established in Omaha is Eddie Girard of "Natural Gas" fame, who gives an imitation of an Irish policeman in such an amusing manner that he seems to have become inseparably attached to it. He and his plump and pretty partner, Jessie Gardner, who sings and dances, will present their sketch entitled "The Soubrette and the Cop." George H. Wood, styled "the somewhat different comedian," will have a monologue. Thomas J. Leo and Jessie F. Chapman appear in a comical acrobatic turn called "Wanted, a Donkey." Leo's specialty is the horizontal bar, while Miss Chapman has some songs. For the first time Belle Williams will let us sample her ability with a number of "coon" songs. Another vocal feature will be Miss Edith O'Reilly from the ranks of the light opera singers and Miss Kathryn Manning from the concert stage. The Standard quartet, musical comedians, have been here before, but will have some new things to offer. The Kinodrome pictures will be entirely new.

The Creighton university undergraduates will present their annual play next Wednesday evening, December 10, in the University Hall. Great work is expected, as the students who have been forunate enough to make the dramatic "team" this year, promise to surpass every effort made before the footlights in former years. The play, entitled "For the House of St. Quentin," is of a nature to inspire confidence in these boasts of the buskined tyros, for it abounds in those qualities of climax and plot, which indicate a snappy stage-piece. It is a dramatization of the thrilling story "The Helmet of Navarre," which held such a conspicuous place among the new works of fiction last year. It is Bertha Runkle's novel, and readers of the work will perceive at once its peculiar fitness for adaptation as a college play. Its vivid pictures of French court life of 1593, and its soul stirring events have lost none of their sparkle and vigor in the drama. The dramatizer is Prof. Johnson, formerly of Creighton, who is now engaged at St. Louis university in dramatic and literary work. The actors are proud of their play and realize the greatness of the task of exactly portraying the characters as conceived by the novelist, and worked out on dramatic lines by the playwright. But the work is rendered easier, by the fact that the characters of the play are with little variation the same as those of the book. All the personages of the novel are retained in the play and those who do not appear before the audience are mentioned in the lines and remain factors in the development of the plot. Even the scenes have been preserved as far as the dramatist's art would allow, though they do not follow one another in the same sequence as those of the story.

Plays and Players.

Mrs. Fiske in "Mary of Magdala" continues to draw well at the Manhattan in New York.

Eleanor Robson has made a hit in "Audrey," but the New York press is inclined to poke fun at the play itself.

Viola Allen is still struggling to make the Hall Caine play, "The Eternal City," a go, but the papers refuse to look on it as a thing to reverence.

Mrs. Carter will make a short tour in "La Du Barry," but will hardly get as far west as Omaha. She will have a new play when she gets back to the Belasco in New York.

Grace Cameron is singing at her old home in Cedar Rapids, Ia., and the people over there are making a to do over the fact that she is a Hawkeye girl. One Cedar Rapids paper gives her age at "not yet 23."

Virginia Harned closed her season in "Iris" at the Criterion in New York last night, and will make a short tour before the holidays. Julia Marlowe opens at the Criterion tomorrow night in "The Cavalier," a dramatization of George W. Cable's story.

Nat Goodwin and Maxine Elliott were well received in New York in their new play, "The Altar of Friendship." Mrs. Ryley has given in this her evidence of her ability as a dramatist, and has provided the Goodwins with better parts than they have had for years.

Blanche Bates opened her New York season at the Belasco in "The Darling of the Gods" on Wednesday night. The piece is a sort of Japanese problem play, the matter being viewed rather from an Anglo-Saxon notion of honor than the accepted Japanese standard of morality. It is a decidedly spectacular affair, too, and gives Miss Bates an excellent chance.

Louis Mann has closed his season in "Hoch der Consul," and is said to be under the doctor's care for throat trouble. Which reminds one that Julia Marlowe "collapsed" a few weeks ago when "La Flamenta" proved a frost. Her Nebraska friends will think that Eugenia Hayden was in luck when she discovered that she couldn't get along with the eccentric Mr. Mann.

Annie Oakley has been making a hit among "the tall grass" out west in the east with her play, "The Western Girl." She introduces, of course, her marksmanship, and this goes like wildfire. In a note to the dramatic editor of The Bee, she says: "No more circus or wild west for Annie." Her Nebraska friends will be glad to know that she is prospering in her new line of work.

Helen Grantly had the time of her life at Burlington, Ia., on Thanksgiving. She suffered the humiliation of not being allowed to finish her performance. The Burlington Gazette tells of the affair thus: "Miss Helen Grantly, with her company, who appeared last evening in 'Her Lord and Master' at the Grand opera house, were the recipients of hoots and hisses from the gallery throughout the performance and the insults reached a climax in the middle of the last act, at which time the curtain was rung down and an announcement made that Miss Grantly was unable to continue under the noisy conditions which prevailed. The company was not up to the average, and the gallery, left to manage itself in the absence of the regular police officer, who was ill, took advantage of the situation and became an unruly lot, hooting, hissing and yelling until those in the balcony and on the first floor were at times as visibly affected as those on the stage. The whole affair was a disappointment to those who visited the theater anticipating a pleasant evening."

