After spending three or four days in Omaha, looking over the situation, Manager Ferris decided not to close the season of his summer stock company at the Boyd with last night's performance. On the contrary, the company will continue its Omaha engagement until August 15, and will then go on the road in a repertory of plays made up from the pieces given here during the summer. During the week Mr. Ferris appeared in his well known play, "My Jim," which was a success from every standpoint. "223sger Burgess of the Boyd has gone to New York, where he will be joined by his business partner, O. D. Woodward of Kansas City, and final plans for their theaters and other amusement enterprises for next season will be made. Before leaving, Mr. Burgess said he expected to be able to announce on his return one of the most attractive lists of bookings ever made for an Omaha theater. It is well understood that Omaha is to be removed from the one-night list for next season, and the principal attractions will be here for at least three performances, and many of them will remain here for the entire week of their visit. The wisdom of this course was proven by last season's experience, when all the good shows that held over longer than one night did business to amply justify the extended engagement. It is merely justice to the Omaha people, who have always been liberal patrons of the theater. Not all who was accounted the contraction of the period of the period of the period of the play. Mr. Jarratt is a wage frequently of a few pennies per day. This is said to be one of the important characters of the play. Mr. Jarratt is a wage frequently of a few pennies per day. This is said to be one of the important characters of the play. Mr. Jarratt is a wage frequently of a few pennies per day. This is said to be one of the important characters of the play. Mr. Jarratt is a wage frequently of a few pennies per day. This is said to be one of the important characters of the play. Mr. Jarratt is a wage frequently of a few pennies per day. This i Omaha people, who have always been lib-eral patrons of the theater. Not all who wish can possibly secure seats for a single performance, and to lengthen the time of the engagement merely gives an oppor-

Success feeds and thrives on discouragements, and comes in spite of everything to those who keep on perseveringly without too much thought as to the unpleasantness—that is bound to be only temporary if it be faced bravely.

be faced bravely.

be faced bravely.

So, you stage girls who say that in spite of beauty, good gowns, intense ambition and love for your profession you are pushed a bit strongly to the wall, buck up and neither talk nor write letters about your

"hard luck."

Much of what we call hard luck—those of us given to alluding to our mistakes in that way—is if our own making. And the stage gir. I think, gets a twisted view of the paths that leads to success—more so, by far, than does the trained nurse, the woman doctor or lawyer, the artist or the writer.

Some of these stage girls dwell much on the knowledge they say they have as to their own ability as contrasted with that of others who have gained position in their profession, they claim, through favoritism.

This is one of the conditions that must be forgotten by the stage girl who is legitimately anxious to get on in her profession. One of the first things she has to learn is that she alone is responsible for her own career—if she wishes to call it that, and she nearly siways does.

First of all, the

not legitimate and they cannot stand beside real effort, real ability, study and a good portion of common sense.

No matter how unpleasant conditions are, they must be faced and fought down. It is undoubtedly true that there are stage managers in positions of control in New York theaters who should be tarred and feathered and whipped out of the community if they got their just dues.

Why they are allowed to put their bullying and insulting authority in practice under the auspices of reputable managers is not so much of a mystery as some of the girls who write to the Matinee Girl would make it out to be.

A musical piece requiring the services of a hundred or several hundred girls necessarily requires the most stringent sort of authority and discipline, although it is true it does not call for brutality.

Stage managers are not made to order and they have to be taken as they are. The girls who write to me are all angels, but there are plenty of girls in choruses who are not. They act like children, a lot of them, and bunches of them are sent home each night, as we used to be from school when our conduct was bad.

A stage girl who keeps her head and her dignity and works hard is not apt to suffer from the Brute Stage Manager. If she does, she should complain of his treatment and seek other employment.

If she is a good, clever girl, who makes herself valuable for her good work, she will probably be protected. But the usual stage girl—she who is in the beginning of her stage life and only one of many in a production—must be more careful of her speech, dress manner and behavior generally than she need be in a boarding school.

The stage girl must rid herself of the idea.

The stage girl must rid herself of the idea at her beauty and attractiveness are ore than one small part of the ingredients that her beauty and acted the ingredients more than one small part of the ingredients that are requisite for her getting on.

The most important women in the dramatic profession today are not beauties. That is a good thing for the stage gfri to remember when she powders her nose and sets out to scale the heights of fame.

Beauty is a great, good thing to have, but it is an awfully bad thing for a stage girl to put it before everything else. She finds herself relying on her good looks to carry her through everything in the way of a difficulty.

