

BOYD'S THEATRE
Special Announcement. One Night Only. Sept. 18.
CHAUNCEY OLCOTT
In His NEW PLAY RAGGED ROBIN

BURWOOD
PHONES - Bell, Doug. 1506; Ind. A-1506
MATINEE TODAY AND ALL
AND NIGHT
"ALL THE WORLD LOVES A LOVER" ROMEO AND JULIET

KROG THEATER
2 Days Starting
THE PLAY THAT WON'T WEAR OUT
HUMAN HEARTS
2 Days Starting
A STORY OF THE OLD SANTA FE TRAIL
THE END OF THE TRAIL
THE LIEUTENANT AND THE COWBOY
DIAMONDS
FRENZER 15 & DODGE

CRIGHTON
ADVANCED VAUDEVILLE
WEEK STARTING MAT. TODAY
GRAIS' PRODIGES
MOTORING
"THE OLD HOMESTEAD OF VAUDEVILLE"
LA PETITE MIGNON
MAUD, LILLIAN, GERTRUDE
LEO CARRILLO
GEO-THE EDGERTONS-MAE
THE KINDROME

The BEE BILL of The PLAYS

The talk of the town is the
Henshaw Cafe
Conceded to be the best, largest and handsomest Cafe west of Chicago

This Week's Attractions.
Boyd's Theater... Dark Until Friday Night
Orpheum Theater... Vaudeville
Krug Theater... "Human Hearts"

Peroxide Cream
removes tan, freckles and sunburn.
Has become the most remarkable seller of any cream we have ever heard of.

YOUNG MAN:
Are you ambitious to become a successful salesman?
The Travelers Ins. Co. will give you a course in its training school at Hartford.

SATISFACTION
is the guarantee given with every Suit or Overcoat made by
DRESHER, THE TAILOR
1515 FARNAM ST., OMAHA.

THERE IS ONLY ONE
"HEIDELBERG"
The witchery of the place lies in its indescribable hospitality.

You will enjoy that vacation more when you know that your belongings at home are covered by a Fidelity and Casualty Burglary Policy.

J. L. BRANDEIS & SON'S
Hairdressing Dept.-Second Floor
NEW STYLE: FALL HATS
STEPHENS & SMITH
307 South 16th, 305 North 16th

MONHEIT'S
Exclusive Hairdressing Parlors
MANICURING, MASSAGE AND CHIROPODY
FINE HAIR GOODS AND TOILET ARTICLES

All Theatrical Publications
297 Different Magazines
THOUSANDS OF POST CARDS AND SOUVENIRS
GATES NEWS CO.
316-20 SOUTH SIXTEENTH STREET

The H. J. Penfold Co.
WE LEAD. OTHERS FOLLOW
SCIENTIFIC OPTICIANS
500 East New York Leases
Omaha, Neb.

FREE CONCERTS
THE MUSICALLY INCLINED PUBLIC are cordially invited to pay us a visit any afternoon and enjoy our Piano Player Concerts.

Storage Vaults for Silverware, Etc.
Private Safe in Burglar-Proof Vault, \$5 Per Year.
OMAHA SAFE DEPOSIT VAULTS
210 South 13th Street, Omaha National Bank

The greatest attraction is the advance showing of popular fall styles at
RILEY SISTERS
MILLINERY
317 South 16th Street

Gossip About Plays and Players

SEPTEMBER sunshine is all right in its way, but when it combines the fervor and intensity of both August and July and adds a bit for good measure, it is not pleasant to go to the theater, either for players or public. In this view the last week will go down as one of the most successful in the history of local histrionics, for patronage was very good all week. The Burwood did a very large business, the strength of the play and the excellence of its presentation drawing full houses at all performances. "The Idler," without solving any problems, tells a story that contains the elements of interest and surprise, and while it is trite in many of its aspects, it presents enough of novelty in its way to provide entertainment. To Miss Elliott, who is not only a splendid opportunity in the role of a charming young woman, sincere and earnest, but light-hearted and merry, to place herself in imminent danger in an effort to save her husband. In each of three acts she had scenes of intense force, and made much of them. Mr. Grew was in opposition, but suffered little by reason of this. John Todd had a splendid chance and took full advantage of it. The work that is being done at the Burwood is attracting much attention, and the popularity of the company is growing daily. At the Krug the week was one of usual experience. The Orpheum drew well with an ordinary bill. The Boyd was dark, but will open again this week and will likely keep it up during the remainder of the season. In the meantime the player folks are all eagerly waiting for the weatherman to redeem his promise of cooler days and nights. It is almost impossible to keep "make up" on with the mercury hovering around the nineties.

retary, to whom the momentous document was addressed, promised to take it under consideration, and probably nothing more would ever have been heard of it had not the unfortunate official more recently officiated W. L. Courtney by refusing to license a new version of Oedipus, which Martin Harvey had asked him to prepare. The scholarly edition of the Portnightly Review immediately wrote to the papers, others followed suit, and, judging by the heat of the language of some of the correspondents, if the censor is not shot or stabbed some dark night it will be because he is an extremely lucky man or else wears a coat of mail like the Shah of Persia. JOHN AVA CARPENTER.

