# Gossip About Plays, Players and Playhouses

ture and intellectual development. It is a certain sign of material prosperity, for only the hardlest and most vigorous of mental development is possible unaccompanied by the means on which it may thrive. Culture implies leisure, and leisure necessarily involves prosperity. Therefore the opening of a new theater in any community, whereby its facilities for the profuction of plays of any kind are increased. is a welcome sign of the existence of those conditions under which people are

the Boyd are offering attractions in this base ebullitions of Mr. d'Annun line of about equal weight. The Orpheum began with no flourish of trumpets, and no particular display of extraordinary talent; just a well arranged bill of average merit, and was accorded the patronage it deserves. Omaha people have "the habit" and all through the winter the vaudeville house is certain of profitable patronage. The opening performance of the Burwood drew an audience that left no doubt as to

the attention bestowed upon them more from the fact that they are to a degree at least departures from the "rule of thumb" drama and possess in this regard some literary merit. The one is frankly tailor-made: playwrights long ago gave up trying to fit Mr. Drew to parts and now brazenly fit parts to Mr. Drew, and he goes on season after season playing himself under a variety of names. In "DeLancey" he is asked to give life to a most uncommonly voluminous flow of talk, succeeding to that extent that commentators agree that were it not for his undoubted personality the play would be a most ignominious fallure. One blushes for American humor and wonders at Augustus Thomas, when one reads example of the humor of the piece:

Verily, if this is a sample, it is not hard

to convince oneself that DeLancy will easily follow the pathway trodden by Kit and others of the Drew repertory. Shaw play is different, in that Shaw doesn't manufacture conversation with the same delicate consideration for the auditor's sensibilities that marks the Thomas output. Shaw inclines to plain speech and a great deal of it. He frequently crosses the line and does what the bishop dreaded his outspoken communicant would do. Instead of calling a spade a spade, this otherwise exemplary churchman referred to it as "a d—d old shovel." The Shaw piece wends its wordy way along the very verge of coarseness, now and then stepping quite a little over the line, but in the main holding the interest because in its working out the bitter-witted Irishman argues that it is the woman who pursues the man. Not much in these to offer to even the student of the future, much less the patron of the theater. And the other plays are even of less merit than this pair. No wonder revivals are heing talked of in New York.

Being the exponents of a newer and a brighter civilization, our dramatists have, indeed, as Mr. Corbin intinates, been limited in their outlook upon life. And likely they ever will be. We have no such conditions in America as inspired lisen in Norway, either political or social. There are seven will be well the outlook upon life. And likely they ever will be. We have no such conditions in America as inspired lisen in Norway, either political or social. There are seven will be well to their outlook upon life. And likely they ever will be. We have no such conditions in America as inspired lisen in Norway, either political or social. There are seven will be well to be all in their outlook upon life. And likely they ever will be. We have no such conditions in America as inspired lisen in Norway, either political or social. There are seven will be well in their outlook upon life. And likely they ever will be. We have no such conditions in America as inspired lisen in Norway, either political or social. There are seven will be well in their outlook upon life. And likely they ever will be we'ver will be. We have no such conditions in America as inspired lisen in Indeed, as a lim sensibilities that marks the Thomas out- and rational thought:

great and wonderful

remedy is always

of women through

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an important event for any community, for the reason that it marks a step forward in the growth of the community in culI intellectual development. It is a sign of material prosperity, for a hardiest and most vigorous of development is possible unaccomby the means on which it may Culture implies leisure, and leisure thing of a new theater in any comwhereby its facilities for the proof plays of any kind are increased, scicome sign of the existence of cat.

should be prohibited and prevented. They have never done even the slightest good, and they have wrought a production, for verbal vivacity), bad in taste, and (with here and there an exception, for verbal vivacity), bad in taste, and reverbal vivacity), bad in taste, and they have mought to everbal vivacity), bad in taste, and twith there are strictions that the experience of the human race has shown to be right and salutary are no longer possible. Whoever wishes to produce a noxious and deleterious play is free to die so, and, unfortunately, he will receive a measure of public support and newspaper commendation, while whoever ventures to protest against the snormity will be assalled as a tedeous prude and fossil. "Strong" these rancid pleces certainly are; but so is an opion, or a polecat.

is a welcome sign of the existence of those conditions under which people are happy. It is easy to accept the proposition that managers will not build where they are not reasonably assured that their venture will be a paying one. No theater is ever opened until sufficient patronage is apparent to give to it the financial support that will guarantee its continuance as an active factor in local life. At least, the projectors of all theaters convince themselves of the existence of such conditions before they enter on the establishment of a playhouse. For this reason the material advance of Omaha is fairly well indicated by the addition of two new theaters to its quota within two years.

