ABOUT PLAYS PLAYERS AND PLAYHOUSES

Omaha people will look back with pleasire to the week just passed for one event its the theatrical line—the coming of Miss Harned and her company in "Iris." The Bee has long since expressed its opinion as to the advisability of presenting such plays and sees nothing in the present instance to warrant a change in that opinion. It is firm in the belief that the theme with which "Iris" deals is not one for public discussion, and that, without being prudish, people can well afford to, and do, eschew m general conversation. It deals with a certain phase of social conditions, expounds a possibility, if not a probability, and is offered with such verisimilitude as It overshoots the mark in an effort at instruction, for the public mind is not yet late the arguments involved in the debate, and it falls short of the primary object of the theater, the entertainment of the peopls. But so long as we are to have the Pinero play presented at all, how fortunate we are to have it given to us by people who are in every way capable of rendering it intelligently and satisfactorily. Pinero's price of charm is purely intellectual, and its evanescent fragrance is easily lost. The least rough treatment destroys the delicate perfume and disappointment is the result of any attempt to furnish a Pinero play with just what we received at the Boyd during the engagement of Miss Harned and her

Arthur Wing Pinero has won his place among the foremost of modern dramatists. He is thoroughly technical in his construction, but so deftly does he build that events follow each other with a sequence that is so logical, so natural and so en tirely free from apparent strain that it appears the working of fate rather than characters along through their several does he resort to the melodramatic that night. nent. One of these rare times occurs the third act of "Iris." It has to do with the checkbook incident. It is a harsh note, and jars on the sensitive imagination. One would much prefer that Mr. Pinero had found some other and less gross method of bringing Iris into the tolls of Maldonado. "In vain is the net of the fowler spread in sight of the bird" ought to apply here as elsewhere. It is quite easy to believe Maldonado espable of such a brutal exhibition, but it is hard conceive a woman, so animated by high resolve, so buoyed up by determinaherself to be ensnared by the one she has most reason to fear. Aside from this, the piece is of the true Pinero ring, sparkling n places with bitter sarcasm and lighted licking, handsome guardsman, "What is a financier?" asks one by Tolstoi, but he doesn't deal with women ing to Washington's army, and shoots the the Maslova type. Nor has he given us gallant D'Arcy. a Dmitri as yet. His people are people of culture, surrounded by every refinement of stage is James and Frederick Wards,

light afforded by the case and grace with which he uses the English language. There is a facility, a fluency and grace in his entences attained by few of the moderns. No one who has become at all familiar with the English language is lacking in regard for its wenderful possibilities, a feeling that easily grows into reverence, and when one may listen to the easy pronunciation of carefully constructed phrases, in which the beauties of words properly assembled are brought into high relief, clothing sentences of pith and meaning, the delight is enhanced by that feeling of respect and affection for the tongue. Mr. Pinero understands this, and has the very happy faculty of so wording his sentences as to give them an effect that is distinctive, and at the same time to preserve the rhythm and "beat" that makes them melodious. He also understands how to use words so as to get that greatest advantages from the English tonguecately as a painter may modulate his colors or a musician may phrase his passages. Given a Pinero play and a competent company, and the student of English may enmoment consider the theme or its treat-

In this connection: In the November Merit of the Modern Drama," in which he

much pleasure by the musical people of the ers delight to spend the neated term. city. She came to Omaha a stranger, but leaves many friends who will welcome her back should she ever return.

Last week reference was made to the straits in which Mms. Janauschek found next Thursday and Friday evenings when herself and the impending auction of her Ward and Vokes will present their new treasures. From the Dramatic Mirror the

following is taken:

present wandered about overhauling the dainty bits of laces, costly gowin, jewelry, ribbons, did-fashioned caps and bonnets, and the various articles offered for sale. The attendance included curiosity seekers, investors and others, but there were very few who had even a passing thought for the woman whose stage treasures were sold.

the woman whose stage treasures were sold.