MOVING PICTURES HELP WOMEN
Give Easy Work to Many a Struggling Actress.
NEW YORK, Sept. 12.—Woman's chances of making a living have been increased by the rise of the biograph machines. Many a young actress anxiously awaiting an engagement will agree to this. At the start, when one concern controlled the production of moving pictures in this country, women helpers were not seriously considered in the plans of managers. As a rule when a woman was needed a man donned petticoats and played the part. Even now in a certain class of pictures this is sometimes done. Every year there has been an increased demand for women to pose and indications are that the demand will go on increasing, for instead of one concern in the field there are now fifteen at least.

"I need these in my business," explained a young woman who was surprised in her bedroom by a visit from a friend. She was working on what looked like a very full pair of bloomers made of coarse inexpensive gray flannel, with blouse waist to match. "When do you expect to need anything so ugly?" asked the other in surprise. "Next Monday morning, when I shall jump into the water, strike out for a rowboat, clamber in and row off."

"Mercy!" gasped the listener. "What sort of a play are you booked for now? I thought you were not expecting an engagement for two months to come." "Then the other concerned," she was posing for moving pictures, and her ability to swim and manage a rowboat had got her the job. These talents had not so far been of any particular use to her in her stage career, but supplemented with her stage experience they made her eligible for a moving picture model at a time when a few five-dollar bills looked like a fortune to her. In doing her stunt, she explained, after she and the photographer and his assistants had journeyed to an isolated suburban spot, the young woman would wear the gray flannel suit—the full bloomers easily passing for a skirt, especially when water soaked. In scene number two of the same series she beaches her boat, supposedly half a mile away, although in reality she only goes a few yards down the shore, jumps out and runs away. In fact, this juncture she does make a bettine to a nearby house where dry wearing apparel awaits her. The succeeding scenes of the same series may not be made until the next day and in quite a different part of the country, the length of time required depending a good deal on the cleverness of the posers. This is another way of saying that the average amateur, no matter how accomplished she thinks she is in aquatic exercises or how much at home she may be in a boat, is not likely to be favorably regarded by managers for the role of a moving picture model.

"We haven't time to coach the inexperienced," explained the head of one moving picture concern. "Moving pictures are pantomime and to give good pantomime requires clever actors." As a matter of fact so tremendously varied is the present output of moving pictures that every possible variety of talent can be and is used in their manufacture. Women who have never had a chance to do more behind the footlights than move about gracefully and actresses who earn \$50 a week when lucky enough to get an engagement are alike registered at the office of the several concerns which make and keep the pictures moving, as well as women who have learned the business of the stage without getting a chance to put it all in practice. All these, and in the aggregate there are some hundreds of them, get down by advice of managers in the line under their name any specialty they imagine they have, whether it is falling down stairs, fainting, giving a knockout blow, weeping real tears, running, swimming, playing ball, firing a gun, climbing ladders or jumping out of a window. There is an adage that no woman can be taught how to run or to throw anything straight, therefore the woman who registers as a good runner or ball player usually finds herself as much in demand as the woman who records that her specialty is jumping goods, musical instruments and the point, her pay will be equally good. Five dollars a day is the usual remuneration received by a moving picture model and often it takes many days to complete a series of pictures, particularly if the scenes are made out of doors and photographers and models must travel to some distant spot. Women engaged by a biograph manufacturer need give no attention to wardrobe or properties of any sort. Every company sets up a property room which includes a collection of wearing apparel, draperies, sporting goods, musical instruments and other things which would make any second hand dealer the world over turn green with envy. Therefore, when the eloping young woman is spilled into the stream she wears clothes from the property room. When the athletic, sure-footed young woman in the role of thief at a house party climbs at night out of one window, crawls along a narrow coping high above the ground and into another window she is done up in pajamas which belong to the property room. Trolley and railroad fares, carriage and automobile hire are all paid by the manager. Thus the \$5 bill handed to each actress—the word model is not popular with biograph employees—at the end of a few hours work is subject to no deductions for expenses and none is asked to wait for her pay until the end of the week or until the series of pictures is finished. To students from the various schools of acting the moving picture business is a boon. In one case an impetuous young woman confessing that but for the employment she got from time to time with one concern she would have been obliged to give up finishing her course of study. "Do you really succeed in getting actresses who have played leads in Shakespearean roles to pose for moving pictures?" a manager was asked. "Certainly we do. They are not to be had every day, of course, but at the off seasons when there is nothing doing in their line and no revenue is in sight women who when playing an engagement draw their little \$100 or \$150 a week are perfectly willing to register with us. And at any time when we are short of a certain style of woman to pose for dramatic pictures of a high class all we have to do is to advertise the fact and we have more applicants than can be taken care of. "We have no graded scale of pay, and the woman with a beautiful face gets no more than the plainer woman. Action, not looks, is what recommends a woman for employment with us, and the more experienced the applicant the better chance she has. Ingenues are not popular with biograph managers and novices will do stage experience have no show at all."