Aside from the beginning of its winter's activity by the Orpheum and the opening of the Burwood, the week was without especial interest. It was given over to musical comedy at the Boyd and to musical comedy at the Boyd with almost no competition at the Krug the last half. A melodrama of the warmest sort held forth at the Krug and the Boyd are offering attractions in this line of about equal weight. The Orpheum of and hard in the Boyd are offering attractions in this line of about equal weight. The Orpheum on the moral of the more of an interest of the musical comedy are not make with no opposition from the Boyd are offering attractions in this line of about equal weight. The Orpheum on the Boyd are offering attractions in this line of about equal weight. The Orpheum on the more of the moral of th It is no adequate defense of a filthy stage

house is certain of profitable paironage.
The opening performance of the Burwood drow an audience that left no doubt as to the interest of the public in the new theater, and it is quite likely that the coming week will see this patronage continued, for it will take quite that long to give severybody a chance to see the new house and listen to the new company. It is the confident belief of Mesers. Woodward & Burgess that they are meeting a requirement that has long existed here in providing a place where plays of a high grade can be competently presented by a capable company at a moderate cost to the patron. Others who ought to know something of the show business hold with the managers, and believe that the new theater will be a financial success without in the least detracting from the prosperous condition of either of the other houses.

Eastern reviewers and critics are still very busy with the products of the season, so far as presentation have disclosed them to public view. It is gathered from a perusal of many and varied writings that nothing that has yet been given forth on the stage this season is at all likely to set the world on fire. Each of the new plays is praised rather for what it does disclose. That is to say, no positive note has been sounded by any, and the two that are most seriously considered ("DeLaneey," written by Augustus Thomas and played by John Drew, and "Man and Superman," written by George Bernard Shaw and played by Robert Lorraine get the attention bestowed upon them more from the fact that they are to a degree at least departures from the "rule of thumb" the proposition is advanced, as it has been from the fact that they are to a degree at least departures from the "rule of thumb" the proposition is advanced, as it has been from the fact that they are to a degree at least they are all such pleese with the proposition is advanced, as it has been from the fact that they are to a degree at least they are all such pleese with the proposition is advanced, as it has been from the fact tha

Last week The Bee quoted from John that this is not a typical but an extra good Corbin on the conditions of the American drama, with its brightening prospects, and Jaqueline—But if your shoulder is not the very present reward that is the part broken why do your friends bring you of the author who has something that is DeLancy—Because they are my friends.

Corble's active. Corbin's critical remarks have aroused Burns Mantle of the Chicago Inter-Ocean some similar comment, with a defense of the American writer, couched in the following terse and vigorous way, the sentiment of which will be heartily endorsed by those who have given the topic serious

No woman's happa-ness can be complete

without children; it

is her nature to love

and want them

as much so as

it is to love the

beautiful and

The production next month of Schiller's play, "Don Carlos," by Richard Mansfield, is another of the distinguished and significant events for which American dramatic history is indebted to this artist who believes that his pre-eminence entails obligations to do great things, and who dares live up to his belief. The uniform success which attends these bold flights of Mansfield's should be an example and an inspiration to other actors less imaginative and the characters of all Hanlon pantomimes

less daring. Richard Manafield was the first to introduce to the American or English stage the Zamaliel, the Demon, in the village of then untried and unheard of plays of Ber- Funnye, at the bottom of the sea, and in nard Shaw or a drama by the rising hope the castle Strange. Pico, the jester, with of the French theater, Edmond Rostand; his mishaps and countless adventures the first to give in English the master work furnishes an excellent foil for the more of Russia's master dramatist, Tolstoi; the serious characters. "Fantasma" will play first to open to our stage the store house the usual popular priced matines on Satof Moliere, France's supreme dramatist by urday. his production last year of "The Misanthrope," which is one of the rare promises of his approaching engagement here; and house of Germany's most precious treasures all faces save one will be new at the popuby a great production of its Shakespeare's lar vaudeville house. At the head of the masterplece

artists will be supplemented by a large aid of a rebounding net. total number of people concerned in the presentation of "Don Carlos" up to 117.