This is all very well for the woman off This is all very well for the woman off the control of the same part next season. Miss Dixey is a sister of the noted comedian, the control of the cont

of a difficulty.

This is all very well for the woman off the stage, but if she is in earnest in her work she must not look upon her dimples and her golden hair as though they were acheivements. She must forget them!

Then the pretty girl—that is, the girl who allows herself to bemsrely pretty—will find herself engulfed with opportunities for pleasures.

noted he heard:

Coming Events.

Tonight the Ferris Stock company will Honor," a melodrama of the better class. tunity for more people to attend the per- "For Home and Honor" is a play that apformances, and to do it with more comfort, peals to all that is best in a man, for the is beautiful and the comedy is rich and wholesome. For the last half of the week the chorus and those of the minor parts of son, but there was such a large demand for the play that he finally decided to put Reading so many of these letters during a it on. It was the intention of the man-Reading so many of these letters during a season, the Matinee Girl has been wondering what it is that causes so many of these clever, ambitious girls to suiter from an apparent lack of the success which should be theirs, according to their stories of the hard work they put in.

Perhaps it is because they attach so much importance to the disappointments and sct-backs, forgetting that success never came to knocks, forgetting that success never came to knocks. out on the road.

Krug Park, with its many attractions for bid and young, is constantly offering new The park this year is very beautiful, the flowers, lawns and trees making it very attractive and the altitude makes it cool and comfortable. Picnics are very numerous and are crowding each other so fast it is hard to arrange a date

This is one of the conditions that must be forgotten by the stage girl who is legitimately anxious to get on in her profession. One of the first things she has to learn is that she alone is responsible for hor own career—if she wishes to call it that, and she has to accept that fact woman, and she has to accept that fact woman, and she has to accept that fact with either joy or resignation, whichever way she feels about it. Stage girls profit and lose through the popularity, or the lack of it, that they acquire—there is no doubt. And sometimes there are pets who are pushed forward rather ostentatiously above others.

But I have to put up with in the way of sweets and desserts. I often get accounts of weddings, written by friends of the 'contractors' when a dessert in the provided that make a circus attractive and entertaining has been provided. Many new features, and entertaining has been provided. Many new features, and the result is gained there.

"Oh, music, melodious rhythm,
How joyous thy theme and thy lay.
The angels have always thee with them.
Throughout all of eternity.

"And there is a lot of it worse than that. But I suppose you do not believe it. Ask the editor.

"Then, again, you ought to see what I have to put up with in the way of sweets and desserts. I often get accounts of weddings, written by friends of the 'contractors' when and they for on the side of the end that of the finap, or on the side of the end that of the finap covers. This is always dangerous, the editor.

"Then, again, you ought to see what I have to put up with in the way of sweets and desserts. I often get accounts of weddings, written by friends of the 'contractors' when any one at all.

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"A lever roast any one at all.

"A live in the first things bove others.

But these methods of advancement are of legitlmate and they cannot stand beside eal effort, real ability, study and a good ortion of common sense.

No matter how unpleasant conditions be they must be food and study and a good or morning the show visits Omaha. Thursday, the food and study the study the food and study the

Gossip from Stageland.

Henrietta Crosman now comes out with Henrietta Crosman now comes out with the positive announcement that after her coming tour of "As You Like It," next fall, she will never again appear in a "breeches part" on the stage.

Hehry M. Blossom, ir., who with Alfred G. Robyn of St. Louis, has written the comic opera, "The Yankee Consul," which Henry W. Savage will produce next September, arrived from Europe last week. Kathryn Osterman's costumes in "Miss Petticoats" will be an important feature of the production. Her gown in the ball room scene will be one of the handsomest ever worn on the stage and is said to cost \$1,100,

\$1,100.

Henry W. Savage has engaged Helena Frederick, Idalene Cotton and Nick Long for "The Prince of Pilsen" company, which will open the season in Chicago early next month. This company will include several of the leading members, of the Broadway cast.

Mme. Jennie Norelii, the well known Swedish colorature seprane engaged to ap-

swedish colorature soprano engaged to appear with Henry W. Savage's English grand opera company next season, is expected to arrive from abroad shortly. During the past season Mme, Norelli has been singing with much success at the Philharmonic concerts in London.

Practically all the season Mme and the Philharmonic concerts in London.

monic concerts in London.