The auctioneer immented the lack of enthusiasm, as indeed he might, when a gown worn in Macbeth brought but a pairry sum. It was sad to see some of the articles sold for a song. The gowns, bonneis and knick-knacks were displayed about the store and wore at the mercy of any and all who wished to handle them. Gowns that had been worn by Mme. Janauschek on nights of her greatest triumphs, when the applause of thousands greeted her ears and when homage of the masses was bostowed upon her, seemed to inspire no special interest in those at the sale.

A gold bracelet with a diamond and sapphire setting of Greek design brought \$100. This was presented to Mme. Janauschek by King Ludwig II of Bavaria and was worn by her as Medea. A decoration presented her by the king of Saxony sold for \$39. a gold watch marked "Janauschek" brought but \$16 and an antique silver crucifix sold for \$15. A set of real coral in gold setting, which was presented Mme. Janauschek by the late dowager empress of Germany, was sold for \$125. N. S. Wood paid the highest price for any article when he purchased a set of turquoise and pearls for \$250. There were a number of other articles which brought nominal prices, but for the greater part the objects brought much less than they were worth.

It is refreshing to note that considerable.

part the objects brought much less than they were worth.

It is refreshing to note that considerable interest is being taken in the venerable actress condition. Last week Virginia Harned sent a check for \$100\$ to start a fund, which has already grown to over \$100. Mme. Janauschek was offered a permanent home in either the Actors Fund home on Staten Island or in the Edwin Forrest home in Philadelphis, but was forced to decline them, as she requires the constant attendance of a maid, and this the homes do not allow. Her condition remains much the same and she is still at the home of Dr. J. E. Kelly in Saratoga Springs.

Coming Events.

"Foxy Grandpa," a farcical comedy, con structed from the humorous pictures which the intention of a writer that hurries his originated in the Sunday supplements, will be given at the Boyd this afternoon. orbits to the ultimate ending. So rarely engagement includes tonight and Monday Joseph Hart, well known here in the instance, when noted, is worthy of vaudeville, and before that of the firm of Hallen and Hart, and Carrie DeMar head the sixty farceurs employed in the cast. A large chorus of pretty girls are employed to add zest to the fun, which is said to be fast and furious. The play is built around twenty-five sketches of Mr. Schultz, the creator of "Foxy Grandpa." The scenes are laid at the Vermont Bummer hotel, where Goodelby Goodman, Foxy Grandpa, and his two grandsons are resting for the summer. All sorts of pranks are played on the old man by the boys. "D'Arcy of the Guards," with Henry Miller and Margaret Anglin, co-stars, will

be seen at the Boyd Tuesday night. While tion lately taken on in the presence of Mr. Miller enacts the title role Miss Anglin the man she really loves, so easily allowing has a very conspicuous part in the young American girl who, loyal to her cause, performs many hazardous deeds, but finally succumbs to the love making of the rolwith frony and wit at the expense of so- Henry Miller, who plays the leading role, shows a witty Irish guardsman of the of the young women. "A pawnbroker with sort made famous by Charles and Samuel ideas," answers another. But Pinero is Lever. A quaint scene is the one where not cynical. He merely undertakes to be the British officers in a jelly scene, quaff practical, and if he has so far been bumpers of American brewed punch and paffied in his efforts to find an avenue of join in singing "Sally in Our Alley," the for his heroine it has not been quaint old ballad which was then in cause he has not searched, nor is it at vogue, or just getting to be. The best all likely that he will abandon the search. act, the third, is where the heroine is He knows of course of the way pointed out stopped in her attempt to convey a warn-

Among the regular events on the local

civilization, and his social fabric is of the which is announced for next Wednes day in an entirely new historical drama upon the eventful career of Aside from the pleasure afforded by Alexander the Great; Mr. James appearing in the title role, and Mr. Warde as ditional element of novelty will, therefore, make the occasion more interesting than usual. At the age of 30 Alexander commanded the greatest army that had ever been brought together, and in less than thirteen years he conquered all of what was then known of the civilized world. Populous cities he swept out of existence and others he brought into being where, before, had been nothing but a desert. As an illustration of the latter, is the proud city he founded on the banks of the Nile. which he named Alexander and which, although twenty-three centuries have come and gone, still remains a highway for the commerce of three great continents.

