Gossip About Plays, Players and Playhouses

We standard attractions, crowded together at the end of the week, one for a single performance and the other for two, make up the story of Omaha's theatrical hissory of y these indicates the desire of Omaha people for something first-class to Oraw them to the theater. Jane Kennark's stay was a mistake. With all due consideration for her advance in art, and she surely has made much neadway, it was a for a long stay, in a play which has been produced here twice before by a much better company than she has with her, and which was not even a success then. Her for ingights and a matinee were a time of the self-act. These plays are all based upon the primifour nights and a matinee were a time of much ennui in the box office. Miss Kennark is a dever woman, with unquestioned capacity as an actress, but she is too thoroughly identified with the "popular" priced attractions in Omaha to ever draw the higher figure here. At the Burwood the Woodward Stock company met its usual success, while the one good show at the Krug got the business and the two bad ones didn't. The Orpheum bill was a good one, and had good houses all week.

Mrs. Fiske has been singled out for another distinguished attention. She has been invited by the Harvard Society of Ethics to deliver an address on "The Ethics of the Stage" before that body on Tuesday of lieves in her work, and who has most this week. It will be admitted in advance earnestly striven to teach a lesson. She of publication that whatever Mrs. Fiske has more often shown what not to do. has to say on this topic will be of interest, rather than a positive teaching, but her and it will also be admitted that she can sincerity is beyond question. Her opinion which furnishes a story that is decidedly

Mr. Mansheld writes on the topic as follows:

I certainly think a serious purpose is very desirable if the play is a serious play, and even under the guise of humor, and especially satire; a serious purpose may be served. It would be a pity indeed if the stage were given over entirely to skittles, but even skittles serve a serious purpose, being excellent for the arms and the legs and the lungs. A very serious purpose, being excellent for the arms and the legs and the lungs. A very serious play—a great fragedy—carries a man away from his own troubles into the contemplation of a greater sorrow than his own, and when it is the work of a poet it benefits the entire human race. It inculcates the lighest and noblest sentiments, atirs mankind to worthy and heroic deeds, and often awakens in a sterile heart sentiments which have hitherto been dormant. Of its beneficial influence on literature I need not speak. In these days, when the Alpha and Omega ef human endeavors seems to be the acquisition of wealth by the ton, poetry and imagination receive very little encouragement, and yet without poetry and imagination this is going to be a very ugly world. I should like to see the young people of this country devote more time to poetry. We have enough multi-millionaires and financiers and railroad kings, but no poet. When Zeus divided the world, he forgot the poet and the artist, but when he discovered his mistake, having nothing eise to give, he offered them a place by his side.

Kyrle Bellew, whose seriousness of purpose is admitted, has this to say: The question whether a play should be written with an ethical purpose opens up the discussion as to the position of the theater in the social economy of today. When church and state are ready to accept the theater as a public educator an ethical purpose will be necessary in every play.

As long as the theater is regarded merely as a business, ignored by the state and frowned on by the church, the commerce of the drama is likely to foster a purely amusement side of the question and to ignore ethics.

ignore ethics.

As a matter of fact, I am inclined to think that every play teaches a lesson of some sort, if one looks into it deeply enough, though the so-called plays of certain socialistic writers of our time deliberately teach the wrong one, and are abhorrent and dangerous.

Tell the public your play is meant to teach them a lesson, and it is wonderful with what unanimity they will transfer their patronage to some meretriclous smusement at a music hall, and leave you to end your days in the workhouse. The subject is a deep one—too deep for consideration in so short a space.

Reinrich Conreid, who says if his life is spared he will open his National theater in New York on October 1, 1908, insists on the thical side of the drama, thus:

cithical side of the drama, thus:

It is, I believe, almost needless to say that the direct aim of plays should be estimated. While the indirect aim should be estimated, while the indirect aim should be chical. In other words, art—shown in the truthful and artistic suggestions of the essentials of life, character and human molives—should be the first consideration. But it will follow, "as the right the day," that morality, in the broad tand sometimes narrow) sense of the word, will be benefited, even by the sincere and artistic portrayal of evil. "Macbeth" is an example.

