

Gossip About Plays, Players and Playhouses

LART week in Omaha was notable for nothing, unless it was the whacking big crowds that turned out to see Gus Weisberg and Ruth White in "The Burgomaster" at the Krug, and the equally big crowds that didn't turn out to see either "The Royal Chef" or "The Yankee Regiment" at the Boyd. In the competition for the public's favor the popular priced house had all the better of the argument last week. At the Orpheum one of the highest priced bills ever presented by that house did its usual good business, and the Burwood continued on the fine start it has made. Unreasonable high temperature interfered to a large extent with the attendance at the theaters, but the prospects of cooler nights will very likely bring a greater desire for indoor amusement. A glance at the date book shows some better things in prospect for Omaha as the season advances, and the outlook is comforting for those who take their winter pleasure at the theaters.

WORK OF A NEW DRAMATIST

"Attilla," the Blank Verse Tragedy by Laurence Blyson.

LONDON, Sept. 22.—(From a Staff Correspondent.)—English actor managers cannot be said to be wholly engaged in timorously following the narrow path of convention, when one of them risks a good many thousands of pounds, and the danger of beginning his first big season with an experiment, by producing a blank verse tragedy by an author practically, if not quite, unknown to the stage, although well known as a poet, essayist and art critic. Oscar Asche and his wife, Lily Brayton, took these risks at His Majesty's theater, and deserve the kindest things that can be said, for the production was admirable indeed in every detail and unstinted in the expenditure of brains as well as money.

Laurence Blyson chose Attilla, the Hun, who conquered about all of the world of the fifth century excepting Rome (vide Gibbon) for his hero. Attilla had a lustful eye on Rome at the time of the play. If he couldn't annex the empire himself, he wanted sons who would. But portents at the opening of the play indicate that Attilla is about to lose all three of his sons. A seer foretells the portents, and it occurs to the monarch that it would be well to set aside the elderly mother of those three sons, and wed a captive Burgundian princess, that the fates might be defeated, and, incidentally, that his own heroic fancy for the princess might be gratified. Neither the audience nor Miss Brayton quite knows what to make of this fiery Princess Idico. It is not very clear as presented from the stage, although, doubtless, the text explains, whether she falls in love with the robust Hun, or whether she is merely playing politics. When her foster brother slays at her wedding feast by Attilla and his warriors for attempting Attilla's life, she seems only casually concerned. But when she discovers that the ambitious monarch has put on his finger a ring sent by the sister of the Roman emperor, and has just been listening to that seductive young lady's invitation to come and take Rome and herself with it, then Princess Idico makes it clear enough that she is filled with a mighty rage, and when the pair leave the feast for the bridal chamber she takes possession of Attilla's sword and slays him.

The only thing which it all is that the motives do not stand out, simple and sharp, and many of the incidents do not lead with a very certain step to the inevitable end. But that is manifestly because of the author's inexperience as a dramatist. There can be no question about his gifts as a poet. Never for a moment do his lines cheap and tawdry; never aimlessly gorgeous and rarely undramatic. Often they rise to a height of distinction that makes every one hope this new author will be encouraged to write another play of the same sort, but more workmanlike in construction.

Horace Annesley Vachell's play "Her Son," dramatized by himself from the novel of the same name, was not what could be called a glittering success as first presented. But Mr. Vachell re-wrote it and got another manager to take it, and it was produced afresh this week at the New Theater. A remarkable feature of the performance is the work of Master Bobbie Andrews, who plays the part of the boy of whom the interest of the play centers. The part is by far the most attractive in an otherwise rather futile drama, and was played with surprising skill and simplicity. If as good a small boy can be found for the part in America, doubtless the success of the play will rest on his young shoulders just as it does here. Mr. Vachell has already received several American offers for the play.

Already plans are on foot for the dramatization of Miss May Sinclair's new novel, "The Helpmate." She had many offers for the dramatic rights of her first big success, "The Divine Fire," but declined them all, feeling that the story could not be made suitable for the stage. The new story is much better suited for dramatization.

Since the death of Richard Mansfield we have been hearing a great many stories about him. One of the best of these is related in an article by Augustus Van Biene, the actor-musician. Van Biene tells of clumping with Mansfield in his early days in England. Mansfield was playing Sir Joseph Porter in a one-night stand "Pinafore" company. The two actors roomed together. Mansfield's salary was \$20 a week and Van Biene's \$15. At rehearsals Mansfield could never satisfy the stage manager, the late Richard Barker. At one of the final rehearsals before hitting the road a scene was gone over and over again. Finally, Mansfield lost his nerve and pleaded: "Please, Mr. Barker, do leave me alone. I shall be all right at night. I have to act the part, not you." Barker was furious. "Act!" he shouted. "Act! Great heavens, man, you'll never act as long as you live!"