The extraordinary vitality shown by Sarah Bernhardt, a woman far past the meridian of life, excites the surprise of all who know her. Her attack upon her audience in Berlin was conducted with all the ardor and audacity of a young conquering woman. That she met with a chilly reception from the critics was to have been expected, for, apart from her political views, her style of acting and the plays she presented are old-fashioned to Berlin audiences, accustomed to the novelties of Hauptmann, Sudermann and the rest. And, then, Duse, with her repressed, anti-theatric methods has given the Germans something more to their liking. It was in the ultra-classic alone that Sarah really pleased in "Phedre." As an example of her tirelessness it is recorded that last year while at Rouen, France, on Saturday night she played Sunday morning at 8:30 she had breakfasted, and, with a bunch of violets in her hand, her face happy, wreathed in smiles, she left her hotel to catch the train for Paris, where she was announced for the Sunday matinee. She went down to Rouen Saturday, she returned Sunday. Sunday night she played again. Three performances and four hours of travel in twenty-four hours seemed child's play to this active dame.

Miss Paulson, piano, 416 McCague block.

WILL OF MRS. GORE FILED

Estate Goes to Aunt During Her Lifetime and then to Three Brothers.

NEW YORK, Dec. 6.—The will of Mrs. Nellie S. Gore, who was shot and killed in Paris, France, on November 19, last, was filed for probate in the surrogate's office today. It bears the date of December 19, 1901. Severo Mahlet-Prevost is named as executor.

By the terms of the will the testatrix bequeaths all her wearing apparel, jewelry, books, etc., to her aunt, Mrs. Hester A. Dickinson, at Alameda, Cal. The residue of the estate is left in trust to the executor of the will and he is instructed to sell the testatrix's property in Mexico and convert the proceeds into personal property. The income of the trust is to go to Mrs. Dickinson and her husband as long as both or one of them lives.

At their death the principal is to be divided between the three brothers of the testatrix, Leslie Stogdill, Charles Stogdill and Edward B. Stogdill. The petition sets forh that there is no real property belonging to the testatrix in this state and that her personal property here is worth not to exceed $1,000.

Ping Pong is good exercise for office men. Tables are 30 cents an hour. Bee Building parlors, 214 South Seventeenth street.

EARTHQUAKES ALARM PEOPLE

Shocks Are of Almost Daily Occurrence in the Mountains of Southern Utah.

SALT LAKE, Utah, Dec. 6.—Since November 17, when an earthquake occurred in southern Utah and as far north as Salt Lake, there have been daily shocks felt in the extreme southeastern portion of the state.

According to advices received from Pine Valley, a hamlet in the mountains of Washington county, not a day has passed since that day that at least one earthquake shock has not been felt, and serious alarm is being felt for the safety of the place.

Every chimney in the town has been badly cracked or completely tumbled over. At Pinto the shocks have been so severe that the public school has been abandoned for several days.

About fifteen miles south are five or six old craters and the continuance of the earthquake shocks has strengthened the belief that there has been a fresh outbreak of volcanic activity in the mountains of that region.

What to Do? HEY!

PING PONG

30c an Hour

Bee Building 17th St. Front

The Woman's Club

Gave the women of Omaha good counsel when it advised trading early. We wish to avoid keeping open evenings, except just three nights before Christmas. Won't you help us? And in doing so, help our help—and help yourselves.

On Monday Some Notable Attractions.

First, the great china sale. More new goods opened up, and some things brought forward which were overlooked.

DINNER SETS will be offered on Monday—fine flower decoration, 100 pieces—$14.95 for complete set on Monday. Finely decorated Austrian dinner set, $19.50, on Monday. Finer still at $20.00 and $22.50. Game and Fish sets, from $6.00 up to $18.00 per set—every one a great bargain.

Immense Book Business

The trade in this section promises to be greater than ever before. Books never were so handsome and never so cheap. We have many exclusive novelties in books, calendars and stationery, and we strongly urge you to buy early while the selection is complete. Engraving of all kinds and each and every day from now till Christmas. Some striking bargains will be offered.

We have doubled the size of our glove department, and the business is growing proportionately. An enormous stock of golf gloves, all landed direct from the foreign makers—excellent in quality, perfect in fit and priced from 25 cents per pair up

We will honor orders on kid gloves at any time throughout the year—or you can select and we will exchange after Christmas—if size or color should not please. Remember, we guarantee every pair of kid gloves sold by us—and the fitting is done by experts.

Black Silk Monday

Taffetas, Peau de Soie, Satin Duchess, Peau de Cygne, Paillet de Soie, Royal, Panne Silks, all on special sale for Christmas Gifts. A handsome and perhaps acceptable gift might be a waist of the elegant Persian Panne Velvet which cannot be found elsewhere—usual price $1.25—on sale now at 98c per yard.