As to the "serious purpose" of plays, art is of itself sufficiently serious. To thrust a "moral theme" or moral thesis on an audience so plainly that it disturbs it in the enjoyment of the plot and the portrayal of character is a mistake and an offense against dramatic art. The stage is not a pulpit, although, thanks to the indirect lessons which it might inculcate, it could be, and in some splendid cases has proved itself to be, even more powerful for good than the pulpit.

Blanche Bates, whose position in the stellar world is hardly such as to give her words undue weight, must still be credited He writes;

of the field.

Every good play has more or less a serious etnical purpose. It teaches a moral by example, without saying "this is my text and this is my moral." If a play makes us think, it helps us: if it excites us to laughter, it has made our burden in life a little lighter; if it draws tears, it has sirred up the stagnant depths of our souls; in any event, it has released the imagination and made us know its infinite piessures.

When these conditions are present, the drama is fulfilling its mission without the need of preaching a sermon with nasal sanctimony. How a serious motif should be treated so as to create the indispensable sangations of satisfaction and delight, which overy play should inspire, depends upon the skill of the dramatist—provided, of course, he is not misinterpreted by the players.

upon the skill of the dramatist—provided, of course, he is not misinterpreted by the players.

Novel combination of effects, dazzing decorations, tricks of the stage, are employed by the fruly great dramatist merciy as accessories, a means to end, as the painter, who can just as well express his ideas in charcost, employs colors. If they are made the first consideration, or the motions exploited are trivial or commonpliace, the dramatist has mistaken his bussion, and the audience will feel instinctively his want of sincerity.

This ethical plurpose is always apparent in the plays produced by sentures like the late Sir Henry Irving and Mr. Belasco, Let us illustrate—and the reason I cite the following plays is because they embody in the highest degree that command which the modern dramatist exercises over the factitious resources of the stage.

In the sorrows of "Du Barty" we are not only entertained, but transported out of our narrow sphere of personal selfshness. We feel for a fellow creature and learn the lesson that all summa glory is transitory; that pride will come before a rall, and that love can giorily the life even of a woman who has sinned. And for a few hours we share the splitt of one of the most impressive historic specks of all times.

In "the Darling of the Gods" you thrill

Olga Nethersole is an actress who be-

Henrietta Crosman has a right to speak with authority on the topic. She says: with authority on the topic. She says:

I don't think there is any rule for the writing of plays. There may be hard and fast rules of construction that will make a technically correct play, but it does not necessarily follow that a play that is technically correct will be interesting. A novice may write a great success and a great playwright may make a failure. An unknown person may pick a great success and a great playwright may make a failure. An unknown person may pick a great success and a great and well-schooled actor or manager may pick a failure for production. How can we make rules for such cases as these? Where the great public is the judge, they alone can tell what they like or will like, and the taste in plays may change as does the cut of your coat.

His opponents hardly credit Marc Klaw with any knowledge or thought of the drama beyond the box office, yet he very clearly expresses a forcible thought. He saya:

It does not seem to me that there should be a possibility of a division of sentiment on the question of serious purposes in plays, unless you are catering purely and simply for entertainment only, as in the case of wild farces and musical comedies. There is no doubt that there should be a serious purpose, object or motive in every play; and plays without it are rarely successful.

Lawrence D'Orsay is true to "The Earl of Pawtucket" and others of his creations, for he objects to thought in connection with the theater. His word is this:

Ethical purpose in the drama is an excellent thing, the sine qua non, in fact, if the stage is to have a mission other than to entertain or amuse, but the ethics and the purpose should not be so deep that the audiences cannot discover them, nor so extensive that they can discover nothing else. Pure, clean comedy is, to my mind, the surest and most lasting money-making form of amusement, and may be instructive as well to the pure as to the blase.

Music Calendar for the Week.

FRIDAY—8:15 p. m., Auditorium, Alice body. The wearing of significant symbol of w. SaTURDAY—8:15 p. m., Boyd's theater, Madame Calve.