The world in Britain and America is still awaiting patiently for some milestone to endow a national theater as Carnegie has endowed libraries and hospitals. In both countries there are a few people who spend some money on "art on the stage." The most liberal of these is unquestionably Miss A. E. J. Horniman, an Irishwoman. Her London and Dublin have both profited by her artistic endeavors and now the great cotton city of Manchester is to receive her favors. Miss Horniman has endowed the Manchester Playgoers' theater—renamed from the Midland Hotel theater. Eden Payne of London will manage it. New English plays some revivals and a few foreign dramas will be done, including Tolstoy's "Power of Darkness." Of course, Bernard Shaw's plays will be on the bills as well as some Irish plays.

The Irish National theater—like most things Irish, now rent by dissensions—was founded by Miss Horniman at the Abbey Street theater, Dublin. She also founded a season of Irish plays at the Avenue theater, London some time ago.

is inundated yearly with hundreds of plays, many of which show promise but have glaring faults, making them hopeless. He believes these faults could be remedied by instructing budding dramatists through courses of lectures. He, therefore, suggests that half a dozen well-known dramatists should band together and form a school at which they would give these lectures. Cecil Raleigh, W. J. Locke, P. Nero, H. V. Remond and other dramatists think the scheme is worth considering, but are not enthusiastic. They declare that dramatists are born, not made and that lectures might teach technique, but would not give the fire of inspiration. C. B. H.

WHY IS IT TRUE ON THE STAGE?

Things the Man with the Interrogative Eye Can't Figure Out.

"And, then, too," went on the man with the interrogative eye, "there are a whole lot of other things happening on the stage all the time that I can't figure out at all."

"For one thing, why is it that the adventuress, whether she's in the house or out of it, always wears a black sequin spangled dress with her milky shoulders sticking way out of the top of it?"

"And when she scratches the match to light her cigarette why does she always scratch it on the high heel of one of her shoes? I've always considered that dangerous, for she's liable to set fire to the lacey stuff that shows when she lifts up the foot to get at the heel with the match."

"I've been waiting for years for some stage adventuress to set fire to herself while doing this. Wonder how long I'm going to have to wait for that?"

"And in vaudeville, to skip around some, where does the fun come in when at every pause in the rapid fire talk between a pair of sidewalk comedians the one of 'em who's dressed up slips the other one across the face with all his might with a folded up newspaper? D'ye ever notice how the whole house just howls and rocks with laughter every time that happens?"

"Say, I seen y'r sister las' night," one of the sidewalk comedians said to the other, "and then, biff! he gets himself swatted right across the face with the folded up newspaper, and then for a couple of minutes you can't hear yourself think, the folks all around you are awaying in such a veritable gale of laughter."

"Yep, I seen her las' night," the sidewalk comedian repeats, and then, sing-o! he gets another one of those newspaper wallops, and again everybody just careens back and forth a-hollerin' over it."

"'You never hear cuss words evoke any wild laughter in ordinary life. Why should they be a source of such tremendous cachinnation when emitted by somebody on the stage?"

"Why again does any allusion to booze on the stage inevitably get all of them in the audience grinning and looking one another over craftily and appearing sort of pleased and gratified? Search me there, I'm not jerry to that one."

"Some fellow on the stage says something about how good a highball would taste and he makes an immense hit. Now, in the commerce of ordinary life a highball's a matter of fact sort of an affair and there's nothing at all funny about it—I've seen the time after falling for too many of 'em when they seemed durned tragic to me—on the following morning, I mean."

"But any allusion to rum by the stage person is just naturally bound to make all kinds of a hit. There was a vaudeville piano player who did his stunt in the make-up of a tramp burglar, going around last season, who said, as he started off the season, after his final encore every night: 'Now I'm gone! out an' git one that high,' indicating with his hands how high a one he was going to stick into his system, and, my! what a roar that did bring forth every blessed night. What's the answer? Which Show me the blue prints. Gimme a peek at a diagram. I'm not there."

"In one of those knockabout acts, why is it that the pitiable knockabout person who is getting such a horrible lot of the worst of it gains so little sympathy from the audience?"