Mary Shaw will be seen in Ibsen's

"Ghost" at the Boyd Thursday night for one performance. "Ghosts" is said to be the best thing in a literary way that this celebrated writer has ever done, certainly it is the effort that has caused the most widespread comment. The action to be able to shade his meanings as deli- the play takes place at Mrs. Alving's country house near one the large fjords in western Norway. Mrs. Alving, the central figure of the play, is the role assumed by Miss Shaw. She is the joy himself thoroughly and never for a widow of Captain Alving, late chamberlein to the king. The captain was a libertine, openly in the day of his youth, and secretly so in latter years, after he had attained the reputation of a man of great worth number of Scribner's Prof. Brander and plety chiefly through the instrumen-Matthews has an article on "The Laterary tality of his wife who lived a lie for the sake of their only son. Mrs. Alving sent

the Krug theater the first half of the week opening this afternoon.

Musical comedy in its best expression. Such is the promise for the Krug theater frolic, "A Pair of Pinks." This popular due of comedians have not been seen in Mms. Janauschek was forced through circumstances to offer for sale last week a large collection of her most valued possessions, cognitating of stage gowns, jeweiry best offering of their career. The cast includes such well known people as Lucy large of their musical education. I wish to slow your of the venerable actress and which meant more to her than they best offering of their career. The cast includes such well known people as Lucy large of their musical education. I wish to goodness there were more sensible women and which meant more to her than they bear to the heart of the venerable actress and which meant more to her than they will not their purchasers. And yet there were flike the one whose letter I have quoted writing for the papers and less of these was not a great number at the sale at 7 Dewoit and Dan Coleman. The engage-

"The Head Waiters" will be seen at the

Krus next Saturday matinee and night, brought up to date. The company, headed by Joe Kelly, includes Inman and Vincent. Dolly De Vyne, Franza Hayford, Elste Harvey, Pierce and Roslyn, Nate Jackson, Eureka Comedy Four, Bert Wainwright Lew Kelly and twenty-five chorus girls.

Eight big acts, varied and for the most part presented by artists that have not appeared locally in vaudeville, will open the week at the Orpheum with a matinee today. Charles Dickson and his own little company will fill the headline position. He will be recalled in leading roles of "Mistakes Will Happen," "Incog" and other comedy successes. His vechicle this time will be "Heart to Heart Talks." Another prominent card will be Paxton's Art I do know, and know most positively that Studies, one of the biggest acts booked here this season. This turn consists of a is an insult to the very large traffic it series of beautiful and impressive pictures, in which living models do the posing Emily Lytton and William Gerard will offer a sketch entitled "A Lucky Duck," which is put on with a splendld scenie investiture. Mr. and Mrs. Scarl Allen will appear in a skit called "The Sign Painter." A sensational balancing "stunt" will be does some remarkable hand balancing on a pedestal. Almont and Dumont play trumpets and all kinds of wind instruments. They wear the handsome uniforms of the Hussars. "A Sting Town Yap," a lively conversational skit, will be the offering of Carleton and Terre. The motion pictures projected by the kinodrome will

Gosslu from Stagelfind.

E. H. Sothern will open the New Lyceum theater in New York on tomorrow night. Sir Henry Irving produced 'Dante' in New York last week. The reviewers de-vote much space to praise of the play and

Charles B. Dillingham and Frank Perley have just completed a new arrangement by which Miss Maud Fealey is to become a Star next season under their management.

Ethel Levey is to join Andrew Maca's company in a few weeks when he puts on "Lady Molly," his newest Irish piay. Thus far Mr. Mack has been meeting with success in his revival of "Arrah-Na-Pogue."

Jane Kennark and "Under Two Flags" did a big week's business at the Metropolis theater in New York and moved to Philadelphia. Mr. Woodward went to Philadelphia during the week to look after some mangerial details.