AST week brought forth three unshe is very still as a sure will have a character of the week.

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FRIDAY—8:15 p. m., Boyd's theater, Madame Calve.

David Warfield has clear notions on the question, together with a proper regard for his own importance, as this expression

To my mind, all plays, spart from comedies, pure and simple, should contain "ethical purpose," for what is a drama without a moral, or lesson, or sermon—call it what you will? But if the player does not entirely grasp the situation, and thereby fails to convey to his hearer the author a purpose, then your "ethical theme" loses much of its value. As the author aids the actor, so must the actor aid the author.

Grace George modestly set forth her other critic with a name that is widely views as follows:

With my limited stage experience I hesitate to write on the subject in question. I believe that a drama should have a serious purpose, but we should always remember that the men and women who write for the stage these days must have one thought in mind—the box office. They must please the public, who are fickle and who seem to prefer the light and frivolous sort of entertainment.

We of the stage and those who provide four material have small opportunity to preserve any purpose. Our ambitions are fettered, to a great extent, for unless we act in such plays that draw popular accelain, and please our masters, the theatrical "syndicates," we can look forward to little in the future. Dramas of serious purposes are rated far below par in the stage of today is not the educator it should be.

James K. Hackett admits his own conviction of the essential ethical element in the drama, but presents the further fact that many others do not think as he does.

with intentions that exceed her performance. She has not as yet undertaken any serious work in the dramatic line, but undoubtedly aspires to be enrolled at some time among the great ones. She writes:

M. Eugene Brieux has aptly said that if pays him no purpose other than to "entertain," we might as well close all the first-cluss theatters, burn the dramatic herature of the past, and leave the music halls and vandevite theaters in undisputed possession of the field.

Every good play has more or less a serious etnical purpose. It teaches a moral success of a good play on the ground of the field. theatricul anairs cannot account for the success of a good play on the ground of serious purpose and human interest, but his argument may be the very next instant belied by an equality great success awarded a play develd of either. There is justice in the fact, however, that no play ever has a lasting success without an underlying seriousness and the possession of the human interest.

human interest.

In an age so overworked as ours no one can justly complain—in view of the liberal support the theater receives—because the great public asks to be diverted first of all. But all who believe seriously in the theater regret it, and none more profoundly than the actors, very few of whom are without a drama of serious purpose in their pockets which they dream of one day being able to produce, and there have been of late many examples to prove that the actor, when allowed to follow his own judgment, takes art seriously. uman interest.

Novel combination of effects, densing decorations, tricks of the stage, are employed by the truly great dramatist merely as accessionics, a means to end, as the painter, who can just as well express like ideas in charcosi, employs colors. If they are made the first consideration, or the motions exploited are trivial or commonplace, the dramatist has mistaken his mission, and the sudience will feel instinctively his want of sincerity.

This chical purpose is always apparent in the plays produced by geniuses like the integrated by geniuses like the following plays is because they embody in the highest degree that command which the modern dramatist exercises over the factitious resources of the stage.

In the sorrows of "Du Barty" we are not only entertained but transported out of our narrow sphere of personal selfishness. We feel for a fellow creature and learn the lesson that all human glory is transitory, that price will come before a fall, and that love can giorify the life even of a woman who has sinned. And for a few hours we share the spirit of one of the most impressive historic epochs of all lines.

In "the Darling of the Gods" you thrill to the poem of an idealized love, and you are uplifted by this epic, of which every seene is a canto. As the power of the dramatist gives out over the footilight, hearts are softened or exalted. In "Sweet like and the footilight, hearts are softened or exalted. In "Sweet like and the footilight, hearts are softened or exalted. In "Sweet like and the date of the footilight, hearts are softened or exalted. In "Sweet like and the date exclaimed: "Oh, let her go ahead, she knows nothing about the role and will find it out to her grief at the first performance. It will be a good lesson for her." So much for French foresight. Of course her first night was an ovation.

Strange that the woman who has in her soul the tempests and passions of Carmen should also give the most delicate and beautiful interpretation of the pathetic character of Ophelia in Ambroise Thomas'

Marguerite? Time worn, convention ridden "Paust". She made of it a new thing and

time a leaf out of the book of human nature?