"The other knockabout chap then sinks a hatchet deep into the skull of the hard bitten one, and he starts off with the stiffest two of his fingers and deliberately pokes them into his unfortunate partner's eyes. Then the folks in the audience fairly beat themselves, it is so funny, you see."

"I'd like to have a look at exhibit A to find out for why they laugh."

"Two Euterpe comedians, both with huge balloon size stomachs, are doing their duologue in front of the drop, and every time one of them works off a witticism on the other he is slapped resoundingly across the stomach with the strong, crook-handled cane in the hands of the other one."

"When, in a sure enough drummer, the young woman has been cast out into the snow with her che-ld, with no place to go and with no idea as to where she can huck the \$12,000 worth of diamonds that she is wearing out in the snow—who, amid these circumstances, does the orchestra always play, fluted, the first measure of 'The Flower Song? What's 'The Flower Song' got to do with a diamond-burdened poor young critter chucked out into the snow with her che-ld? Pass again. I'm always 'Why do stage folks in dramas always say 'git-it' for 'git'! Nobody in real life ever says 'git-it' for 'git'! D'ye ever hear anybody in real life say 'git-it'?"

possesses "a gift not often found in present day actresses; the gift that makes" her akin to Joseph Jefferson, Sol Smith Russell and Nat Goodwin. That felicitous ability to alternate, to almost merge comedy and pathos, "The Tear Behind the Laugh," Miss Stahl's beginnings were comparatively obscure. Educated in Montreal, she came to Omaha in 1905, and a conspicuous participant in the miracle plays given there under the direction of the sisters it was small wonder that on her graduation she found her way to the stage. A novice in road productions was followed by a three-year's engagement as leading woman at the Grand Avenue theater in Philadelphia. Afterwards she filled similar positions in resident companies in several western cities. Then came starring tours of which the most ambitious was in "Janice Meredith," in which she succeeded Mary Mansring. Although Miss Stahl had never been identified with emotional roles as exemplified in the Bernhardt repertoire, it was in Mr. Forbes' twenty minute vaudeville sketch that she demonstrated the full resources of her artistic equipment. It was the popular favor which greeted her inimitable characterization of Fairly's mad, her typical chorus girl of today and a figure new to contemporary drama that led Mr. Forbes to place the character in a new environment and to make her the central figure of a four act play. Miss Stahl and her company will be at the Boyd theater the week for three nights and a matinee beginning Thursday evening September 22.

Maude Fealy, the Denver actress, is to follow Rose Stahl at the Boyd, opening there next Sunday night for four nights in "The Stronger Sex," a new play by John Valentine. Miss Fealy will play the role of the heroine, "The Illusion of Beatrice," and is very pleasantly remembered for her excellent work in that piece. She is still under the direction of John Cort, who has surrounded her with a capable company.

The latest thriller "Nellie, The Beautiful Cloak Model," which A. H. Woods offers to the patrons of the Krug theater for two days' starting matinee today, is in four acts and fifteen scenes, all punctuated with sensational incidents, situations and climaxes. The blow-up of an automobile by dynamite on the new Williamsburg bridge, New York, during a blinding snow storm is one feature in particular that is almost sure to be discussed. The company includes thirty people, who play their difficult parts admirably. A special matinee will be given on Monday.

The "New Century Girls," who come to the Krug for two days' commencing September 24, with usual matinees, is said to be one of the best burlesque shows on the road. Plenty of pretty girls, beautiful costumes, good voices, good comedians, good comedy, good music, good scenery, good mechanical effects, in fact everything that is "good," is none too good for the "New Century Girls." There are two brand new up-to-date burlesques, "The Thief in the Night," between which is sandwiched one of the best elios ever seen with an organization of this kind.

An entertaining performance is promised at the Krug for the last three days of this week when "The Cat and the Fiddle" makes its first appearance in Omaha. The organization is said to be one of the largest ever appearing at the Krug, numbering about sixty people. The play is new and up to the second, full of bright bits, and the musical portion is of a better character than is usually heard in this style of shows. The vaudeville part of the bill is composed of some of the best acts in the varieties and include the celebrated acrobats, Brook Bros., the celebrated transatlantic four, Charles Sellen, Florence Willis and other celebrities.

Vaudeville of extraordinary excellence is promised at the Orpheum for the week starting with a matinee today. Thirty specialty artists are engaged in the eight features. "The Bluebird," a London and Parisian music hall head the roster. This is the latest idea of Jesse L. Lasky, the well known producer, and he has drawn lavishly on the supply of pretty singing girls, the costumes of art, lighting effects and other accessories to make a sumptuous and alluring musical spectacle. Julia Herne is an authoress of the playlet, "Between the Acts," which she will present here. It relates a story of disappointed love of a young actress. The scene is laid in a coaching room. Miss Herne is adequately supported by a company of three.