chant of Venice" and "King Richard III;" Tolstoi's "Ivan the Terrible" and his perennially popular "Beau Brummel," "A Pari- kinodrome pictures round out the program. sian Romance," and, occasionally, "Dr. Jekyll and Mr. Hyde."

for several years. His heart has been set effect in German or English.

over remarkable as are individual characters in other plays, in no other single play has Schiller grouped so many remarkable characters. In addition to Don Carlos, so often referred to as the German Carlos, so otten referred to as his organization for one day and night, Hamlet there is the Marquis of Posa, King October 1. He opens next week in Philadel-Philip II, the Duke of Alva, Demingo the King's confessor, Queen Elizabeth of Valots and Princes Eboli, all and each demanding reaches Omaha, October 1. Immediately said the Mansfield net has dragged the American and English market for artists for this play. He has had the originality not to crowd his company with superannunted or near-stars. As one wag said after looking over the cast: "Good? Better than an all-star cast."

An orchestra of concert proportions is to perform, incidental to the play, music from Verdi's grand opera, "Don Carlos," the maestro's family having given assent to Mansfield's use of his score in this connection. The scenes were sketched by Mr. Mansfield himself from photographs and paintings of the various chambers, galleries and halls of the Escurial Palace, Madrid, and the garden environing them.

Coming Events. At the very top of the numerically few Eternal City." dramatic and musical successes that can be called typically Chicagoan is "His Highness the Bey," which ran for five months at the gir LaSaile theater in that city. "His Highness the Bey" is the work of two University of Chicago students and the music was evolved by Joseph E. Howard, one of the aged the production. LaSalle theater in that city. "His Highmost successful song writers of the last decade. Frank Adams and Will Hough, the librettists, already had acquired local fame through the witty and sparkling playle's written by them for fellow colleagues and produced at the university. They were induced to attempt more ambitious efforts by the LaSalie management and scored a triumph in their first comedy. "His Highness the Bey" is novel in its treatment of a theme that admits the introduction of up-to-date witticisms and satirical quips of national interest bearing on our relations with foreign affairs, while not at any time interfering with the thread through the witty and sparkling playle's its

hidden curse of Germany, of France, and the same high order which has made other being talked of in New York.

In connection with the proposed revivals of certain plays that have been very successful in the past, Mr. Winter writes in the New York Tribune as follows on the topic of "The Decadent Drama:"

It has been the custom, ever since the tide of French nastinees first beaun to flow into the American theatre, to defend the production of decadent plays, usually of foreign origin (plays, for example, like "Gamille." Magds. Chosts. Sapho. Tris. The Second Mrs. Tranquersy and out he ground, first, that they are "strong" and hence desirable for dramatic use and, septonding appropriate in the theater. The season that is now beginning promises to be active, and also it provides many fabrics of this nauseous fith. These plays will lengthen into frowns, induced by former, and that is now beginning promises to be active. The suscon that is now beginning promises to be active and the produced of the provide many fabrics of this nauseous fith. These plays will lengthen into frowns, induced by the land is too broad and the square and hence desirable for dramatic use, and secondly that they teach a good and much-needed "leason," and are, therefore, and also it promises to be active, and also it promises to be active forms. In the same of the produced of the produ is real and thrilling. It is refreshing, too, in its picture of domestic trust and loyalty. Very fine, indeed, is the character of Mar garet Rolfe, assumed by Bianche Walsh, and not one whit overdrawn; and almost equally good is that of Julian, her husband, manly, frank and clean. Against this fair background the sordid, vulgar creature of the chorus and the town, Claire Forster, is silhouetted clear and sharp and forbidding. Clyde Fitch has written another success." The play enjoyed a season of four months at the Herald Square theater, New York, although only four weeks was allotted to it originally, and at the end of a brief summer vacation returned in August to the Madison Square theater, where its former triumph was duplicated. Managers Wagenhals and Kemper have given Miss Walsh exactly the same elaborate scenic production and the identical comof spiendid players seen in New

> George Ade's "Peggy From Paris" will be the attraction at the Krug theater for four nights and two matinees starting with a matinee today. This piece is distin-

satilety, while he prays for something worthy his time and his thought.

And then the American dramatist will become something more than a comedian, and the American playgoer will call for something more than a monkey to make him laugh.

Just now we must be content with the promise contained in the statement that of the ten new plays produced in the first week of the new season, seven were the work of Americans.