These plays are all based upon the primitive passions. They may be called comedies of manners or plays of character, yet their true value rests on serious ethical grounds, on motives and impuises which are never obscured by the enchantments of the stage magician.

My opinion is that no play-goer should ever walk out of a theater without experiencing the indefinable satisfaction that is derived from the exercise of all the rational faculties. In other words, the heart and mind should be gently stimulated as well as the eyes and cars should be gratified, bot by the feeble worries of the boudoir, but by the vigorous passions which belong to the men and women in whom nature has implanted, as in virgin a soil, the seeds of potentiality for good and evil. developed by his breezy manner of revolutionizing things according to his American ideas on an old estate where the felling of a single tree would be considered a crime. Incidentally he runs foul of an old family feud that began, no one knows when, and other troubles, the straightening out of No actor of modern times has had more opportunity to observe at close range the purely ethical side of the profession than Mrs. Fiske, and none has exhibited a higher conception of what is due to both the public and her fellow professionals than she. The general interest that exists in this phase of dramatic endeavor may be understood after a perusal of the following expressions, which fire from letters to the public Ledger of Philadelphia, published in a recent issue:

Mr. Mansfield writes on the topic as follows:

Is briefly expressed, thus:

The question is of the utmost interest to main character is one of the best that Mr. Crane has had to portray in years, a piece of pleasant news as the actor is always delightful in the right kind of a play. The public as writers of serious plays—i. e., plays dealing with an ethical purpose—are the great and noble purpose. It is treated seriously, and i consider that of subject is too serious or vital to discuss upon the stage, provided it is treated seriously, and i consider that plays with an ethical purpose must do good to the community at large.

Which furmishes a story that is decidedly interesting as well as entertaining. The main character is one of the best that Mr. Crane has had to portray in years, a piece of pleasant news as the actor is always delightful in the right kind of a play. The public as writers of serious plays—i. e., plays dealing with an ethical purpose—are the great and noble purpose. The American Lord" is their first joint effort. Into four acts the comedy is civided. The settings are up to the usual plays with an ethical purpose must do good to the community at large.

"In Old Kentucky," the ever welcome and universally popular bius-grass drama will be the attraction at the Krug theater for four nights and two matinees, starting with a matinee today. This season an exceptionally fine company and been secured. cleverist little pickaniniss obtainable, and this feature of the performance will be

usually good local concerts, Mrs.

Welpton topping off the series

with her charming song recital on

Thursday evening. It is very sel-

singing. Apropos this subject, it is al- 2. Violin soi

fore her contributions to her own program 10. Habanera from "Carmen"...

formance was up to her purel and the per-

is hardly large enough to warrant two fessional reappearance.

delightful memories. Her career has been Happy augury for our delight!

of having knowledge and leasons pounded shows in what affection our veteran towns-

carry her methods to finality because the considerable way to hear the song again?

dom that such work as Mrs. Welpton's is

heard, even among the greatest song birds.

Quite lately it has been proven that opera

stars do not necessarily meet with success

in the entirely different field of concert.

prima donnas upon succeeding dates. Calve

sings at the Boyd on December 16. She

will rather overshadow Neilsen. The Au-

ditorium management is very desirous of

changing the Neilsen date. At the present

writing (Friday) no definite plan has been

Mme. Calve's name opens a long vista of

tive and has never done anything in the

traditional prima-donna fashlon. Instead

singing voice was her first thought. Her

Marguerite? Time worn, convention ridden sponsive now.