two a week when lucky enough to get an engagement are alike registered at the office of the several concerns which make and keep the pictures moving, as well as women who have learned the business of the stage without getting a chance to put it all in practice. All these, and in the aggregate there are some hundreds of them, get down by advice of managers in the line under their name any specialty they imagine they have, whether it is falling down stairs, fainting, giving a knockout blow, weeping real tears, running, swimming, playing ball, firing a gun, climbing ladders or jumping out of a window. There is an adage that no woman can be taught how to run or to throw anything straight, therefore the woman who registers as a good runner or ball player usually finds herself as much in demand as the woman who records that her specialty is jumping goods, musical instruments and the point, her pay will be equally good. Five dollars a day is the usual remuneration received by a moving picture model and often it takes many days to complete a series of pictures, particularly if the scenes are made out of doors and photographers and models must travel to some distant spot. Women engaged by a biograph manufacturer need give no attention to wardrobe or properties of any sort. Every company sets up a property room which includes a collection of wearing apparel, draperies, sporting goods, musical instruments and other things which would make any second hand dealer the world over turn green with envy. Therefore, when the eloping young woman is spilled into the stream she wears clothes from the property room. When the athletic, sure-footed young woman in the role of thief at a house party climbs at night out of one window, crawls along a narrow coping high above the ground and into another window she is done up in pajamas which belong to the property room. Trolley and railroad fares, carriage and automobile hire are all paid by the manager. Thus the \$5 bill handed to each actress—the word model is not popular with biograph employees—at the end of a few hours work is subject to no deductions for expenses and none is asked to wait for her pay until the end of the week or until the series of pictures is finished. To students from the various schools of acting the moving picture business is a boon. In one case an impetuous young woman confessing that but for the employment she got from time to time with one concern she would have been obliged to give up finishing her course of study. "Do you really succeed in getting actresses who have played leads in Shakespearean roles to pose for moving pictures?" a manager was asked. "Certainly we do. They are not to be had every day, of course, but at the off seasons when there is nothing doing in their line and no revenue is in sight women who when playing an engagement draw their little \$100 or \$150 a week are perfectly willing to register with us. And at any time when we are short of a certain style of woman to pose for dramatic pictures of a high class all we have to do is to advertise the fact and we have more applicants than can be taken care of. "We have no graded scale of pay, and the woman with a beautiful face gets no more than the plainer woman. Action, not looks, is what recommends a woman for employment with us, and the more experienced the applicant the better chance she has. Ingenues are not popular with biograph managers and novices will do stage experience have no show at all."

KELLY SITS AT FEET OF WAGNER
Will Try to Make Music Understood by the World.
NUREMBERG, Aug. 25.—How shall we say farewell to the beautiful city of Munich? But it has been reluctantly said, and when we left the most comfortable hotel

we have ever stayed at, the Englishherhof, and saw our host, the genial Carl Posch, hurrying to us with a choice bouquet of beautiful roses, just in keeping with that Munich spirit which is everywhere present, we could scarcely refrain from a tearful farewell. Dr. Frank Crane saw us off after much gentle jolting with us about our bad taste in traveling when we could have Munich and his company. He is so much taken up with the place that he will stay there several weeks longer. Two weeks ago we were fortifying on Rembrandt pictures in the old Pinakothek, or Picture Repository, when a gentleman stepped up to me and said gravely: "How do you do?" I glanced up from reading a description of the "Descent from the Cross" in my catalogue and returned the salutation in a half-hearted way, feeling sure that someone had mistaken me for an acquaintance, as so often happens, but on second glance I found beside me Mr. Frank Burkley and his two most charming daughters. We were delighted, indeed, by the unexpected meeting and we spent many pleasant hours together. I advised them to secure seats for the production of "Tannhauser" that night and they were very fortunate in being able to do so. The next day a woman at the hotel offered 10 marks (\$150) a seat extra for three seats and they could not be procured.