The production next month of Schillier's day afternoon.

originality and its many novelties. One of the latter, of striking interest to persons not mittated behind the scenes of a the latter, of striking interest to persons not mittated behind the scenes of a the latter, is the setting of a stage in the full view of the audience. Manager Madiany September 20, according to an ancounterment just made by Mr. Helasco's comedians for this production, including Arthur Deagon and Julia West, who will have the principal parts. There will be the usual popular priced matinee on Wedness of performances will not be given until later.

David Belasco's popular organization received the warmest srections.

Mrs. Leslic Carter's season will reopen the Helasco have the Belasco's popular organization received the warmest srections.

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Hanlon brothers announce the presentation of their most successful "Fantasms," which will be the attraction at the Krug theater next Thursday, Friday and Saturday. This "Fantasma" is entirely new and is promised by the Hanlons to be their most pretentious spectacular production. Its scenes are laid in that romantic line, where are wont to sport, and Pico, the clown, and his friends adventure in the land of

Starting matinee today the new bill for the second week of the season at the Ornow he is leading the way into the store pheum will be varied, and, like last week, list comes a big act, Henrietta De Serris' "Don Carlos" is now in active rehearsal living statuary, in which fifteen young men in New York and it will receive its first and women from the Latin quartier. Paris, production on the stage of the Grand Opera will pose as models for the reproduction House, Chicago, on Monday evening, Octo- of famous art pieces by celebrated masber 16. From detailed accounts of the ters. S. Miller Kent and company is anpreparations it is evident that this is to be other feature given more than ordinary one of the most notable performances and importance. Their vehicle will be the playone of the most elaborate productions this ette entitled "Just Dorothy." The Wilton artist has given the theater. A long cast brothers do a comedy horizontal bar act, of distinguished English and American the comedy being accomplished with the corps of skilled people for the panoramas will be celebrated by the Messenger Boys' of court life in Spain under Philip II, a trio, who furnish a melange of mirth and large male chorus, musicians; and an ex- music. Estellita, singer and danseuse Estensive group of workmen who bring the panol, is a sort of Carmen type of girl, who performs with the characteristic dash of her race, and to enhance her personal Mr. Mansfield's season will also include charms displays some gorgeous gowns. productions of Mollere's comedy, "The Harper, Desmond and Bailey, colored en-Misanthrope," Shakespeare's "The Mer- tertainers, sing, dance and dispense comedy. Lew Wells, with his saxophone, unique makeup and funny stories, and new

All this week at the Burwood theater It is said that Mr. Mansfield has been the splendid Woodward Stock company will meditating the production of a Schiller play be seen in that peer of military dramas, "The Girl I Left Bebind Me." Last evenon the fascinating story of Prince Carlos, ing's performance at the opening of the who so madly loved Princess Elizabeth of theater left no doubt as to the ability of Valois when his father made the lovely the company or the popularity of its memlady his own bride. His familiars have bers. It will give the same smooth, finely long been accustomed to see "Don Carlos" finished performance each evening and at on Mansfield's table. The well thumbed four matinees this week, beginning with a pages and the multiplied annotations bore matines today. The weekday matinees are evidence of his scholarly and affectionate sure to be popular with the women, for it interest in the German masterpiece. Of gives them an opportunity to see a fine course he studied it in the original for play properly presented and at a moderate he could play it with equal facility and price, without interfering with their visit to the stores. The matinees will be given Of all the Schiller plays "Don Carlos" on Sunday, Tuesday, Thursday and Saturis the most admirable and sympathetic in day each week at prices that never vary, its story. It has primarily the human, in- and with every seat in the house reserved. timate tough. The tale fires the im- Next week the bill will be "A Royal agination and touches the heart. More- Family," the finest of Robert Marshall's comedy-dramas.

The band concert season at the Auditorium this fall will be brief, but of excellent quality. First will come Sousa and following Sousa at the Auditorium will come Sorrentino's famous "Banda Rossa" for three days and nights. This organization will give a neat, snappy program of about three-quarters of an hour and then present Perosi's great oratorio, "The Resurrection of Christ beautifully illustrated by means of fine, large paintings which will appear and disappear on the stage, while the impressive words will be sung by a quartett of grand opera singers, engaged by Borrentino especially for this production. The parts will be sung by Madame Gina Ciaparelli, soprano; Miss Bessie Donsall, contralto; Albert Quesnell, tenor, and Salvatora Vunziato, baritone.

---Gossip from Stageland. Kennark is to be the star of "The

Henry Arthur Jones expects to come to America to superintend the final rehearsals of the "Sword of Gideon," in which Vir-tina Harned will appear.