"Faust." She made of it a new thing and

Krug theater. The costumes are entirely new, some of the gowns worn by the women being of the latest models from the Parisian plates. The electrical effects are on a grander scale than ever and something new in the way of color display will be shown. Fifty people are carried-comedians, singers and dancers and the famous beauty chorus of thirty. Special attention was given to the musical numbers and the very latest Broadway hits will be heard. The cast is the best this comedy has ever had, containing a list of names well and favorably known as farceurs of the best caliber. Mr. Billy Swore will be the "Hunting Grub," he of the rags and patches. He by slap-stick methods, but gives an artistic representation of this oft-abused character, the tramp, making him funny at all times, but never coarse. Besides the parodies that he will sing his wonderful eccentric dancing will be introduced.

in vaudeville by George Ade and a demonstration of the Marconi system of wireless ites for the week beginning matinee today. Mr. Fred Lenox, who purchased the rights to "On His Uppers" from Ade, and his company will present it. It is described resting its worth on pretentiousness of plots, is said to be brimful of bright and crisp dialogue. The Piriscoffis came from Russia with gymnastic feats, some of which are claimed to be as strange to us as their nativity. "The Queen's Fan," a dainty operatic conceit, to which is ascribed such popular components as pretty girls, sweet volces, jingling music, beautiful scenery To add novelty and charm to the picka- of the Misses Oriska Worden and Adele and a fairy-like legend, will be the offering ninny scene, the country has been thor- Archer, assisted by Lucille Georgia. Cupoughly ransacked for the funniest and tain Bloom, who has devoted time and experiments to wireless telegraphy, will give butdemonstrations of the Marconi system, presented upon a bigger scale than ever which he is claimed to do with surprising before. The story of 'In Old Kentucky" clearness and comprehensiveness of so little is too well known to requies any lengthy understood a science. In point of interest it notice here. It is a sharp and intense promises to be a most salient feature. story, with onsistant characters and a Vinie DeWitt, accomplished instrumentally clean plot, marked contrasts and a strong as well as vocally in music, will be anracing feature, comedy and pathos deftly other number calculated for the lover of interwoven and an abundance of dramatic sweet harmony. The Wartenberg brothers, episodes and stirring climaxes. The char-acters are admirably introduced and double seen "stunt." While lying on their backs interest is created involving the conten- they juggle and manipulate different things now before the supreme court, are not too tion between the hero and the man who with their feet with surprising dexterity. thinks himself wronged on one hand and Simmons and Harris, comedians, will dethe hero and the villian on the other. In vote their efforts to agitating the riables the third act is the great race scene. To with their own idea of fun-making, while

body. The wearing of a dark wig was a

PART 1.

Mr. Von Norden.

INTERMISSION.

magic one. The criticisms lay particular

stress upon his Chopin and Schumann.

Following is the program:

hold together the complications that flow naturally from a misunderstanding, and the comedy is never strained. Mr. Morrison will have the character of the persecuted John Smith, and Miss Lang will be Mrs. John Smith. Why Smith left home will be explained by the conduct of the others in the cast. The piece will be presented each evening this week, and at matinees on Sunday, Tuesday, Thursday and Saturday,

The grave and the gay are closely allied in married life and are cropping out conis a comedian who does not beg his laughs stantly. A gleam of humor often pierces

Take the case of the Schultzes, man and wife, of Buffalo. Joseph Schultz and his better half dwell together in peace and concord save when Mr. Schultz goes to sleep. Then Mrs. Schultz for the life of her can't keep her hands out of the capacious trousers pockets of her husband to learn The first sketch written for presentation

Mr. Schuitz resolved to end this once and telegraphy are among the features an- for all. So he took the family mousetrap nounced for the entertainment of Orpheum- and, carefully adjusting the business portion thereof, he put it in his change pocket and calmly fell asleep to pleasant dreams. Snap! "Oo-ce-ee-cel"

as a little idyl in slang, and while not grimly. There was the woman he had sworn to love and cherish dancing about the room with the mousetrap clinging to

her finger. It hurt, too. When the morning came Mrs. Schultz marched promptly to the court and there

husband. He was haled to court, "I was only putting my fingers in his pocket as I do every night to get some change," protested Mrs. Schultz, showing her reddened finger.