"Hearts Courageous" has proven a failure star next season under their management

"Hearts Courageous" has proven a failure a spite of all the enthusiastic boosting devoted to it, and Oran Johnson closes has starring career in it last night. He will appear at Daly's as leading man in "A Japanese Nightengale."

The opening of the start of t

The opening of the New Amsterdam the-ater by Nat Goodwin in "A Midsummer Night's Dream" was the event of the week in New York. Both the theater and the production are praised for their magnifi-cence by the New York papers. Ethel Barrymore, in her new imported comedy, "Cousin Kate," has scored another hit equal to her first fine starring venture in "Captain Jinks." Miss Barrymore is at present making one of the successes of her stellar career in New York City, where they have taken most kindly to the English comedy she is using this season.

Miss Viola Allen began her first season Miss Viola Allen began her first season as an actress-manager at Springueld, Mass., last week, where her scenic production of "Tweitth Night" was given its first appearance in Shakespeare for a good many years. The reports from there indicate that Miss Allen has a big success on her hands. The star's performance of Viola is highly spoken of. The work of John Blair as Malyolie and Clarence Handysides as Sir Toby is also commended.

Is also commended.

Julia Marlowe has turned up her pretty nose at "The Pretty Sister of Jose" and pronounces it unworthy of her further efforts. She will close her season in Chicago, having cancelled all her western tour, and announces that she will write for the magazines during the time between now and the opening of her joint starring tour with Mr. Sothern. Miss Marlowe may be right as to the play: It probably is unworthy of her, but she is doing one dangerous thing; she is teaching a large share of the American public that they can get along without her, and maybe some day they will decide to ose.

With the shows, as a rule, which call themselves comic operas, operettas, musical comedies, etc.

And in a few seasons you will find a blank report in the newspaper offices to be filled in by the office boy, for each succeeding account of each succeeding musical spasm, labelled by whatsoever name it may be.

And now a very serious question presents itself. "Why is it that some one does not give a good entertainment and

her, and maybe some day they will decide to do sa.

Mrs. Fiske has begun her tour of the country, that will include this city, most brilliantly after her very notable engagement in New York. In Baltimore she opened the beautiful New Maryland theater, playing "Mary of Magdala," and the house was thronged during her week's engagement. On Monday, October 25, Mrs. Fiske began an engagement at Ottawa, Canada, and on the first night she was complimented by the presence of several distinguished parties that came long distances to witness her performance in the Heyse drama. Lord Minto, governor general of Canada, with Lady Minto and party, arrived in Ottawa by special train for the event, and special trains were run to Ottawa from various points, some of them far distant. One came from Montreal, where Mrs. Fiske will not be seen this season, and another party attended from Tupper's Lake, in the Adirondacks. On Monday, November 2, Mrs. Fiske will dedicate the new Majestic theater in Toronto, the finest theater in that city, where she will play for a week. play for a week.

MUSIC AND MUSICIANS

week at this office: OMAHA, Oct. 26.—Having been a constant reader of your articles in Musical Depart-ment of The Bee, I thought I would ask you to explain a few matters to me. Is it possible to be a judge of good music if you cannot play or have had no musical educa-tion?

e the dramatic critics good authority what is good or bad in the musical

Matthews has an article on "The Literary Merit of the Modern Drama," in which he deals some vigorous blows against the ultra-stylists, those persons who tauist that because a play is popular it is necessarily bed. Quoting from one of these, who says "I would rather have failure with Tannayson than success with the writers who have hecome famous, wrote first for the moze that that shakespears, Moliers, Cornelistic, Cervantes, all of the writers who have become famous, wrote first for the moze that was some bundreds. All of the writers who have become famous, wrote first for the moze that was to give the death blow to a ridiculous custom. Rostand, Pluoro, Jones, all of the moderns, are writing to please the pseudon that was to give the death blow to a ridiculous custom. Rostand, Pluoro, Jones, all of the moderns, are writing to please the pseudon that was to give the death blow to a ridiculous custom. Rostand, Pluoro, Jones, all of the moderns, are writing to please the pseudon that was to give the death blow to a ridiculous custom. Rostand, Pluoro, Jones, all of the moderns, are writing to please the pseudon that was to give the death blow to a ridiculous custom. Rostand, Pluoro, Jones, all of the moderns, are writing to please the pseudon that was to give the death play in the people's money. Even Tennyson, who falled as a dramutist, however well lisplay may read, first wrote for money and was disappointed when it did not come to him. His success in another field of literary endeavor is an evidence of this. It is a decidedly healthy, commensense view that Prof. Matthews takes of the literary phase of the modern drama and one that is actually commensense view that Prof. Matthews takes of the literary phase of the modern drama and one that is a decidedly healthy, commensense view that Prof. Matthews takes of the literary phase of the modern drama and one that is decidedly healthy, commensense view that Prof. Matthews takes of the literary phase of the modern drama and one that is decidedly healthy, commensense vi