With a budget of new gowns and a diamond, "The Chesterfield of minstrelsy," will endeavor to tickle his old admirers and make new friends. Willard Simms and company are scheduled to present a little farce comedy entitled, "Finger's Furnished Flat," the Four Dainty Dancers," lithe, sprightly and shapely, are said to be just the sort of girls that keep front seats in demand. A musical oddity will be contributed by the Kinsons, who, with their voices imitate all kinds of musical instruments and another sort of wonder making turn will be Hoop Rollers, Muller, Chunn and Muller, while concluding will be a series of new kinodrome pictures.

Increasing popularity of twentieth century vaudeville at the Burwood theater prompts the management to offer a still stronger bill than has yet been offered, and starting tomorrow matinee this will be evident. The main number on the program will be The Great Powell, prince of acrobatics, whose experiments and illusions are both astounding and entertaining. New to Omaha's vaudeville lovers will be Earl G. Hicks, who are possessors of highly cultivated voices. Many songs and eccentric dances are promised by Cook and Miss Rother, who come here from Chicago, where they have been appearing at one of the high priced vaudeville houses. Fred Russell will transport (figuratively speaking) his audiences to the sunny southland and will there entertain them with a black-face monologue. Following Russell will be seen Barr and Evans in one of the joyous, mirth-making acts in which they excel. The act is full of rich comedy and abounds with opportunities for hearty laughter.

Earl G. Hicks, Omaha's own boy baritone, will begin his second week's engagement, his principal song being "Neath the Old Cherry Tree, Sweet Marie." The closing number on the program will be the Burwood's own moving pictures. Performances will be given daily at 2:30, 7:15 and 9:15 p. m.

AMUSEMENTS.
The Boyd Theater
School of Acting
(A practical training school for dramatic and operatic stage)
Fourth Season Opens Sept. 15
Students' Matinee Engagements
LILLIAN FITCH, Director
W. J. BURGESS, Manager

Today the usual performances will be presented.
Ellery's great Italian band, which opens a week's engagement at the Auditorium on Monday night, September 23, will afford the people of Omaha and vicinity a season of musical enjoyment. This great band of fifty musicians presents programs so evenly balanced between the strictly classical and the more modern and popular school of music that they are immensely pleasing. Mr. Taddeo di Girolamo, leader of the band, has a quiet and masterful command of the fifty musicians composing the organization, and relies upon his ability as an interpreter. Mr. Ellery has some of the finest soloists in the world as members of his organization. One of the most effective instruments employed for solo work in this great band is the saxophone, played by Sig. Tommaso Raccchia. On account of the fact that the Masonic grand lodge of Nebraska has engaged the entire house for the first concert, on Monday night the first program for the general public will be given on Tuesday afternoon, when Mr. Ellery will present an excellent program made up from "all over," and on Tuesday evening he will present a program composed largely from the works of the great piano composers, including Schubert, Weber, Schumann, Liszt, Chopin, Beethoven and Tschakowsky, with popular airs interspersed. The sales of seats for all the concerts of the week, excepting that of Monday night, will be on at the Auditorium Monday morning.

AMUSEMENTS.

BOYD'S THEATRE
Thur., Fri.; Sat. Nights
SATURDAY MATINEE

"SAY! I'M STRONG FOR OMAHA."
—PATRICIA O'BRIEN.

ROSE STAHL ...THE...
IN CHORUS LADY
Management HENRY B. HARRIS
A Comedy by JAMES FORBES
ONE YEAR IN NEW YORK **FOUR MONTHS IN CHICAGO**

Sunday, Monday, Tues.—Wed. Mat. and Night
SEPT. 29, 30, OCT. 1, 2
MAUDE FEALY in **The Stronger Sex**
Direct From the Apollo Theater, Lond.n.

AMUSEMENTS.

BURWOOD TOMORROW and All Week
TWENTIETH CENTURY VAUDEVILLE

And the Question is?
HOW SO MUCH FOR SO LITTLE
EVENINGS: 10c-20c
At 7:45 and 9:15

1,000 SEATS, DAILY MATINEE 10c
TODAY
AT 2:30, 7:45, 9:15 P. M.—Schrode & Mulvey, J. Bernard Dwyer, Cook & Ollston, Earl G. Hicks, the Two Kavinians, Miles & Raymond, Pictures.