'Doesn't he support you?" demanded the "Oh,

Schultz smiled grimly once more and then gallantly escorted his wife home. Their little tilt is ended and husband and wife are living in peace and contentment and the Schultz small change is safe, thanks to

much mother-in-law, but too much mothers-in-law. Neither side has anything

"My mother says that if I live with you any longer she will disown me, and I would rather stick to my own people than to you, so I am going to take my things and go to my mother's," said the husband, accord-

Music Calendar for the Week. put a suffering soul into the fated girl's house morning, afternoon and evening," of the time and has been at her mother's significant symbol of what she intended to

do with the whole part. When Madame Just a coat of tan led to the tragedy of Calve comes to Omaha next Saturday the Oranges, man and wife, of Des night we will have a chance to see whether Moines, and now they live apart, she is versatile enough to reap success in "I insisted on his using a complexion concert work, without the accessories which powder, but he wouldn't do it," sobbed have meant so much to her in her art. Mrs. Orange, "and he laughed when I asked him to use lemon juice. I never could stand dark-skinned men, and I just grew to hate him When I married him

Dr. Aaron L. Newton of Northfield, asserted in her legal papers, Dr. Newton's love grew chillier and chillier. And so

Bemberg only recently. She is an heiress. Her husband and she fell out two years after marriage. He wanted \$5,500 a year on antenuptial contracts and she struck back with then there is very little to be said for the the Auditorium on December 15, comes back the sworn statement that her husband to America with the stamp of European such as fortune telling," to divorce her "induced her by various insidious devices, approval, her opera work in London being former husband, and that she signed the especially well spoken of. She has risen papers when he coaxed without reading The appearance of Alice Neilsen at the her when she was with The Bostonians them. Mr. Ingraham promptly reported Auditorium on December 15 seems to be and saw greater things for her than light clined, afterward consenting "to marry

> Four weeks was the brief spell of Mrs. Martha Bradford's happiness at Fountain, Harold Bauer, who plays a recital at the Colo, Then her husband, she alleges, belied Lyric December 19, has been steadily growthe name of the town by selling her at ing in the solid affection of the American public auction for a bottle of beer. He public since his sensational debut at the actually tried to turn her over to the pur-Worcester festival in September. In Europe chaser, she says, and then the tragedy,

> and South America his name is already a times a day. Then she went home to her This clipping from the Chicago Leader mother.

into her by outside agents she has all her man, Jules Lumbard and his still beautiful Charles Rogers and his wife, Mrs. Daisy life been endeavoring to give expression to voice, are held in the city of winds. How B. Rogers, Though deeply in love, they the glory which God put within her, many of us carry the strains of "Are Ye have lived apart since 1902 and the husband Eleanora Duse has been a great influence Sleepin', Maggie?" affectionately in our has not contributed to his wife's support. in her work, though Calve never could memories? Who of us would not walk a Her love for her husband was so deep that Mrs. Rogers sacrificed herself to enrich her husband. His father cut him off without a cent, though he died a millionaire, for such a period as Rogers remained

carry her methods to finality because the singing voice was her first thought. Her Santuzza was undoubtedly patterned after Duse. Huneker in his "Iconoclasts" describes the Italian actress in the role, "the miserable, deserted girl, in a lowly Sicilian village, with her qualms of conscience, her nausea, her hunted looks—here was Verga's heroine stripped of all Massagni's rustling music, the soul showing clear and naked against the sordid background of 'Cavaleria Rusticana." Realism run rampant, isn't it? Mme. Caive has two distinct phases in her art. Carmen represents the sensuous animal realistic side of her genius. The cigarette girl is her greatest creation and brought her enduring fame. When she was rehearsing for her first appearance in "Carmen" at the Opera Comparance in Carmen" at the Opera Comparance in Carmen in the public achosols. The concert given last week in the Illin A milliner's bill brought woe to George Davis and his wife, formerly Miss Helen Gallatin of this city. It amounted to \$2,245.50 and Mr. Davis objected. His wife at once brought suit for divorce Davis didn't defend it, but his sad part of the story was that he had to pay the milliner's bill and lose his wife to boot. Is this comic or tragic? Dr. Wylle Wyatt Campbell of Pittsburg sued Mrs. Rose A. Breitenreiter of McKeesport the other day for breach of promise and \$25,000 damages In her answer Mrs. Breitenreiter alleged that Dr. Campbell couldn't support her, that he was of violent temper, had cursed her, had threatened her life, had disso lute habits, had deserted a former wife, was a heavy drinker and a general allround loafer. Yet while the case was on the docket for trial the two evaded the sharp eyes of the lawyers, kissed and made up, ran away and were married. Now they are the happiest pair in Mo-Keesport. Their tragedy, perhaps, was before and not after their marriage.

tist now carrying on a mission in Cleve

Variations in Domestic Bliss

the jarring elements.

what she can find.