"Lady Teazle," with Grace Van Studdi-ford as its star, is to take to the road im-mediately. The supporting company will be practically the same that formerly gave its assistance to Lillian Russell.

on our relations with foreign affairs, while not at any time interfering with the thread of a well told and admirably acted comedy. The costuming and novel accessories are of the same high order which has made other LaSalle productions unapproachable for beauty and action. This piece will be the attraction at the Boyd for four nights and matinees this week, beginning with a matinee this afternoon.

"About "The Woman in the Case," the new play in which Blanche Waish is to appear at the Boyd theater on Thursday.

"The Merry Millennium" is the title sever had. The popular comedian beauty Millennium" is the title sever had. The popular comedian the beauty Millennium" is the title sever had. The popular comedian the first sever had the title sever had the title sever had the title sever had the first sever had the title sever had the first sever had the title sever had the first sever had the first sever had the first sever had the title sever had the first sever had

The Merry Millennium" is the title se-lected by Henry W. Savage for the new opera by John Kendrick Bangs and Manuel the recens of which are laid in 266. The play will be presented early in October, ann in the cast are Christie MacDonald, Helen Marvin, Helen Hale, Reuben Fax, J. Clarence Harvey and Edward B. Martin-dell.

David Warfield's popularity in Charles Klein's play, "The Music Master," was demonstrated last Saturday night, September 2, at the Bijou theater, when, after his summer's rest, this Belasco star took up the course of success just where he left it last June. It was his 291st performance in New York as the old musician. Each

of performances will not be given untiliater.

David Beiasco's new play for Blanche Bates is called "The Girl of the Golden West." It will be played for the first time on any stage at the new Belasco theater. Pittaburg, October 2, and after engagements in Washington, Baltimore and Buffalo, will open a season's run at the Belasco theater. New York, following Mrs. Leslie Carter. Mr. Belasco has gathered a cast to support Miss Bates, including Robert Hillard, Frank Keenan, John W. Cope, J. H. Benrimo, T. J. McGrane, Herbert Cortheid and Harriett Sterling.

A melodrama called "As Te Sow," written by a clargyman, Rev. John Snyder, was given its first performance at McVicker's theater, in Chicago, last Sunday. It is pronounced a conventional play of its kind, but intensely interesting in spite of its many technical faults. It tells the story of a young minister in love with a woman who turns out to be his scapegoat brother's wife, but who conveniently dies at the end of the Play, much to the satisfaction of all concerned. The play is a rural drama of the "Shore Acres" and "Way Down East variety, and it has the marks of being as successful.

Margaret Anglin, who is about to begin

warrety, and it has the marks of being as successful.

Margaret Anglin, who is about to begin an all-season engagement at the Princess theater. New York, declares herself delighted with the prospect of doing three or four plays this year. "The most serious menace to art in America," she said recently to the World, "Is the long run of a successful play. A great hit may be acted for four years, during which time the performer ceases to think or to feel and only repeats mechanically what he or she has repeated hundreds of times. No one ought to appear in the same role consecutively for more than three months. Five new parts a year are required to prevent mental stagnation." Miss Anglin is to begin her term at the Princess by presenting a drama written by Henry Miller and Hartley Manners and called "Zira."

Prattle of the Youngsters. Clarence, aged 4, had just taken a bite of a very large but unusually sour apple. "Gracious!" he exclaimed. "What an awful nice bad apple that is."

Small Harold, although somewhat mischievous, was truthful. "Did you say your prayers like a good

boy while you were visiting at grandpa's?" asked his mother. "No, mamma," he replied. "I said 'em like a bad boy."

Down at the Sea Breeze the other day was small Miss Margery, aged 4, walking along the bluff with a friend of her mother's, who had accompanied the family on a day's outing.

"Don't go so near the edge," cautioned the child's companion, as the venturesome little one frolicked in the dangerous places, and as the advice was unheeded, added: "It won't be my fault if you fall over." "No," said Margery, "but you'll be the

"Mister," said the little boy to the farmer leaning over the fence, "the mule has run away and spilt my load o' hay. Won't you come and help me put it on the wagon

"I will," said the farmer, "If you will come over here fuss an' help me git my cows out o' the pastur'. "Oh," said the little boy, "I'm afraid

father wouldn't like that." "Why wouldn't he?" growled the farmer. "Because," said the little boy, "he always taught me to look out for him first." "Where is your father?" asked the

"Please, sir," said the little boy, "he's under the hay."

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