AMUSEMENTS.

MRS. TURNER'S SUBSCRIPTION CONCERTS
First Baptist Church
Carrie Jacobs-Bond.....October 3
Oliver Mead Quartet.....October 31
George Hamlin.....November 28
Mme. Olga Samaroff.....January 2
Rider-Kelsey.....February 6
SEASON TICKETS—Providing two seats for each concert, \$10; single admission, \$1.50 and \$1.00. On sale
Schmoller & Mueller Box Office, 1313 Farnam St.
MRS. TURNER, Phone Harney 1288, 2961 Farnam Street.

Orpheum
Phone Douglas 494
ADVANCED VAUDEVILLE
Daily Matinee 2:15, Every Night 8:15
Week Starting Mat. Today
STUNNING GRENADIERS
Direct from London and Paris.
JULIE HERNE & CO.
Presenting "Between the Acts."
LEW HAWKINS
The Chesterfield of Minstrelsy.
WILLARD SIMMS
In "Finger's Furnished Flat."
4-DAINY DANCERS-4
Irresistibly Fascinating.
KINSONS
Musical Artists "Going It Blind."
Muller, Chunn & Muller
Hoop Rollers.
KINODROME
Most Perfected Motion Pictures.
PRICES—10c, 25c and 50c

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Pupils play once a month before Max La Dow, who personally oversees and directs their work. Beginners taught also.
At Studio, Wednesdays and Saturdays, Room 6 Second and Arlington Block, 1511 1/2 Dodge Street.

AMUSEMENTS.
TENTH SEASON IN OMAHA
DELMORE CHENEY
BASS BARITONE
Teacher of Voice Culture and the Art of Singing
Will resume teaching in my
New Studio, 401-402 Boyd Theater
Lessons and "Additions" daily.
New pupils should make immediate application for lesson hours.
PHONE DOUGLAS 807.

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SATURDAY MATINEE

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AMUSEMENTS.

KRUG THEATRE Matinee Today 10-25-30
15-25-50-75
2 Days Starting Matinee Today
SPECIAL MATINEE MONDAY
A. H. WOODS
Offers the Great Play of City Life
NELLIE,
THE BEAUTIFUL CLOAK MODEL
BY OWEN DAVIS
7 ACTS — **16 SCENES**
Full of Sensational Situations and Startling Climaxes.
3 Nights Starting Tues., Sept. 24
MATINEE WEDNESDAY
THE MERRY MUSICAL FUN SHOW
..THE NEW..
CENTURY GIRLS
3 NIGHTS Starting Thursday, Sept. 26
Matinee Saturday
Fun, Music and Intense Situations

THE CAT AND THE FIDDLE
The Greatest Production of all the Nursery Rhymes
2 Cars of Scenery **55 PEOPLE**
A trick spectacle with a fascinating plot, scheduled to please our patrons. The production is handsomely embellished and the music tuneful.
NEXT SUNDAY -- THE FOUR HUNTINGS.

AUDITORIUM
ELLERY'S GREAT ITALIAN BAND
One Week, Beginning Monday Night, Sep. 23
(The entire house has been reserved by the Masonic Grand Lodge of Nebraska for Monday night.)
Grand concerts for the general public will begin Tuesday afternoon and continue all week, closing Sunday night, Sept. 29. Matinee every day.
Reserved Seats now on sale at Auditorium.
Prices for Evening, 25c, 35c and 50c. Matinee, 25c and 35c.

FORGET ALL THE OTHER DAYS
1907-SEPTEMBER-1907
SUN. MON. TUES. WED. THURS. FRI. SAT.
1 2 3 4 5 6 7
8 9 10 11 12 13 14
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BUT REMEMBER THESE TEN.
1907-OCTOBER-1907
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1 2 3 4 5
ESPECIALLY THESE FOUR

MOVING PICTURE
These new films will be out next week
Hagenbeck's Animal Park at Hamburg, 96 ft. Glimpses of Berlin, 347 ft. Congo river to Zanzibar, travel, 347 ft. Dogs Tracking Burglars, sensational 48 ft. A First Class Restaurant, comedy, 43 ft. Chinaman Victim London, order to your rental agency today. If they can't supply you—we will tell you who can. Also brings you list of very latest moving picture subjects weekly, free.
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THE BORGLUM STUDIOS DIAMONDS
1510 Capitol Avenue
—PIANO INSTRUCTION—
August M. Borglum Madame Borglum Pupils of Wager Swayne, Paris.
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