Mr. Schultz awoke. Then he smiled

swore out a warrant for the arrest of her

yes, judge," replied the wife,

"He can keep a mousetrap in every one of his pockets if he wishes," retorted the "to protect his money. Case dismissed.

the mousetrap that did its duty.

more than this to charge.

ing to the wife's affidavit.

"My wife has been away from home most

What is the court to do? he was white, but now he's nearly red,

and I won't live with him!"

went to Mme. Eames for her beauty. her hat and the delicious way she smiled cach time she tumbled off the key. (She retained the smile nearly all the afternoon!) * * She was apparently neither in her best voice nor her best mood, there.

Songs—
(a)—"Since My Love".....Old English (b)—"Ich Rief im Wald".....Boehm
7. Aria—"Perie de Brazil., (Flute Obligato by Mons. Fleury)......David Mme. Emma Calve.

S. Violin solo—"Romance"....D'Ambrosio domestic tragedy was aired in the courts in her best voice nor her best mood, there.

When the Mule Love"......D'Ambrosio domestic tragedy was aired in the courts only recently. She is an heiress. Her fraught with some uncertainty. The city opera, will find much interest in her pro- her, she being in poor health."

> Mush and milk ended the wedded dream of Mrs. Jennie Stotter. She had nothing else to eat from the day of her marriage in 1896, she swore, until she grew tired after nine years of breakfast food three

> married to his wife.

Lorenzo Schmidt, a Seventh Day Advention that Adam was just fourteen feet tall, that Eve was two feet shorter and that 15c. 25c. 50c. 75c

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KENTUCKY

50—ROLLICKING — FROLICKING COMICAL PICKANINNIES—50 6—Kentucky Thoroughbred Horses-6 THE GREATEST OF ALL HORSE RACES. The Famous Pickaninny Brass Band.

EXTRA: Grand Prize Dancing Contest between the "In WED. DEC. 13 3 NIGHTS AND SATURDAY MATINEE Dec. 14 Broadhurst & Currie present THE AMERICAN BEAUTY SHOW

Son of Rest

60-COMPANY OF 60-COMEDIANS AND PRETTY GIRLS-60 A VERITABLE FEAST OF MUSIC--LIFE--LIGHT AND COLOR.

20-Song Hits-The Whistling Kind-20 Superbly Mounted--Magnificently Costumed--Complete Production The Newest and Brightest of Musical Comedies. NEXT SUNDAY: UNDER SOUTHERN SKIES.

Woodward & Burgess Managers.

ONE NIGHT ONLY-F IDAY, DECEMBER 15 CHARLES FROHMAN Presents WILLIAM H. CRANE

THE AMERICAN LORD By G. M. Broadhurst and C. T. Dazey.

ENGAGEMENT EXTRAORDINARY—Saturday Eve. Dec. 16

MME VEAREL BARNARA Plantate MISS ARGYRA KASTRON, Violinisto. MR. BERRICK VON NORDEN, Tenor. (MANN. Basso. MONS. LOUIS FLEURY, Flutist. MONS, M. BOUXMANN, Basso. PRICES-\$3.00, \$2.50, \$2.00, \$1.50. Gallery \$1.00,

All Seats on Sale Monday 9 a. m.

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Professional Matinee Tuesday - Grand Double Orchestra All Week PRICES: Nights and Sunday Mate., 10c. 25c. Tues., Thurs., Sat. Mats. 10e, 20e NEXT WEEK: THE MAN FROM MEXICO.

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