Practically all the people seen with James and Warde last season have been reengaged by Wagenhais & Kemper for "Alexander the Great," in which play these stars will appear on their forthcoming tour. The ensemble scenes, calling for either soldiers, courtiers, dancing girls and slaves, will necessitate carrying a company of nearly fifty people.

Miss Mabel Dixey, the pretty girl who

of a difficulty.

This is all very well for the woman off the stage, but if she is in earnest in her work she must not look upon her dimples and her golden hair as though they were acheivements. She must forget them:

Then the pretty girl—that is, the girl who allows herself to be merely pretty—will find herself engulfed with opportunities for pleasures.

Companionship will seek her and she will have tons of cheap Bohemian philosophy fed to her shell-like ears, and she will have tons of cheap Bohemian philosophy fed to her shell-like ears, and she will naturally enough, value gowns and suppers and automobile whirls way ahead of the somewhat duil life that will advance her actually.

When one of these lace-gowned, lobsterfed little girls rolls up her eyes and says how is it she doesn't get long in her profession when Maude Adams is top of the heap, it gives one the Willies!

The stage girl attaches far too much importance to press flummery, to influential friends and the cultivation of certain people. Above all to the letter-of-introduction habit. Thase things may be of use, but they are only accesseries and have no real importance. Friends that amount to anything come to one as rewards—as appreciations of effort.

That is the story that every successful stage girl will tell you. Ferseverance, hard work, intelligently put forth, earnest purpose and concentration—those are the magnets that will draw you out of your rut of half success.

Learn to place your values of things properly and relatively. Don't prate about your luck; put it least in the list of commodities even though the stage girl will tell your of of commodities.

The all the stage girl and the stage were though the stage girl will tell your of of commodities of those and concentration—those are the magnets that will draw you out of your rut of half success.

Learn to place your values of things properly and relatively. Don't prate about your luck; put it least in the list of commodities even though the stage girl said the stage girl said the stage gi

pose and concentration—those are the magnets that will draw you out of your rut of half success.

Learn to place your values of things properly and relatively. Don't prate about your luck, put it last in the list of commodities even though the stage girl and the stage by are famed for their superstitions.

Forget the press notices. Pieces in the paper about you may be very inspiring and cheerful things to read, and especially if you deserve them, but they are not, as Dorothy Dix would say, "all the money." Don't cheapen yourself by seeking notices nor repel people who want to like you by palpably endeavoring to cultivate them for their ournalistic authority. They may not have any?

Actors who keep peppering newspaper of fices and newspaper people with bird shot in the way of notices proclaim themselves to be fakers—or near-fakers, at all events.

That sort of thing is all piffic and at the same time it is like a ball and chain on your ankle if you want to advance. A haunger for having your name in the paper with keep yet back more than a wicked stage manager even.

There are a lot more things that the matinee girl would like to warn you against, but this sermon is long enough for a warm summer day.

I am not preaching because I like to Rather because of the remendeus letters from grouchy stage girls who think they are down on their luck and want ms to know about it.

Lissie Evans, who forsook the drama about five years ago for a top-line career.

MUSIC AND MUSICIANS

offered to Bee readers, as it was reported to the musical man by the no less august person than the ebon-skinned porter who is third assistant superintendent of the dumping of the waste paper baskets of the edi-

torial rooms And herein it is for all it is worth. I cannot vouch for it, if you don't believe me, ask the man, and if you don't believe him, what can I do? However, this is the "Meditation of a Waste Paper Basket." Being summertime, the W. P. B. was just a little weak on his wickers anyway, and

made him hot up to the handles to see ome of the stuff that he had to swallow. So, said the W. P. B. to the third assistant superintendent, said he, "Say, I hear some talk about the music man giving some talks about midsummer meditations. Now, I am not much on music, but I am long on meditation, and I have been doing some of that same, myself, while I have been hanging around, waiting for the editor to feed me with the usual meal."

Now, whether the heat in the alley back f The Bee building was more oppressive than usual that night, or what, I do not know, but this is what the porter swears

"If ever I saw such a place as a newspaper office. I often wish I was back in the store where all my friends were. But such is life. We are here today and there tomorrow, and as I heard a man say the open in a new play. "For Home and other day, There is no peace for the wicker.