Up till Christmas, and perhaps thereafter, if stock lasts, we will continue to sell the famous washable taffeta, 27 inches wide—worth $1.25, at $1.00 per yard. Always over 50 colors—we believe the best made for wear—and note specially they are TUBABLE.

We are very much crowded in the basement salesroom, owing to the necsssary consolidation of cotton stocks. We must have room and in order to get it, will offer some very special bargains on Monday. A lot of yard wide silkoline, best goods made, will sell at 10 cents a yard. A lot of fine sateens for comforters, worth 25 cents—on Monday, 15 cents. A lot of cheviots and madras, white waistings, very special at 25 cents per yard.

Through an error of the maker we were shipped a double quantity of gray wool blankets. Made to sell at $5.00 per pair, good, large size—to force the sale instead of shipping them back, we will sell them on Monday at $3.95 per pair.

An Extensive Show on Fancy Baskets

Marked so low as to be very attractive.

No use mentioning underwear—got all we can do now. If present business continues, many good things will not last much longer.

If you think of buying ebony brushes, or sets, let us warn you to leave your orders soon—providing you desire silver initials mounted on them. Always a great rush at the last, and always difficult to get deliveries. Speaking of deliveries, we have engaged extra force in shipping department, making every effort to give you prompt service. You can help by occasionally taking small packages with you.

MONDAY WILL BE FUR DAY IN THE CLOAK AND SUIT ROOM.

But not so furry that we cannot attend to your other wants.

Dress goods remnants have accumulated to such an extent that we must hold another remnant sale on Monday. Great bargains await you.

Thomas Kilpatrick & Co.

AMUSEMENTS.

BOYD'S THEATRE Woodward & Burgess Managers.

THIS AFTERNOON, TONIGHT, MONDAY NIGHT

W. A. Brady's Special Production

"WAY DOWN EAST"

The Best Rural Drama Entour.

PRICES—Matinee, 25c, 50c. Night, 25c, 50c, 75c, $1.00.

WEDNESDAY MATINEE AND NIGHT.

Elmer Walter's Sensational Comedy Success

A Thoroughbred Tramp

The Barnum of All Tramp Shows,

SEE THE COLORADO MINING CAMP. TRAIN WRECKERS' RENDEZVOUS. GREAT TRAIN HOLDUP. RACE AGAINST EXPRESS TRAIN.

PRICES—Matinee, 25c' 50c. Night, 25c, 50c, 75c.

THURSDAY AND FRIDAY NIGHTS.

Mr. J. Saunders Gordon Presents

The Gordon-Shay Grand Opera Co.

Gounod's Immortal "Faust" Thursday

The Majestic, Melodious "Carmen" Friday

With America's Leading Prima Donna

ROSE CECILIA SHAY

And an All Star Cast.

SOPRANOS. HELEN NOLDI, PAULINE JOHNSON.
TENORS. JOS. FREDERICKS. WALTER WHEATLEY.
CONTRALTOS. ELOISE BISHOP. LENA WINTERS.
BASSOS. JOHN DUNSMURE. ANTHONY LEVINTON.
BARITONES. ACHILLE ALBERTI. JAS. STEVENS.

Especial Scenery, Costumes, Electrical Effects.

Sixty People. Augumented Orchestra.

PRICES—25c, 50c- 75c, $1.00 and $1.50.

SATURDAY MATINEE AND NIGHT.

Charles Hoyt's Last and Best Comedy

"A Stranger in New York"

The best cast ever seen in the piece, headed by JACK CAMPBELL in the title role.

The cast includes J. T. Doyle, T. W. Sturgeon, Percy Walling, W. Keller Mack, F. E. Beamish, Molly Saylor, Katherine Wells, May Ketcham, Nellie Sennett Miller.

Bigger and Better Production Than Ever.

PRICES—Matinee, 25c. 50c. Night, 25c, 50c, 75c.

The Omaha Girl

Mary Munchhoff

in concert at

Boyd's Theatre, Tuesday, Dec. 23

Prices, 25c, 50c, 75c, $1.00, $1.50.

NOTE—Seats can be reserved in the usual manner by sending request accompanied by money to the box office at once.

Piano Recital by Mr. S. Ernest Gibson

Assisted by Mr. Robt. Cuscaden, violinist, and Miss Carlson, Miss Cook, Mrs. Dr. Teal, Master Robt. McCormack and Mr. Robt. Temple.

At First Presbyterian Church Monday Evening, December 8, Commencing at 8 O'clock.

Admission, 50 cents.

MORAND WILL TEACH YOU I ONE OR TWO PRIVATE LESSONS THE LATEST WALTZ FAD, THE MOST GRACEFUL WALTZ YET INTRODUCED.

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Week Commencing Sunday Mat. Dec. 7.

Today 2:30—Tonight 8:15

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The Mad Juggler.

Girard and Gardner
In "The Soubrette and the Cop."

Geo. H. Wood
The Somewhat Different Comedian.

Leo & Chapman
In "Wanted, a Donkey."

Belle Williams
The Lady Who Sings Coon Songs.

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