The presentation of "Tannhauser" was a most wonderful affair. Maud Fay, an American, sang the part of Elizabeth with good effect at times, especially in the "Prayer to the Virgin." Kraus was the "Tannhauser," and he was very good, but I have heard better. The main effects, however, were in the wonderful staging and the chorus. In the scene where the Landgrave and knights find "Tannhauser" recently returned from the arms of Venus, the hunting effects were wonderful; the stage gradually became filled with people until one could almost imagine that the whole city had been hunting; retainers brought deer, bears and other animals, hanging from poles, actual products of the taxidermist's skill, and horses for the knights to mount and fight in front of each side of the proscenium arch came masters of the hounds, each with four beautiful hunting dogs held in leash by each hand, making a total of sixteen living beauties, with their coats of white spotted with black and tan. The riot of golden color in this scene was one to be remembered.

But I must only touch on a few points in these works, and so I pass to the "Meistersingers." Here was also a triumph in staging. Never shall I forget the clamor of the scene where Beckmesser, the poor, pitiable town clerk, has been serenaded and the row breaks out; from the narrow streets poured this guild and that, until the stage was packed with what seemed hundreds of people, moving in kaleidoscopic alignment of color schemes, and bedlam seemed to have broken loose. Krote was the "Walter." In "Hans Sachs," Mr. Felhaas, whom I have mentioned in a previous letter, was most distinct; he did his work splendidly. "Tristan and Isolde" was wonderfully well produced; the orchestra seemed to rise to its sublimest heights in this music, and the singing and acting of the principal characters were excellent. But the "Ring"—that was the crowning glory of all. Let me not think, however, that because the other works have been passed over with slight comment that they were inferior in any way. No! But I have not the time to write about them adequately; I could fill four columns easily about each one of them. But the "Ring of the Nibelungen," "Nibelungen Ring," the name given to the four great music dramas captivated me so much that I save my space for a sketch of that. The four are "Rheingold," "Walkure," "Sigfried" and "Gotterdammerung," in English, "The Rhine-Clay," "The Valkyrs," "Sigfried" and "The Twilight of the Gods." The reason that these works are spoken of as

MUSICAL INSTRUCTION.
MAX LANDOW'S
RESIDENT STUDIO
Now 2202 Howard St. Telephone Red 6279
Ensemble playing every Wednesday for advanced pupils free of charge. For non-pupils \$5.00 the month. Begins Wednesday evening, Sept. 9, 7 to 9 o'clock.

FRANK J. RESLER
TENOR
RESIDENT STUDIO
Cor. 29th and Woolworth Phone Harney 3998
Pupil of Chas. W. Clark

ZAMONA
Violinist
Monday Evening, Sept. 14th
First Congregational Church
Seats at Hayden Bros.

WALDEMAR SPOHR,
A GRADUATE AND INSTRUCTOR
of the Royal Conservatory of Dresden and Vienna and former director of the Beethoven Academy of Music, Philadelphia, now located in Omaha. Announces his first season here for
PIANO INSTRUCTION
and
VOICE CULTURE
STUDIO 522 So. 25th Ave. Phone Ind. A-1470

BOYD THEATER
SCHOOL OF ACTING
FIFTH SEASON BEGUN SEPT. 7th
DRAMATIC ART, ELOCUTION, DANCING, FENCING
Offers two full and two partial scholarships to talented pupils. Applications must be made by Sept. 15th.
LILLIAN FITCH, Director
W. J. BURGESS, Manager

MISS ELOISE WOOD
Pianist
Will return about September 18 and open her studio Monday, Sept. 21. Phone No. Harney 3268.

Barbara E. Belsley
PIANO
Leshchitzky Method.
Pupil of August M. Borghini at Warsaw, Swabia, Paris.
Residence Studio 2405 North Twenty-first Street.

E. M. JONES
PIANO
Studio will re-open Monday, September 14th. Suite 201-2-3, Boyd Theater.

Maidens forewarns love, seizes the gold and disappears. And there the trouble begins. Through the remainder of the cycle one is brought through all the varying portraiture and embodiment of love, envy, hatred, cunning, law, greed, divinity, atonement, renunciation, punishment, heroism, cowardice, theft, diplomacy, restitution, murder, mercy, justice, anger, jealousy, devotion, reconciliation, revenge, forgiveness, self-sacrifice and the law of compensation. And if I have omitted anything that you may think of, be assured that there is also a portrayal of it in the "Ring." Can such a work then be approached with justness or fairness? Can such a work be listened to as one would listen to "Faust," "Romeo and Juliet" or "Madame Butterfly"? The "Ring" cannot be taken only as a story. It has a deep metaphysical and psychological meaning and those who approach it must approach it "in spirit and in truth." I believe that my friends will concede that I am not exactly an "hysterical" that I am not liable to "blow up" over something musical just because a great man wrote it. Perhaps my most intimate fellow (Continued on Page Seven.)