"Down there at the office supply store we had good congental company as we hung the scramble for seats being largely elim- love story that runs throughout the play there, in a row, and we were continually looked up' to by the things beneath us. "Now, here I am in this office. Gorged In the last issue of the Dramatic Mirror, that old and ever popular favorite, "East and fed from morning until night, as the "Matinee Giri" thus discusses the ques- Lynne," will be the attraction. Mr. Ferris though I had the appetite of a printing tion, or, rather, the condition of the girls of did not intend to put this bill on this sea- press, and filled to choking with the most nauseating stuff, and you should hear the names of the menu. Just think of it, the other day the editor, who often calls out a name when he feeds me, threw a lot of stuff into my mouth and said in a loud and uplifted mighty voice, 'Rats.' Think of any respectable W. P. B. eating rate!

> "I get yellow journals once in a while and they positively make me bilious. They are so indigestible. They always make me feel as though I had eaten potato salad in a very advanced state of decomposition And the poetry! oh the poetry! The editor calls this by various names, but I would not like to repeat any of them, because they do not sound nice to me. But no names could be disagreeable enough for lots of it. I had a nice bunch of it the other day. I think the one who wrote it must have lost all sense of shame, because it was very, very bad. It was all about a cheer for the flag, and flag rhymed with

"It went something like this: Then give three glad cheers for the flag, May ft lutter for ever and eye. From the top of our Liberty's wag— On this glorious fourth of July. "And another was this:

"Oh, music, melodious rhythm, How joyous thy theme and thy lay, The angels have always thee with them, Throughout all of eternity.

minister costs so little and does the work so well, is more than I can tell. Anyway, morning the show visits Omaha, Thursday, this stuff is too rich for my delicate frame. into me, for I really think that it should

> "Here is a sample: "The bride was most charmingly attired in the newest of the de- enjoy it." signs now prevalent in Council Bluffs and all the other cities of culture and taste. She wore a wreath of orange blossoms and came down the aisle on the arm of her paper baskets swears most solemnly that at father' (a thing which I have always con- this point he looked up and there stood the sidered a physical impossibility for a bride W. P. B. with a wad of paper in his ear, to do, and keep her balance.) She wore also and another one tickling his ribs, but bribe, a gown of soft 'crepe de chain,' with syphon beg and implore as best he could the W. P. trimmings and real laces tucked in and out B. would say no more. However, he is o and up and down, hither and thither, and the lookout for another close night, when eyether and neyther. The groom is a 'dis- the moon is rising over the upper left hand tinguished society man,' as the bride is cornice of the city hall, and there are mysalways a "leading society belie," and some- tic shadows in the alley back of The Bee times 'one of our most accomplished building. musicians,' especially if she can sing the latest coon song; and the groom wore the (but he does), as this is not a convention, but a 'cinch.

"But enough, enough! There is also another thing that makes me jump sideways and get into the editor's way, and receive jects in hot weather. compensation therefor in the shape of a swift kick and a complimentary remark.

"And that is an anonymous letter. If resorts in that part of the country. there is anything that does make me sore upon the whole race of humans, and thank the willows that I am a waste basket it; is when I get one of those things into my system. Some of them are not so bad, as they are asking for information, without wishing to give the name, but why not? The paper will give the information and treat the name confidentially, so why not be open and above board? I heard the editor tell this last week to a man who had written an anonymous letter, and who was found out, as they very often are!

"But there are other anonymous letters, which are written by the lowest type of cowards, by people who want to give some one who is walking out in the open a stab in the back, with a poisoned arrow from behind a tree or a mass of rubbish. Such letters do no harm, except to the sender or the W. P. B., because I heard the music man say last week there is no harm in a weapon unless there is a man behind it. "And a man would come right out openly and fight it fair and square,

"One of the reporters wrote these rules last week for fun, he said, and then he threw them to me, and I swallowed them: "To writers of anonymous letters, warning:

ing:
"I. Always address your letter in type-writer and not in your own handwriting, because that handwriting of yours always furnishes a clue, disguise it ever so wisely.
"2. Be careful where you mail the letter for the postoffice has an awkward way of

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AMUSEMENTS.

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"I am sorry that the reporter threw this have been published. But that's It. of good stuff gets to me in a year and I

Now, the aforesaid third assistant super intendent of the dumping of the waste

So you see, little children, that even the onventional black, whatever that may be; wickered waste paper basket has its dreams I never could understand why he did this and its ideas, and its opinions, and its meditations, and out of the mouths of waste paper baskets musical critics may receive much information, and incidentally may get out of writing a column on musical sub-

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