The wife of a laboring man! Bless her heart, and I wonder how many of the people who occupy boxes, or sit in the choice seats of our local theaters could write as intelligently upon the musical situation! What a stinging rebuke to some of our vapid, silly, uneducated American musical critics, who contend that the "masses" must be given nothing but drivelling songs about "carvin' chicken,"

common music. Such rot! Here is a thing to make one think. A letter from a woman who says she is one of the masses, the "wife of a laboring man." her, and to her husband, for they reprove many of those who sit in high places in Omaha and pretend to be very highly educated indeed, and yet their musical capacity is as limited as the usefulness of Niagara falls to the Sahara desert. .

In reply to some of the questions let me say, first, it is absolutely impossible to be a judge of good music if you have had no musical education. But in reply to this reply you may say,

"Do all good critics, then, sing or play, or I will answer that question by an illustration. I know nothing about electricity, trolley cars or street railway systems, but

the Dodge street car line is disgraceful, ought to cater to, and would not be tolerated in any city but Omaha by the hundreds of people who are compelled to ride on It every day. Now, do you see the

pinion? Because I am compelled to ride on the Dodge street cars, and I have ridden upon the cars which traverse Farnam street, the Harney street cars, the Walnut Hill cars and the Hanscom Park and North Twenty-fourth street cars. You see, by constant comparison and

constant appreciation of the differences between each I have become educated as to what constitutes good street car serv-Now, if I just got on the car and read the paper and did not notice anything either right or wrong about the service would not be capable of criticising.

Critics, that is, good critics, in the same way, become educated very thoroughly in time and are sure of the points of excellence or the reverse. But they must keep both eyes wide open.

Another question which is asked is this: "Are the dramatic critics good authority on what is good or bad in the musical

I have referred that question to one in whose judgment I have implicit confidence, in affairs dramatic (as well as other things), an opinion which is shared by the dramatic press of this country, the man who writes under the head of "About Plays, Players and Playhouses" in The Sunday Bee. And he says, what do you suppose? "Well, tell the lady that you know of one dramatic critic who knows nothing about music and is da- just awfully glad he doesn't." Now, I don't know what he means by that. You can translate it for yourself.

Further replying to the letter in question, I regret that I cannot give an opinion on the merits of "The Chinese Honeymoon," Louise Gunning or Anna Held. I gave up the farce-comedy habit some time ago. There was a time when we musical critics wrote up comic operas, but there are no comic operas nowadays, not since the "Serenade" or the "Fortune Teller" or "Princess Chic." Then the dramatic critics took a whirl at writing up the musical more stage business, dialogue, scenery, and those things which come under the jurisdiction of the dramatic pen. Nowadays the dramatic critics are bored to death with the shows, as a rule, which call them-

does not give a good entertainment and have a reasonable admission fee?" There is one answer. The musicians are tired of paying money out of their own pockets to develop musical conditions, when they put in the work as well, and especially when they do not have to do it, for the sake of pecuniary results. The musicians have tried it, one at a time, that is, some

(Continued on Page Eighteen.)

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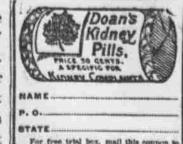
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